

75 years ago, a band of museum professionals set forth to create an organization that would support and further the missions of all museums in the West.



Japanese Garden, Washington Park

Sometimes called the Western Museums Conference or even the Western Museums League, the organization known today as the Western Museums Association has grown from humble beginnings as a transient, unincorporated association into a cutting-edge, technologically savvy association primed for meeting the needs of museums in the 21st century. As we pause in our forward momentum to catch our breath and gaze back at our legacy and see how far we've come, we also look to the future, preparing for the challenges that lie ahead.

Portland, Oregon - both rich in history and known for its forward-thinking, progressive approach to city planning - offers the perfect vantage point for reflecting on the past while envisioning the future and celebrating our 75th annual meeting. And as WMA looks back on its first successful 75 years and thinks ahead towards the next 75 years, we invite the museums of the Western Region to join with us in this reflection as well as in futurecasting. What have been the greatest successes and failures of museums in the past 75 years? Which lessons will be the most valuable for us to take forward into the future? How will our changing demographics, economy and climate affect museums and the roles they play in society? Resting on our laurels is not an option. No matter how successful and brilliant the last 75 years have been for museums, we must look to the past for guidance, then move forward together.

It is with great pleasure that we invite you, our colleagues, to the 75th Annual Meeting of the Western Museums Association. The Program and Host Committee, along with the WMA Board, have worked tirelessly to assemble a program both informative and enriching, with opportunities to sample some of the best Portland has to offer—from museums to culinary experiences. We know that you will enjoy reconnecting with colleagues and meeting new ones, while you hear fresh ideas, learn new skills and experience the bounty of Portland's cultural sites.

Portland is a wonderful vacation destination, boasting exciting and fascinating activities and attractions for significant others and families to explore before, during and after the meetings. Information about these activities can be found on the Annual Meeting pages of the WMA blog.

Portland in October can be cool and drizzly — the perfect excuse for indulging in the legendary coffee and espresso found in the Northwest, or Portland's tantalizing drinking chocolate. Be sure to bring a jacket and maybe an umbrella along with your sense of adventure, humor and excitement.

We hope that you will return from the Annual Meeting to your museums energized, inspired and with renewed passion for our field, ready to look ahead to planning for the coming years.

Western Museums Association



Acknowledgements

Thank you to the following individuals, all of whom have been instrumental in the planning, development, and support of the annual meeting. Your generous gifts of time and resources have made this meeting possible.

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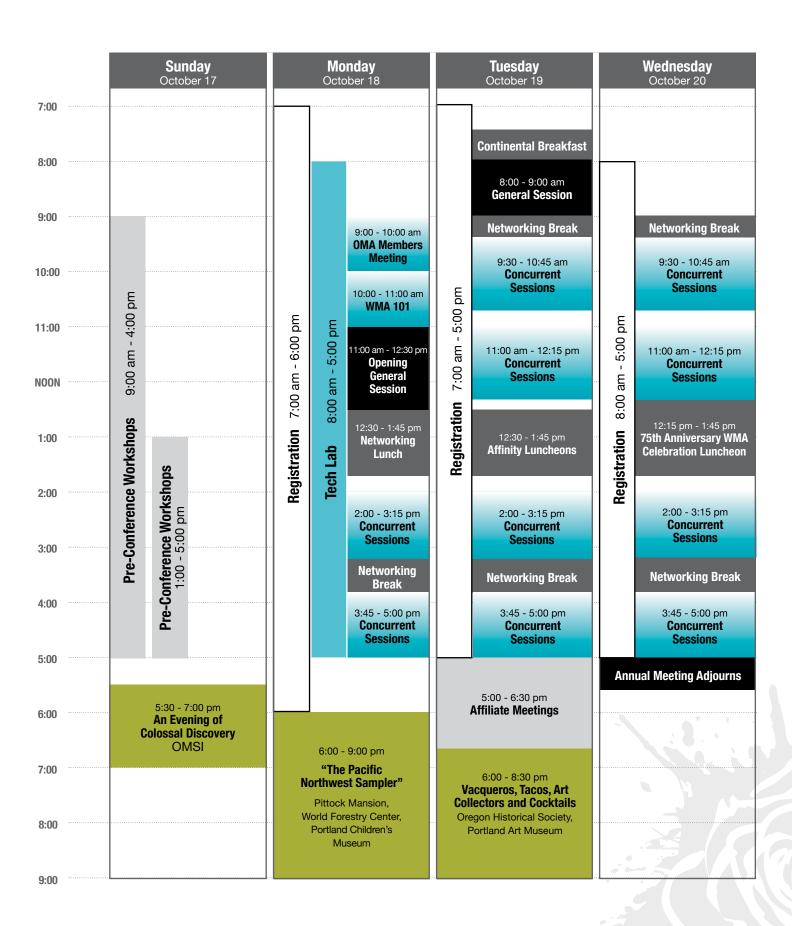
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2010 Program Committee, taken at the Getty Center, Los Angeles.

Schedule at a Glance





TRACKS / FOCUS AREAS

Look for these keys throughout the program to tailor your experience!



Business

Does writing a grant proposal, managing a schedule, working within a budget, or selling an idea factor into your work life? Come and hear from colleagues in development, finance, and marketing as they share their museum stories.



Career Path, Leadership

For anyone in the museum profession wanting to explore issues related to professional development, management of human resources, unraveling roles and responsibilities, institutional governance, and getting ahead in your career.



Collection Care

Of special interest for curators, registrars, collection managers, art handlers and those charged with responsibility for the museum's collections. Take in a session that focuses on what's at the core of museums.



Experience

Educators, Designers, Curators, Evaluators, Administrators and Visitors all have their own perspective on the museum going experience. Hear some great case studies of recent past work and start charting the future of your museum's experience!



Future casting

Harnessing technology, showcasing innovations, understanding social media, managing digital assets, identifying trends, and forecasting what's next. Got your attention? Look at this session track!



For information on pre-conference tours through the lush Willamette Valley or the breath-taking Columbia River Gorge, or up to historic Fort Vancouver and behind-the-scenes tours of museums in the Portland area, please visit

Fee: \$35

http://westmuse.wordpress.com/portland-2010/2010-tours/

Saturday, October 16

PRECONFERENCE WORKSHOPS

Art Handling Workshop 9:00 am – 4:00 pm

9:00 am – 4:00 pm

Location: Portland Art Museum

This all day workshop is geared towards museum and other professionals concerned with the safe handling of artworks and artifacts. Areas of focus will include: The basics of handling practices in regard to installations, packing, and storage; handling requirements of chiefs an local with emphasis on technical and meterial requirements of each topical area; job description.

dling requirements of objects on loan with emphasis on technical and material requirements of each topical area; job descriptions; and educational opportunities. Training will also be presented on how to build and/or expand staff in any collection-based program. Organized by Packing, Art Handling & Crating Information Network and the Registrar Committee Western Region. Registration for this workshop will be handled directly by PACIN/RCWR. The registration form will be available on their websites in June 2010.

Moderated by Brent Powell, Head of Preparation at the Asian Art Museum, San Francisco, California and Angela Linn, Collection Manager at the University of Alaska Museum of the North.

CSI: Registrars Fee: Free

9:00 am - 4:00 pm Location: Pittock Mansion

Museum collections professionals (registrars, collection managers and conservators) are invited to participate in an all-day volunteer event hosted by Pittock Mansion—a beautiful historic home built between 1909 and 1914 in the West hills of Portland. Projects will include inventorying, photographing and rehousing textiles with possible condition reporting as well. Sponsored by Registrars Committee Western Region with lunch provided. Participants will carpool from the conference hotel to the venue. No registration fee, however this event will be open only to trained professionals who work in the area of registration/collections. **To register for this event, please contact Allyson Lazar at allyson.lazar@gmail.com.**

Creating an Emergency Preparedness and Response Plan for Collections Fee: \$50

9:00 am - 4:00 pm Location: to be determined.

The AAM reviews emergency and disaster plans as part of the accreditation process and specifies that plans need to address staff, visitors, structures, and collections; however the Heritage Health Index determined that 80% of collecting institutions do not have an emergency or disaster plan that includes collections, with staff trained to carry it out. This informative workshop will discuss practical measures to consider when developing an institution's emergency plan for collections, including how to prevent and prepare for an emergency and the components of a comprehensive response and recovery plan. Handouts are provided to assist participants in drafting a tailored Emergency Preparedness and Response Plan for their museum.

Moderated by Balboa Art Conservation Center Staff, San Diego, California.

Keys to a Successful Museum Store

1:00 pm – 5:00 pm Location: to be determined.

In these days of accelerating costs and uncertain funding, museums need to call on all the resources available to maximize the profitability of their stores. The focus of the Keys to a Successful Museum Store workshop is on giving museum administrators, who are responsible for but not involved in the day-to-day operations of the store, a practical outline of components to be monitored and evaluated to assure the maximization of visitor satisfaction and revenue.

Moderated by Andrew Andoniadis of Andoniadis Services, Portland, Oregon.

Make Your Mark: Strategies for Rebranding your Institution or Program Fee: \$15

1:00 pm – 5:00 pm Location: to be determined

"You never get a second chance to make a first impression." Driven by a desire to make their first impression more impactful, the J. Paul Getty Museum's Education Department recently endeavored to codify the broad range of graphic materials they produce. Guided by the Museum Design department, they developed a visual signature appropriate for their audiences and sympathetic to the institutional brand. This workshop will present the complexities and subsequent solutions that arose during this effort, from the perspective of designer, user and implementer, and offer tools any organization can use to develop and apply their brand. Prior to the conference, participants will be encouraged to submit questions, images, etc. via the WMA blog for discussion during the Q&A portion of the presentation.

Moderated by Nicole Trudeau, Senior Designer, J. Paul Getty Museum, Los Angeles, California.

Tools of the Imagination at Play 1:00 pm – 5:00 pm

1:00 pm – 5:00 pm

Location: Children's Museum

What makes a museum environment inviting and playful? How can we design engage that enach imagination and greativity? This half

What makes a museum environment inviting and playful? How can we design spaces that spark imagination and creativity? This half day workshop will focus on the use of intelligent materials in environments, materials that engage children and adults to tell stories



and make meaning of their experiences. Through the experiences of the Portland Children's Museum and the Center for Children's Learning, this workshop will engage participants through presentation, dialogue and hands-on experiences, that support rich museum environments layered with meaning, celebrate the image of strong, capable, children and present materials in thoughtful and provoking ways.

Fee: \$15

Fee: \$15

Moderated by Ingrid Anderson, Director of Programs and Education at the Portland Children's Museum.



PRECONFERENCE WORKSHOPS

Creating Strategies for Social Media 1:00 pm – 5:00 pm

Fee: \$30 Location: to be determined.

Social media is transforming how nonprofits do their work and their relationships with audiences. Nonprofits that have embraced social media with a "1) listen, 2) fail, 3) learn from failure, 4) evolve" approach are seeing results. Strategic use of social media is helping to reach new people and bring added value to mission-driven work with measurable results. Social media can help nonprofits build a movement around a core advocacy issue, improve customer service or programs, reach new donors, or spread awareness of a non-profit brand around the world. Join James G. Leventhal, Stephanie Weaver and other museum professionals for this mini-academy. We'll help you develop an effective social media strategy for your museum using hands-on exercises with a focus on assessing your internal strengths and leveraging your existing assets.

EVENING EVENT

An Evening of Colossal Discovery OMSI

5:30 pm - 7:00 pm

Spend an evening with SAMSON at the Oregon Museum of Science and Industry (OMSI). SAMSON is one of the most complete Tyrannosaurus Rex skeletons in existence. 56% of SAMSON's original fossilized bones, including the nearly complete skull, will be viewed. Also on display will be OMSI's *Science On a Sphere*–a six-foot suspended globe that uses computers and video projectors to display dynamic animated images of the Earth's atmosphere, oceans, animal migration patterns, global warming trends, hurricane paths, and more. OMSI is ranked as one of the top science centers in the United States and has an international reputation for its innovative exhib-

its and educational programs. Travel to OMSI and back on the public bus is included. Hors d'oeuvres will be served; cash bar available.

Fee: \$30







Monday, October 18

Registration Desk Hours: 7:00 am – 6:00 pm Exhibit Hall Hours & Silent Auction Bidding: 12:30 pm – 5:00 pm

9:00 am - 10:00 am

Oregon Museums Association Members' Meeting and Forum

Join your fellow OMA members at our biannual business meeting and forum. Come explore current OMA issues, elect incoming Board officers, and share information about what's happening at your museum.

10:00 am - 11:00 am

WMA 101: An Introduction for Conference Newcomers

This beginning session to the Annual Meeting is an opportunity for all delegates, new or experienced, to meet the WMA staff, board members and other delegates. Learn about the new programming for this Annual Meeting, how to choose sessions that best fit your career path, learn about special, not-to-be missed events, how to participate in future meetings such a proposing a session for next year, writing an article for the west muse blog or newsletter, and what other resources WMA offers.

11:00 am - 12:30 pm Opening General Session

Opening Remarks & Introductions

Aldona Jonaitis, WMA Board President

Annual Awards Presentation

Director's Chair Award Charles Redd Award

8:00 am - 5:00 pm



Tech Lab

Want to learn more about social networking? Have specific questions about Facebook, Twitter, blogs, Flickr, YouTube, LinkedIn, podcasting, and other social media? Bring your laptop to this "wired" space and plug in. We'll have seasoned social media techies available all day to help you with your specific questions, and short presentations (10 minutes) at the beginning of each time slot on each of the top social media outlets. We'll also talk strategy: why museums are using social media and how it benefits them. This is your chance to get one-on-one help as well as talk specifics with others who have been successfully navigating the social media world.

Moderated by Stephanie Weaver, Principal, Organization Experienceology, San Diego, California.

Tentative Tech Lab Schedule of Events

8:30–11:00 am 9:00 9:30 10:00 10:30	10-minute presentations: Facebook Twitter Blogs LinkedIn
12:30–1:45 pm 1:00 1:30	10-minute presentations: Social Media Strategy Successful Online Promotion Strategies
2:00–3:15 pm 2:00 2:30	10-minute presentations: Podcasting and Online Video Going Mobile: Apps and Mobile Web Content
3:30–4:45pm 3:30 4:00	10-minute presentations: Managing Digital Assets Social Media Strategy

Welcome to Oregon: Cultural Travelog with Keynote Speaker, John Falk



Dr. John H. Falk is known internationally for his expertise on free-choice learning; the learning that occurs in settings like science centers, museums, parks, and on the Internet. Dr. Falk has authored over one hundred scholarly articles and chapters in the areas of learning, biology and education, more than a dozen books, and helped to create several nationally important out-of-school educational curricula. Notable recent books include: Identity and the Museum Visitor Experience (2009); Free-Choice Learning and the Environment (2009, with Joe Heimlich and Susan Foutz); Exemplary Science Programs: Informal Science Education (2007, with Robert Yager); In Principle, In Practice: Museums as Learning Institutions (2007, with Lynn Dierking and Susan Foutz); Thriving in the Knowledge Age: New Business Models For Museums and Other Cultural Institutions (2006, with Beverly Sheppard); Lessons Without Limit: How Free-Choice Learning is Transforming Education (2002, with Lynn Dierking); and Free-Choice Science Education: How People Learn Outside of School (2001).

He is currently Sea Grant Professor of Free-Choice Learning at Oregon State University. Along with colleagues, Falk has created the first doctoral and masters program in the world in the areas of science and mathematics free-choice learning. Before joining the faculty at Oregon State University, he founded and directed the Institute for Learning Innovation where for twenty years he oversaw more than 200 consulting projects across a wide range of free-choice learning institutions. He also worked as an early child science educator at the University of Maryland and spent fourteen years at the Smithsonian Institution where he held a number of senior positions. Falk serves on the editorial boards of the journals Science Education and Curator, and has served on a variety of national advisory boards. Falk received a joint doctorate in Biology and Education from the University of California at Berkeley. He also earned MA and BA degrees in Zoology and a secondary teaching credential in Biology and Chemistry from the same institution. In 2006, Dr. Falk and Dr. Lynn Dierking were recognized by the American Association of Museums as one of the 100 most influential museum professionals of the past 100 years. In 2010 he was further recognized by the American Association of Museum's Education Committee with the John Cotton Dana Award for Leadership.

Among Falk's recent projects are a series of National Science Foundation and privately funded projects focused on understanding the role of identity-related motivations on the behavior and long-term learning of museum visitors.



12:30 pm - 1:45 pm

Networking Lunch in Exhibit Hall / Silent Auction Bidding Opens

Who said there's no such thing as a free lunch? Join your colleagues in the Exhibit Hall where you can explore vendor offerings, begin bidding on silent auction items and enjoy food hosted by WMA.

2:00 pm – 3:15 pm Concurrent Sessions



A1 What Got Me This Job: New Director Stories (Part I) - How I Got It

Five new (within the last year) Executive Directors of major museums will retrace their journey to their new post. The goal of the discussion will be to uncover how one best moves through a career. Each person's path has been different, but through questions about training, mentorship, and institutional experience we can perhaps distill insights appropriate for individuals on a career trajectory within the Museum Profession.

Moderated by Julie Stein, Executive Director, Burke Museum, Seattle, Washington.



A2 Selling Our Collections, New Perspectives on Old Controversies in Today's Economy

The modern field of Collections Management was born largely from a succession of American collections controversies that began in the early 1970's. As a result of those agonizing debates, codes of ethics were rewritten, collections policies mandated, and collections professionals assumed greater responsibilities as stewards of objects held in the public trust. Though for decades we have taken them for granted, the lessons that inspired these innovations are now being questioned by a new generation of museum professionals. Already pushing the entrepreneurial limits of earned income, some nonprofit institutions are struggling with new fundraising strategies during the current economic crisis. Many museums have become accustomed to even modest revenue from deaccessioned object sales. A few are also making a modern argument to justify the sale of permanent collections claiming their very survival depends on it.

Moderated by Douglas DeFors, Museum Registrar and Principle: CRS, Contract Registration Services, Sonoma County, California.



A3 Corporate Heritage is Your Business

Great companies have long recognized that heritage is a compelling part of their communication goals. The creation of corporate heritage experiences and trade events featuring historical content opens doors for customers, consumers, tourists and educators – and benefits the brand. Using a series of cases studies and personal experience, we will discuss the role of museum professionals in corporate environments, the role of heritage in trade events, and examine how museums, science centers, brand attractions and corporations work together in a community to create destinations for the benefit of all.

Moderated by Scott Reames, Historian, Nike, Inc., Beaverton, Oregon.



A4 What Turns on Visitor Imagination

Can museums be both a temple of culture and a dream factory? As museums reach out to more diverse audiences and become increasingly a mass entertainment option, what challenges arise in creating engaging, expansive experiences - ones that excite the imagination and take visitors beyond the factual or mundane? What methods are proven to move a visitor past what s/he already knows into exploring new, unexpected places? Come, stretch your imagination and find out!

Moderated by Paul Gabriel, Educational Consultant, San Francisco, California.



A5 Museums Coming Back from the Brink

Across the nation and throughout the West, Museums have closed or struggled with the threat of closure. Why do some museums survive and others not? Learn from experienced museum veterans how they have worked to make their museums succeed and what they have learned about what causes some museums to have to close. Our panel will discuss case studies of museums that have come back (MOCA) and others that have not (Fresno Met and Copia), among others. Session participants should come away with lessons learned and what pitfalls your museum can avoid in managing with the new museum realities.

Moderated by Nikolai Sklaroff, Managing Director, Loop Capital Markets LLC, San Francisco, California.

3:15 pm - 3:45 pm

Networking Break in Exhibit Hall

Coffee and tea provided by WMA.

3:45 pm – 5:00 pm Concurrent Sessions



B1 What Got Me This Job: New Director Stories (Part II) - What I Did in the First Six Months

The second half of this two-part session asks each new director what they did in the first six months of their job, and how those actions worked to promote their organization.

Moderated by Julie Stein, Executive Director, Burke Museum, Seattle, Washington.

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B2 Engaging the Public in Their Space: Public Art in Oregon

The points of intersection between museums and public art go beyond curating and displaying collections. Public art programs face many of the same challenges as museums, including funding, sustainability and how to better engage audiences through community outreach and creating compelling experiences. This session will give museum professionals access to representatives from three different public art programs to share and discuss what museums and public art programs can learn from one another about addressing these issues.

Moderated by Allyson Lazar, Independent, Santa Monica, California.



B3 What's Now / What's Next

This session highlights four projects or programs permanent in scope that demonstrate the innovative work being produced by museums throughout the Western United States. Analysis of the process and problem solving that made the project a success will be the central goal of the session. The session is a result of entries submitted to the WMA and chosen with an eye toward creating a diverse selection of projects. All projects were completed between September 2009 and September 2010. Although only four projects were selected for the session, all submissions will be posted on the WMA Conference website.

Moderated by Robert Checchi, Senior Designer, J. Paul Getty Museum, Los Angeles, California.

B4 Inspiration, Accuracy and Passion: Docents & Curators

There's more to volunteers than "volunteer management." The panelists - a docent who has served at major museums in London and New York, and the director of volunteers at a state art museum - will explore how museums could improve their ability to capitalize on the special knowledge that both docents and curators possess.

Moderated by Maggie Maynard, Director of Education, Experience Music Project, Seattle, Washington.



B5 Building a Fundraising Plan that Works

A strong development or fundraising plan is an essential tool by which to measure success and provide guidance for volunteers. It is not as difficult as it might sound to create one. There are some tried and true methods that are helpful, and really it's the anecdotal, the hands-on and unexpected experiences - the triumphs and the pitfalls - that round out the picture of this process. Join us as three fundraising professionals share their experiences with sound models as starting points.

Moderated by James Leventhal, Deputy Director for Development, Contemporary Jewish Museum, San Francisco, California.

Fee: \$30

EVENING EVENT

The Pacific Northwest Sampler

Pittock Mansion, World Forestry Center, Portland Children's Museum

6:30 pm - 9:00 pm

Join us for an entertaining and eclectic evening of beer, wine, and food from the great Pacific Northwest. Your tour begins with wine and appetizers at the breathtaking Pittock Mansion nestled high in the west hills of Portland. Don't forget to bring your camera so you can capture some of the best views in town! Travel through scenic Washington Park to the oh-so-woodsy World Forestry Center Discovery Museum where you can sample tasty local fare and beer from Portland's renowned micro-breweries. Be a kid again at the colorful Portland Children's Museum where the child in you will end the night with scrumptious cupcakes, while the adult in you savors delicious locally roasted coffee. Price includes all food, drink and transportation.





Tuesday, October 19

Registration Desk Hours: 7:00 am - 5:00 pm

Exhibit Hall Hours & Silent Auction Bidding: 9:00 am - 3:45 pm

7:30 am – 8:00 am Continental Breakfast

Fuel up for the day with pastries, coffee, tea and juice - courtesy of WMA.

8:00 am - 9:00 am General Session

General Session with Keynote Speaker, Brian Ferriso



Brian Ferriso is the "The Marilyn H. and Dr. Robert B. Pamplin, Jr. Director" of the Portland Art Museum. He oversees all aspects of the Museum, which has a \$12 million a year annual budget and a full-time staff of 125. Recent accomplishments during his tenure include: the development of a major new exhibition and publication program that has featured important works of art and scholarship on American photography, 18th- and 19th- century French art, and contemporary art, among others, and the acquisition of major works by Vincent van Gogh, Rembrandt van Rijn, Paul Gauguin, and Robert Rauschenberg, among others.

Previously, Ferriso was Executive Director, President and CEO of The Philbrook Museum of Art, Tulsa, OK. While at Philbrook he oversaw the completion of a \$7 million garden renovation and expansion, raised \$2 million for all special exhibitions occurring in 2006 and 2007, raised over \$100,000 for a museum store renovation and remerchandising in 2003, and led three key fundraising special events that raised over \$1.2 million in 2004. Prior to his appointment at Philbrook, he held various positions at the Milwaukee Art Museum (Acting Director in 2002, Deputy Director in 2003, and Senior Director of Curatorial Affairs 2000-2003). Prior to working in Milwaukee, Ferriso was the Assistant Director of the David

and Alfred Smart Museum of Art at the University of Chicago, Chicago, IL (1997-2000), the Special Assistant to the Director and Associate Director of Development of The Newark Museum (1994-1997). Additionally, Ferriso is a practicing artist, using training that he acquired while studying with Frank Mason of the Art Students League, New York, NY. Ferriso's curatorial interest is in the area of architecture and contemporary art, having curated and coordinated shows on architecture, design and European art.

Ferriso received a BA in economics from Bowdoin College, a MA in arts administration from New York University, and a MA in art history from the University of Chicago. He is a member of the Association of Art Museum Directors (AAMD), AAM (American Association of Museums), and Young President's Organization (YPO) and on the Board of Trustees of the American Federations of Arts. He has also served as a Juror for the National Endowment of the Arts, and the American Institute of Architects National Honor Awards.

9:00 am - 9:30 am

Networking Break in Exhibit Hall

Coffee and tea provided by WMA.

9:30 am-10:45 am Concurrent Sessions

CO Play Session: Hands-On Activity

This hands-on session is an opportunity for you to relax, explore and have fun! Take away an educational and creative product related to the past and looking to the future. No experience necessary. No pressure and no judging. Come play!



C1 Who Can Fill Your Shoes? Succession Planning for Healthy Transitions

Staff changes can be challenging for both large and small museums. To maintain a healthy organization and services to the community, all departments and levels of management should be prepared with a succession plan for emergencies, short-term changes and long-term transitions. Panelists will share experiences with successful as well as difficult transitions and explore succession planning strategies including identifying, recruiting and cultivating potential successors. After the panel discussion, participants will be divided into small groups in which brainstorming and conversation will be encouraged and facilitated by presenters.

Moderated by Terra Feast, Curator of Education, Boise Art Museum, Boise, Idaho.

9:30 am – 10:45 am Concurrent Sessions



C2 Grant Writing in 2010

Join Tom Cope, Resource Development Officer for the Community Services Consortium (CSC) in Corvallis, Oregon in learning about the current issues in grant writing. Tom will present a fast-paced grant writing 101 session initially focusing on the need for local resources as a source of foundation leverage. He will then cover basic grant writing fundamentals. His presentation will be done in an interactive format and attendees are asked to bring questions.

Moderated by Ron Thiesen, Development Director, Benton County Museum, Philomath, Oregon.



C3 The Cosmic Serpent Informal Education Project: Envisioning Native Knowledge and Western Science Intertwined (Part I)

Cosmic Serpent Informal Education Project explores commonalities between western and native science, taking into account that native cultures have, over millennia, developed ways of knowing that are highly adapted, interconnected, and enduring. Each knowledge system informs the practice of science and its role in society in a fundamental way, and the commonalities can provide a framework for developing mutually inclusive learning experiences in STEM (science, technology, engineering, and mathematics). Our innovative and collaborative approach explores commonalities between the two systems intertwining in the context of informal science education by working with tribal museums, traditional practitioners, science museums and scientists in conjunction with a NSF grant led by the Indigenous Education Institute and Berkeley Space Science Laboratory.

Moderated by Nancy Maryboy, President and Executive Director, Indigenous Education Institute (New Mexico and Washington).



C4 Visitor Satisfaction is Everyone's Business

Rooted in expectations, visitor satisfaction is a key to learning, repeat visits and good word of mouth. Unlike evaluation, which tends to be the focus of exhibit and/or education departments, visitor satisfaction should be the concern of every department at the institution. This panel of experts will help us understand 1) the breadth of the visitor experience, 2) the links between expectations, satisfaction and learning, and implications for shaping and marketing the experiences we offer, and 3) how an institution can use a focus on visitor satisfaction to unify all departments.

Moderated by Wendy Meluch, Museum Evaluation Consultant, Visitor Studies Services, Novato, California.



C5 BYOT (Bring Your Own Technology): Mediating the Visitor Experience in the Cell Phone Age

Listen to examples of how institutions both large and small are using cell phones and other handheld personal devices to present content in innovative ways, provide wider access to museum holdings, and better engage the 21st-century visitor. Learn what to do—and what not to do—when creating your own technology plan and discuss how advances in social media and smart phone computing power are making museums look at mobile devices in a whole new way.

Moderated by Lisa Sasaki, Director of Program Development, Japanese American National Museum, Los Angeles, California.

11:00 am – 12:15 pm Concurrent Sessions



D1 Reject the Ladder, Enter through the Side Door: Alternative Paths to Museum Leadership

Some of today's most innovative museum leaders have had significant educational, social, or professional experiences outside the subject areas of their institutions. How have these unconventional backgrounds shaped their contributions to the museum field and influenced their careers? What are the challenges that they encounter when attempting to bring fresh ideas to established organizations? Can an alternative approach – particularly with its inherent risks – coincide with tried-and-true museum practice? Three "next generation" museum professionals discuss their creative formation, the ways in which their world views directly inform their leadership, and the institutional results.

Moderated by MiJin Hong, Director of Academic Affairs, The Getty Leadership Institute at Claremont Graduate University, Claremont, California.



D2 Museums and Contemporary Artists: A Blueprint for Success

What can you do to save your sanity when your museum collaborates with a contemporary artist on a site-specific installation or exhibition of newly-created artworks? A contemporary art curator, chief preparator, and collections manager will share their particular perspectives on some of the problems and challenges they have faced, such as difficult personalities, authority struggles, inarticulate artistic plans, unmet deadlines and seemingly impossible installation requirements. In a panel format, they will discuss the solutions they found and the insights they gained for planning future artistic collaborations.

Moderated by Cory Gooch, Independent Registrar, World Class Registrar, Seattle, Washington.



Tuesday, October 19

11:00 am - 12:15 pm Concurrent Sessions



D3 The Cosmic Serpent Informal Education Project: Envisioning Native Knowledge and Western Science Intertwined (Part II)

Part I continued.



D4 Increasing Visitorship by Making Visitors Comfortable

In October 2009, participants at a WMA pre-conference workshop used a simple, novel method to assess visitor comfort and access at the Museum of Photographic Arts in San Diego. Through the process of playing the roles of visitors with physical disabilities and learning differences, participants were able to quickly and easily assess if visitors would be likely to feel welcome; easily read labels, find exhibitions and restrooms, and be able to rest when tired; feel accommodated neurocognitively as well as physically; and feel more inclined to return. During 2010, four more museums tested the method. In this session, MOPA staff will discuss changes they made as a result of the 2009 assessment; staff from the other museums will report on their 2010 results; and panelists and audience will discuss the potential usefulness of the method as a tool to increase visitorship and encourage visitor loyalty.

Moderated by Steve Tokar, Consultant, San Francisco.



D5 Museum Capital Campaigns in a Recession

Planning for a capital expansion during a recession comes with its own peculiar challenges. Join three directors, each at a different stage in the process and from very different types of museums, to hear their particular challenges and how they maintain momentum. A fundraising feasibility consultant (who worked with each of the institutions) joins the group to give the perspective of a professional fundraiser and the community they interviewed.

Moderated by Julie Stein, Executive Director, Burke Museum, Seattle, Washington.

Fee: \$32

12:30 pm – 1:45 pm Affinity Luncheons

Directors Luncheon

Sponsored by THINK Jacobson & Roth.
Open to Directors, Deputy Directors, CEO's, CFO's and Trustees.

Registrar Committee Western Region Annual Business Meeting Luncheon Fee: \$15

*Underwritten by Huntington T. Block Insurance Agency.*Open to RC-WR members, collections professionals and related vendors.

Storytellers and Supporters Luncheon Fee: \$30

Open to all who make Museums the best place to work and play. The Charles Redd Award for Excellence in Exhibitions will be awarded at this event.

Native American Museums Luncheon Fee: \$30

Enjoy meeting your colleagues from tribal museums and supporters of Native American concerns in our organization. All are welcome!

2:00 pm – 3:15 pm Concurrent Sessions



E1 Envisioning the Future: A Conversation with IMLS

Join IMLS program officers as they share information about funding opportunities for museums: grants that strengthen the ability of museums to serve the public more effectively, grants for conservation of collections, grants to provide professional development opportunities to staff, and programs for a variety of other museum activities. Information on the grant programs, how to write a competitive grant, and a road map to IMLS resources will be presented.

Moderated by IMLS Program Staff, Institute of Museum and Library Services, Washington, D.C.

2:00 pm – 3:15 pm Concurrent Sessions



E2 NAGPRA: Native American Perspectives from Inside the Museum

Twenty years after the Native American Graves Protection and Repatriation Act became federal law, it continues to be a hot topic around museums. Members of this panel represent indigenous people dealing with NAGPRA on behalf of the museums they work for. Panelists will share challenges and successes of balancing their work and cultural identity. One issue for museums as well as claimants is the question of who has the right to speak for the culture. This session will explore what makes a successful NAGPRA program and why there continue to be conflicts between claimants and museums.

Moderated by Malia Baron, Registrar, Bernice Pauahi Bishop Museum, Honolulu, Hawaii.

3

E3 Drama on the High Seas: A Case Study of the National Maritime Centre

After extensive planning and widespread consultation – and with more twists, turns, and characters than any soap opera – Canada's National Maritime Centre of the Pacific hasn't left the dock. Why? Join us as we review the plot, the characters, the challenges – and some rough seas. Our initial studies showed that a traditional museum model would not succeed, so we devised a different solution: the museum would be based on financially self-sustaining, long-term private/public partnerships in the maritime and local communities. We assembled a(n ever-changing) cast of characters to make it happen, including institutional partners, developers, educators, marine organizations, local and national stakeholders, historians, and support from three levels of government. And then there was a sudden change in course. Why?

Moderated by Isaac Marshall, Aldrichpears Ltd, Vancouver, B.C. Canada



E4 Please Do Feed the Designers: Notes on Husbandry of the Species (Part I)

In terms of major renovations or new facilities, it is often the case that people at museums are doing this for the first and only time in their careers, or for exhibitions often find themselves working as exhibit developers, well outside of their professional discipline. The way that one approaches and prepares for such projects will make or break the experience as well as the end result. Learn from those who have gone through the process, both on the design and on the museum side. This session will help you to understand the process, the roles, the expectations and dynamics of the design process from various perspectives.

Moderated by Jonathan Katz, CE/Executive Producer, Cinnabar, Los Angeles, California.



E5 The Weirdest Place I Ever Found Money

As the financial pressures mount on raising funds for capital projects and operations, museums throughout the west have had to get creative to find new sources of funding. Obscure government programs; creative fundraising and sponsorships; alliances and sponsorships from firms not normally associated with arts and culture; and lobbying for dollars. Hear about the new stones other museums are turning to find money for projects and programs. Attend this session and take home concrete ideas to your management and board that will more than pay for the cost of attending the entire conference!

Moderated by Nikolai Sklaroff, Managing Director, Loop Capital Markets LLC, San Francisco, California.

3:15 pm - 3:45 pm

Networking Break in Exhibit Hall / Final Silent Auction Bidding Coffee and tea provided by WMA.

3:45 pm – 5:00 pm Concurrent Sessions



F1 Forecasting the Future of Museums: Collections, Staff, Sustainability

This working session will explore trends crucial to the internal working of museums. Before the Annual Meeting, the Center for the Future of Museums will collect and share data on trends in museum collecting and collections care, succession planning and financial sustainability, and solicit ideas and opinions from the field. After a brief introduction to futures forecasting and overview of the data, session participants will create scenarios describing potential futures of our field. CFM and WMA will compile and share these stories widely, using them as a jumping off point for further discussion on their respective blogs.

Moderated by Elizabeth Merritt, Founding Director, Center for the Future of Museums: AAM, Washington, D.C.

Tuesday, October 19

3:45 pm – 5:00 pm Concurrent Sessions



F2 StEPing Up for Museums

Does your organization want to make improvements but you're not sure where to start? Would you like to be recognized in areas of collections, governance, programs, and management? AASLH's new Standards and Excellence Program (StEPs) program helps your organization assess its current policies and practices in a convenient, self-study format. The StEPs workbook guides you through the six program sections with self-assessment questions and Basic, Good, and Better performance indicators. With StEPs, your organization receives Bronze, Silver and Gold certificates as it makes valuable progress and there's no time limit on completion of the program. Join us, as museum professionals involved in the development and implementation of this exciting new program share how participating organizations can clearly identify their strengths and areas needing improvement, and begin taking StEPs for positive change.

Moderated by Janice Klein, EightSixSix Consulting, Tempe, Arizona.



F3 The Effects of the Sarbanes-Oxley Act on Non-Profit Museum Governance

Non-profit status plays a critical role in museum funding, and gives the IRS the ability to regulate Museum practices. In 2008, the IRS completely redesigned the Tax Form 990, the required financial report for non-profits. Compliance with new tax regulations impacts museums' resources and increases the work loads of many museum staff. However, the new regulations also present opportunities for museums to improve their performance. This session discusses how reevaluating governing practices can improve the effectiveness of museum programs and ease the burden of complying with federal tax regulations.

Moderated by Jason Jones, JFKU Graduate Student in Museum Studies, JFKU, Berkeley, California.



F4 Please Do Feed the Designers: Notes on Husbandry of the Species (Part II) Part I continued.



F5 It's Alive or Has Been in the Past: Care and Transport of Live Collections and Endangered Species in Museum Objects

How do you care for live animals in collections and what issues arise when endangered or protected animals are incorporated into museum objects in exhibitions and/or permanent collections? What do museum staff need to know about the transport – international and domestic, customs restrictions, accession and deaccession, care, loans and gifts of these live and dead animals? Registrars from zoos or museums with live specimens, a transport expert and a Federal Fish and Wildlife official, all of whom have dealt with these matters, will participate in this lively discussion.

Moderated by Ted Greenberg, Museum Consultant/Collection Management/Registration Specialist.

5:00 pm – 6:30 pm

State Museum Associations Exchange

This informal gathering is an opportunity for state museum associations in the West to discuss services they are providing for their members and what projects and issues the associations are currently facing. The agenda is designed to promote discussion and the sharing of ideas, with the goal of creating an improved dialogue and stronger network among state museum associations. Agenda items will include updates from state and national museum associations, surviving difficult times, and advocacy. Suggestions for other agenda items should be emailed directly to WMA board member Jacqueline Cabrera at jcabrera@getty.edu.

EVENING EVENT

Vaqueros, Tacos, Art Collectors, and Cocktails: Oregon History and Art at Their Finest

Oregon Historical Society, Portland Art Museum 6:30 pm - 9:00 pm

Join the Oregon Historical Society (OHS) and Portland Art Museum (PAM) for dinner, drinks, and highlighted exhibitions. From 6:00 to 7:30, visit OHS to view Arte en la Charreria, an exhibition of Mexican cowboy craftsmanship and design, while feasting at our taco bar and drinking fine beer from a local brewery. Then, take a walk across the park block to PAM, where you will be treated to Riches of the City, an exhibition of art drawn from private collections in Portland, as well as tasty desserts, beer, wine, and a special Portland cocktail from 7:00 to 8:30. Also at PAM, don't miss the live auction to benefit the Wanda Chin Scholarship fund! Other exhibitions will be open at both museums, travel from the hotel to the museums and back on light rail is included. Cash bar at both locations.

Fee: \$30



Registration Desk Hours: 8:00 am - 5:00 pm

9:00 am - 9:30 am

Networking Break

Coffee and tea provided by WMA.

9:30 am - 10:45 am Concurrent Sessions



G1 Keeping Your Audience in the Palm of Your Hand - Using PowerPoint

"I need to create a PowerPoint for my presentation." The use of Microsoft's premier presentation software is so ubiquitous that it has become synonymous with 'slide deck.' Join Microsoft's Eric Schmidt as he demonstrates how to perform tasks in the current iteration of the software, PowerPoint 2010. The session will focus on usage scenarios that are most common for (and requested by) museum professionals.

Moderated by Eric Schmidt, Writer II, IW, Content Publishing (UA), Microsoft Corporation, Redmond, Washington.



Don't lose yourself in PowerPoint!

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G2 A Review of Fine Art Insurance

Refresh your knowledge on the basics of museum and exhibition insurance. Learn some of the current issues in dealing with your permanent collection coverage as well as exhibition insurance on a domestic and international level. This session is ideal for registrar, collection managers, directors and risk managers.

Moderated by Jacqueline Cabrera, WMA Board Member and Associate Registrar for the Getty Villa, Malibu, California.

2

G3 Locals vs. Tourists: Tourism and the Museum

Is there truly a divide between local audiences and tourist audiences? Museums often plan with these two different audiences in mind - sometimes miscalculating the ratio of tourists to locals. In addition, in areas where there are distinct tourist seasons, museums may focus their programming to target either a tourist or a local audience. But what happens when the local/tourist ratio is off? And do museums really need to look at these two audiences as separate and distinct?

Moderated by Arthur Wolf, Principal, WOLF Consulting, Las Vegas, Nevada.

8

G4 Museums as Gifts to Universities (Part I)

Ripped from the headlines: "Hammer Museum to UCLA" (1994) "University of Tulsa Celebrates Partnership with Gilcrease" (2008); "Pacific Northwest College of Art and Museum of Contemporary Craft Become One" (2008); "Loyola University, Chicago Getting The Cuneo Museum and Gardens as Gift" (2009); "Magnes Museum to Become Part of University of California Berkley" (2010). What's the trend? With these and other specific examples in mind, this panel will explore the implications of troubled museums being "gifted" to institutions of higher education and the business model of university art museums.

Moderated by Carin Jacobs, Director, Center for the Arts, Religion and Education, GTU, Berkeley, California.

11:00 am - 12:15 pm Concurrent Sessions



H1 Established and Emerging Educational Leaders: A Roundtable of Ideas for the Next Generation

Join the conversation as established and emerging educational leaders discuss qualities, skills, and knowledge necessary to navigate an unclear future for the field of museum education. Recent research on recession-driven job losses in museums (possibly in the tens of thousands nationwide) suggests museum educators are among the most severely impacted. Additionally, recent literature describes an identity crisis among museum educators and the need for new leadership orientation to address changing times. Brief presentations, followed by smaller roundtable discussions, address how strong leadership can ensure the future of our field and define next steps for developing and supporting tomorrow's leaders.

Moderated by Mary Kay Cunningham, Interpretive Specialist, Dialogue Consulting, Portland, Oregon.



H2 A Review of Fine Art Insurance: Claims Submissions!

The second part of the fine art insurance review will cover the topic of claims submissions. Learn how to prepare your documentation in case of a loss or damage. Hear advice from a claims adjuster who deals with most of the west coast claims cases. This session is ideal for registrar, collection managers, directors and risk managers.

Moderated by Jacqueline Cabrera, WMA Board Member and Associate Registrar for the Getty Villa, Malibu, California.



11:00 am - 12:15 pm Concurrent Sessions



H3 Revisiting Interpretive Planning: A Holistic Approach to Crafting Your Visitor Experience

How much of interpretive planning is truly holistic in it's approach to creating a quality visitor experience? Before visitors are able to absorb the benefits and messages of well-designed interpretation, they must have all earlier concerns addressed like finding amenities, navigating through the grounds, and having well-trained front-line staff to respond to their needs or questions. If we fail to look more broadly at our visitors' needs and how our infrastructure and services help or hinder visitation, interpretation is less likely to succeed. This panel will reflect on past models of interpretive planning and share ideas for creating information networks (or communication strategies), conducting visitor studies, and lessons learned from case studies where these ideas were applied. Moderator, panelists, and audience will be engaged in a discussion of successes and challenges faced in efforts to create future visitor experiences that reinforce the messages of the institution and respond to the intellectual and emotional needs of the visitor.

Moderated by Cynthia Haruyama, Executive Director, Lan Su Chinese Garden, Portland, Oregon.



H4 Museums at Universities: The College Audience (Part II)

Following up on the explorations into troubled museums being gifted to Universities, this session will explore strategies and successful examples of engaging the college audience, in terms of supporting interdisciplinary curriculum in undergraduate learning; engaging faculty and students in the development of public programming; and the use of social media and other strategies around youth-oriented programming to encourage college-age audiences involvement at museums off campus.

Moderated by Carin Jacobs, Director, Center for the Arts, Religion and Education, GTU, Berkeley, California.

12:30 pm – 1:45 pm 75th Anniversary WMA Celebration

Register for lunch (\$25) or just come for the fun! Either way, please join us in celebrating 75 years of service to the museum community. Melissa Rosengard, former WMA Executive Director, and Sarah Kennington, past recipient of the Director's Chair Award, will be cooking up all kinds of fun for us! We will also conduct our Annual Business meeting, so come learn about WMA, how we function and what we are doing to work for you!



A lively lunch session at the 2009 annual meeting in San Diego, California.



2:00 pm - 3:15 pm



il Sustainable Work Practices and Their Legal Implications Revisited

A year has passed since different work styles and reduced work hours resulting from the recession and their legal ramifications were considered in the panel Sustainable Work Practices in San Diego. This session will revisit this popular topic and see how museums are faring a year later. Have these changed work practices evolved? Is social networking more embedded in the workplace? Should we use employees or independent contractors? How do we make best use of volunteers and interns? The panel will cover these and other topics and the legal implications. Come join the conversation and bring your questions.

Moderated by Rosalind Bedell, Human Resources and Volunteer Director, Nevada Museum of Art, Reno, Nevada.



i2 Packing Conundrums (Part I)

When collecting artworks or installing at a collector's home, often times the best pre-planning gives way to the need to adapt to the unexpected. Museum staff or commercial shippers are continually faced with adapting to these changes on the spot whether with use of materials for packing/installing or creating assess routes that are not as easily transgressed. This session will present examples of what questions, considerations, materials and techniques can assist in being better prepared for the unexpected. This 3-hour session is a follow up to last year's successful presentation and will be adapted to build from network and survey comments following the presentation.

Moderated by Brent Powell, PACIN Chair, Head of Preparation, Asian Art Museum, San Francisco, California.



i3 Forecasting the Future of Museums - California as a Case Study

The Center for the Future of Museums and the California Association of Museums are jointly forecasting the future of museums, using California as a model. Why California? Because the challenges California faces—increasing minority populations, water shortages, shifts in industry and finance—are trends that will affect many areas of the country in coming decades. Join us for a lively dialogue responding to proposed recommendations for the museum field and the communities we serve.

Moderated by Celeste DeWald, Executive Director, California Association of Museums, Santa Cruz, California.

Wednesday, October 20

2:00 pm – 3:15 pm Concurrent Sessions



i4 Exhibit Critique: Challenges When Exhibit-Making

This perennially popular session investigates current best practices and choices made in creating exhibitions. This year presenters examine and critique "Oregon, My Oregon," a long-term exhibit at the Oregon Historical Society. Three professionals bring their experience to bear in dialogue with the exhibit team and the audience.

Moderated by Redmond Barnett, Head of Exhibits, Washington State Historical Society, Tacoma, Washington.

3:15 pm – 3:45 pm

Networking Break

Coffee and tea provided by WMA.

3:45 pm – 5:00 pm Concurrent Sessions



J1 Difficult Departures: Leaving an Executive Leadership Position

Departing an executive leadership position can be one of the most difficult experiences of one's museum career. Committed professionals may need to leave at a critical time for their institution due to many reasons: family, museum closure, conflict with a supervisor or trustees, or to pursue another opportunity. Three panelists reflect upon their museum departures and ranges of experience, discussing common questions and obstacles they encountered during their time of transition. Panelists will share insights on the most professional process of leaving a leadership position and suggest best practices and lessons learned to share with fellow colleagues.

Moderated by Michael Hammond, Executive Director, Agua Caliente Cultural Museum, Palm Springs, California.



J2 Packing Conundrums (Part II) - Confronting the Unexpected when Dealing with Private Collectors Part I continued.



J3 Interpreting the Past, Building Bridges for the Future

This session will explore the national heritage area (NHA) program of the National Park Service and focus on challenges faced by communities seeking such designation. Panelists will speak about sources of support for this program and areas where opposition could delay or derail NHA designation. This session will also look at how the NHA program can foster closer ties between museums and the larger communities they could potentially serve. The panel will feature Gretchen Luxenberg (National Park Service – Seattle, Washington), a representative from Topaz Museum in Delta, Utah (which is part of the Great Basin National Heritage Area), a representative from the Willamette Falls Heritage Area Coalition (Oregon) and a representative from the Hawaii Capital Cultural Coalition, both of which are currently seeking designation as national heritage areas.

Moderated by Gretchen Luxenberg, Co-Coordinator, Regional Heritage Area Program, National Park Service, Seattle, Washington.



Vintage postcard of Willamette Falls.



J4 Digital Audio Technology Demystified

The addition of sound recordings, audio-tours, and oral histories to exhibitions, educational programs, and museum collections is a powerful asset. From historical archives, art exhibitions, children's museums and beyond, the value of audio recordings is multidisciplinary. The technology involved in capture, processing, backup, and use of digital sound has evolved significantly over recent years, becoming more user-friendly and inexpensive. Conversely, the array of ever-growing options requires an understanding of compatibility. This session will present case studies, equipment recommendations and offer practical solutions. The session will include a live demonstration of creating a recording, processing through a computer program and outputting onto storage media. A goal of the session is to demonstrate the wide variety of choices for every budget.

Moderated by Adam Mikos, Associate Director of Programs and Events, Portland Children's Museum, Portland, Oregon.

5:00 pm Annual Meeting Adjourns

Hotel Information

The Doubletree Hotel Portland - Lloyd Center is adjacent to the fabulous Lloyd Center Mall and conveniently located next to a MAX light rail station for ease in visiting other parts of this great city.

Located only 9 miles from the Portland International Airport, MAX picks up just outside of baggage claim and drops you directly across the street from our front door.

Take advantage of MAX for only \$2.30!

Relax in one of our 477 beautifully appointed guest rooms and suites featuring incredible views of either the city skyline or the Cascade Mountains.

As a guest of the WMA 2010 Annual Meeting, you will enjoy complimentary internet access in your guest room as well as complimentary overnight parking during your stay.

Doubletree Hotel Portland – Lloyd Center 1000 NE Multnomah Street Portland, Oregon 97232 Tel: 503.281.6111 Fax: 50.284.8553

Check-In: 3:00 pm, Check-Out: 12:00 noon

WMA Discounted Group Rates:

Standard Room: \$149 plus tax (currently 12.5%)

Rooms at the group rate will be available until Wednesday, September 15, 2010 or until the group block is full, whichever occurs first.

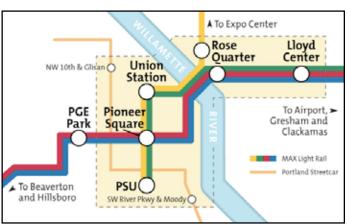


The easiest way to make a reservation is online at WMA's exclusive hotel reservation site: http://doubletree.hilton.com/en/dt/groups/personalized/RLLC-DT-MUS-20101015/index.jhtml

Or call 1-800-996-0510 or locally at 503-281-6111 and ask for Western Museums Association (WMA) 2010 Annual Meeting group rate. Cancellations must be made 72 hours in advance.

Travel Information





The Portland International Airport (PDX) services the Portland Metro Area. The airport is located just 9 miles from the Doubletree Hotel. Cab fare from the airport to the host hotel is approximately \$35. Or, for only \$2.30, MAX picks up just outside of baggage claim and drops you directly across the street from our front door.

Driving Directions from Airport to Hotel:

From I-205 South to I-84 West, take the Lloyd Center exit, Exit 1. Turn right on NE 11th.

MAX Light Rail:

The station at the Doubletree lies within MAX's Fareless Square.

Hop on and ride to downtown and attractions like the Portland Art Museum for free!



Hotel & Travel

Area Information

Portland is an eclectic city, where sophisticated and alternative styles coexist peacefully. It is known for its friendliness, rich culture and variety of outdoor pursuits. A temperate climate and close proximity to both the Pacific Ocean and the Cascade Mountains are among the many reasons Portland has garnered high rankings on multiple "Most Livable City" lists.

Portland was built with walking in mind. The short blocks, combined with public art and old fashioned statuary, fountains, bridges and parks offer opportunities for leisure and contemplation for the casual stroller. Walking tours of the downtown area focusing on the best of the city's art, architecture, urban parks and fountains are available. For the more adventuresome walker, **Forest Park** has over 70 miles of trails.

Nightlife in Portland is excellent and varied. This includes the world class performances of the internationally-known **Oregon Symphony**. Performing arts in the area offer ballet, Shakespeare, Broadway musicals, modern dance and much more. For daytime pursuits, the **Portland Saturday Market** is the largest continuously operating open-air crafts market in the United States. Or visit a must-see on many travel writer's lists **Powell's City of Books**. Occupying an entire city block, it is the world's largest independent bookstore.

See art up close at the **First Thursday art gallery walks** in Northwest Portland's **Pearl District** or in Northeast Portland galleries during **Last Thursday walks** in the **Alberta Arts District** which seems to be a combination art gallery "hop" and neighborhood street fair all rolled into one. If nothing else, enjoy the swarming crowds and fun people watching. At either walk, you'll have the opportunity to pick up some great local art.

For you oenophiles, Portland boasts many fine wineries within an hour's drive. However, Portland is also the place to go to enjoy an abundance of good beer. Known by some as Beervana or the Motherland of Microbrews, there are at least **30** breweries within Portland's city limits - more than any other city in the world. Be sure to visit one of the many local pubs and brewhouses to see what the buzz is about.

Unleash your inner foodie here - in a city that has become a hot culinary destination - and experience an amazingly textured range of global delights created with fresh, locally harvested ingredients. It's not just the restaurants, emerging neighborhoods, markets, cooking schools, microbreweries and nearby wineries; it's an attitude that Portlanders have for what ends up on their plates. Fresh ingredients are key — whether you're talking microbrews or seafood. And anything caught, made or grown in the surrounding region is a source of tremendous local pride.

A splendid location, relaxed respectability, and an urban lifestyle that is unsurpassed for its livability makes Portland a city to visit and remember.



Top: Famous Oregon Microbrew Bottom:Powell's City of Books

Western Museums Association Wanda Chin Professional Development Support Fund

Postmark deadline: June 1, 2010

The Wanda Chin Professional Development Support Fund helps to fund travel and registration for WMA members and students who meet the qualifications as stated below. This program is funded through annual auctions and donations and is meant to make the Annual Meeting financially accessible to individuals who otherwise could not attend. We have targeted three categories for eligibility: students, incoming professionals and mid-career professionals. We encourage applications from members of diverse communities and subscribe to EEO/Affirmative Action principles.

Please visit http://westmuse.wordpress.com/awards-and-scholarships/ to download an application form, or contact Melanie Fales at melanie@boiseartmuseum.org for more information.

Wanda Chin Professional Development Fund Silent and Live Auctions

Since 1997 our Annual Meeting has featured a silent auction in the Exhibit Hall. The proceeds from the auction will fund the scholar-ship program of the Western Museums Association, helping to fund travel and participation in the Annual Meeting for professionals who might otherwise not be able to attend. This program is a vital component in our mission to reach all sectors of our constituency.

Suggested items might be:

- Museum gift shop items; craft items, jewelry, books,
- Wine from your state
- Travel packages to upcoming the WMA conference or vacation spots (consider donating hotel nights and/or airline miles)
- A stay at your vacation home

If WMA receives written notification of your donation by one month prior to the conference, you will be acknowledged in the List of Auction Items, which is posted on our website and at the conference.

Items may be brought or sent directly to the conference location. Please note that WMA may combine your item with others if such a combination would bring higher bids. Please visit http://westmuse.wordpress.com/awards-and-scholarships/chin-scholarship-donations/ for more information and for donation forms, or contact Ted Greenberg at greenberg2@ca.rr.com for more information.

Charles M. Redd Center for Western Studies Award for Exhibition Excellence

Postmark deadline: June 1, 2010

The Western Museums Association is pleased to consider applications for this annual award honoring excellence for an exhibition that furthers the study and understanding of the American West. The award was founded by the Charles Redd Center for Western Studies at Brigham Young University.

The competition recognizes outstanding achievement of a temporary exhibition (i.e. one with a specific closing date) from all types of museums as defined by the American Association of Museums (AAM), without regard to geographical location, size, budget, discipline or age. The exhibition must have as its principal subject some aspect of the American West, defined as that area west of the Rocky Mountains, including Alaska and Hawaii. General subjects include, but are not limited to: the arts and humanities, social/historical studies, ethnic/native studies, and natural/ecological studies. The exhibition must have opened to the public in the year prior to that in which the award is given.

A representative designated by the honored institution will be presented with an award at the Annual Meeting.

For more information, please visit http://westmuse.wordpress.com/awards-and-scholarships/redd-award/ or contact Mike Nelson at mikenelson@utah.gov.

Western Museum's Association Director's Chair Award

Postmark deadline: June 1, 2010

The Western Museums Association is accepting nominations for the Director's Chair Award. This recognition is designed to show-case and acknowledge outstanding achievement in the museum profession. The Director's Chair Award is presented annually to an individual who has had a significant and lasting impact on museum practices or the museum profession in the Western Region. This individual may be from any aspect of the museum field, from administration to registration with everything in between.

The following guidelines will be considered in the selection of the Director's Chair Award recipient:

- Performance at a sustained level of excellence in service to museums or the museum profession
- Development and/or implementation of a specific project that has made a major contribution to museums or the museum profession
- A significant contribution to museums or the museum profession at a national level
- Promotion of excellence and recognized value to the public and the community through their museum, institution, or profession

To submit a nomination for the Director's Chair Award please contact WMA with a letter outlining the nominee's qualifications and how they meet the above criteria. The letter must include your name, title, institution, phone number, name of nominee, nominee's title, and nominee's institution. Give specific examples as to how the nominee meets some or all of the above criteria.

Email application to: westernmuseumsassoc@gmail.com Return no later than June 1.

About the WMA

OUR MISSION

The Western Museums Association challenges the diverse museum community of the West, empowering individuals to cultivate leadership and enable institutions to remain relevant in a dynamic world. We provide opportunities for learning and personal interaction to enhance the creative skills and enrich the lives of individuals who do museum work.

OUR CORE VALUES

In furthering our mission, these core values guide and sustain our work on behalf of our constituents:

Social Benefit

The Western Museums Association supports the work that institutions do for their communities, and we seek to inspire excellence in this service to the public.

Excellence

We challenge museums to strive, because we believe that all museums have the potential to have an extraordinary impact on the lives of others.

Leadership

We promote the professional development of all staff, volunteers, and trustees, and seek to enhance their positive change and growth, because we believe that all individuals have the potential to be leaders.

Collegiality

We provide opportunities for individuals to connect and develop life-long relationships, as they create a community of colleagues who support each other's institutional endeavors and personal well-being.

Fun

We believe that good humor facilitates learning and relationship building, and enjoyment in an association of colleagues helps build a community of talented, connected individuals who are energized about their profession.

Trust

We respect one another and trust in the integrity of our diverse museum community.

Inclusion

We encourage differences of opinions and perspectives, and unfamiliar ideas, for they enrich our association.

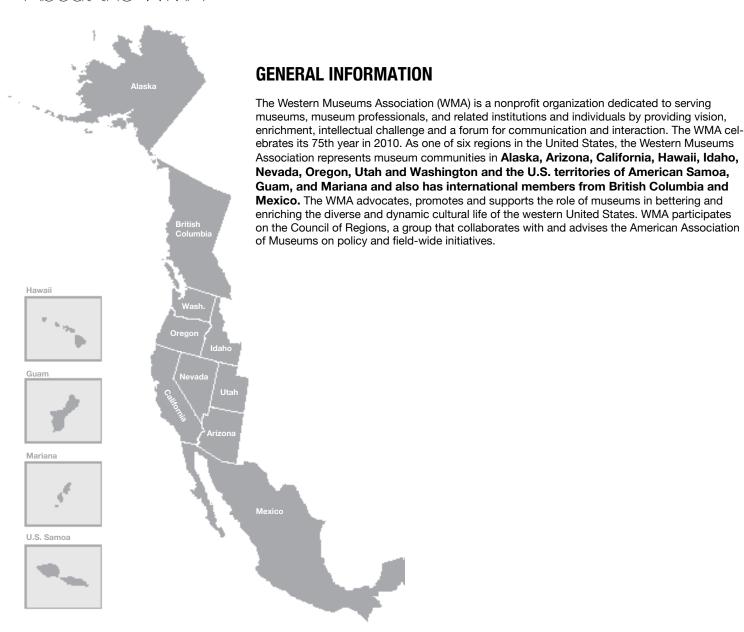
Sustainability

In seeking innovation, we take a measured and responsible approach to decisions and initiatives, as we appreciate that our actions today affect our future success and vitality.

The WMA is a 501 (c) (3) tax-exempt organization, incorporated in the state of California. Tax ID# 23-7312905



About the WMA



In keeping with its mission statement, the Western Museums Association strives to provide cultural leadership and emphasizes involvement, collaboration and cooperation among museums and museum professionals. To this end the WMA works to:

- 1. Recognize and celebrate the natural and cultural diversity in the Western Region and to remain aware of and serve constituent's needs.
- Present both progressive and traditional museum issues to all elements of the museum community through programs, which reach all sizes and types of museums, all museum professionals, trustees, volunteers, and the interested public.
- 3. Share its philosophy and concerns in formats and forums, which encourage cross-cultural communication, dialogue and the pioneer tradition -- involvement.
- 4. Champion and support western museums and western museum professionals and provide a balanced outlook in addressing institutional and individual concerns.
- 5. Monitor its constituency to determine the effectiveness of its programs.



Doubletree Hotel Portland – Lloyd Center I Portland, Oregon Sunday, October 17 – Wednesday, October 20

REGISTRATION OPTIONS

Online Registration: (requires credit card payment) http://westmuse.wordpress.com/Portland-2010/

Mail Registration Form with check to: WMA 2010 c/o Conference Solutions 2545 SW Spring Garden St., Suite 150 Portland, OR 97219-3996 USA Registration Information Contact:

Call Conference Solutions at 1-503-244-4294 ext. 202 or email Register@ConferenceSolutionsInc.com

Registrant Information								
Name:								
Professional Information:	First Name (Given Name,) La	ast Name (Family Name	e) Badge	First Name (if different)			
	Organization							
Mailing Address:	Position/Job Title							
	Mailing Address							
-	City	St	ate	Posta	al Code			
Telephone:	Fax:							
Email :	Email address for confirmation and payment receipt.							
Dietary Restrictions:	ctions / Special Needs any dietary	None \(\square\)	√egetarian □ Vega	n 🔲 Food Allergy o	or Other (specify below)			
Indicate if any special arrangements are needed for you to participate.								
Registration Category (Check applicable rate category and enter the total fee due below.) Total								
Members			Paid by April 30, 2010	Paid May 1 – July 31, 2010	Paid after July 31, 2010			
☐ Members Registration☐ Full-time Student		\$250 \$145	\$295 \$145	\$365 \$145				
☐ Presenter/Moderator		Ψ14 0	\$265	\$265				
Program or Host Committee			\$265	\$265 \$485				
☐ Single Day, Monday, 10/18 ☐ Single Day, Tuesday, 10/19			\$185 \$185	\$185 \$185				
Single Day, Wednesday, 10/20			\$185	\$185				
☐ Non-Members* *Includes a one year Individual Membership			\$370	\$440	\$			



Registration (Continued)

Registration (Continued)		
Pre-Conference Workshops – Sunday, October 17		
From disaster preparedness to rebuilding your brand, join an outstanding group of moderators for these workshops on Sunday. Registration is required and there are additional fees. Please enter the number of tickets you wish to purchase and the total fee.	# of Persons	Total Fee
P1 Creating an Emergency Preparedness and Response Plan for Collections, 9:00 am–4:00 pm	x \$ 50	\$
P2 Keys to a Successful Museum Store, 1:00–5:00 pm	x \$ 15	\$
P3 Make your Mark: Strategies for Rebranding your Institution or Program, 1:00-5:00 pm	x \$ 15	\$
P4 Tools of the Imagination at Play, 1:00-5:00 pm	x \$ 15	\$
P5 Creating Strategies for Social Media, 1:00-5:00 pm	x \$ 30	\$
Affinity Luncheons – Tuesday, October 19, 12:30–1:45 pm		
These events are not included in the Annual Meeting registration fee. Pre-registration and payment are required. Prices are per person and include gratuity. Please enter the number of tickets you wish to purchase and total fee.	# of Persons	Total Fee
Directors Luncheon (Open to Directors, CEO's, CFO's and Trustees.)	x \$ 32	\$
Registrar Committee Western Region Annual Business Meeting Luncheon (Underwritten by Huntington T. Block Insurance Agency and open to RC-WR members, collections professionals and related vendors.)	x \$ 15	\$
Storytellers and Supporters Luncheon (Open to all who make Museums the best place to work and play.)	x \$ 30	\$
Native American Museums Luncheon (Open to all.)	x \$ 30	\$
75 th Anniversary WMA Celebration Luncheon – Wednesday, October 20, 12:30–1:45 pm Open to	o all attendees.	
This event is not included in the Annual Meeting registration fee. Pre-registration and payment are required. Price is per person and includes gratuity. Please enter the number of tickets you wish to purchase and total fee.	x \$ 25	\$
Evening Events		
These events are not included in the Annual Meeting registration fee. Pre-registration and payment are required. Prices are per person and include gratuity. Please enter the number of tickets you wish to purchase and total fee.	# of Persons	Total Fee
An Evening of Colossal Discovery, OMSI – Sunday, October 17, 5:30–7:00 pm Hors d'oeuvres will be served; there will be a cash bar.	x \$ 30	\$
The Pacific Northwest Sampler, Pittock Mansion, World Forestry Center, Children's Museum – Monday, October 18, 6:00 – 9:00 pm		
Price includes all food, drink and transportation. Vaqueros, Tacos, Art Collectors, and Cocktails: Oregon History and Art at Their Finest,	x \$ 30	\$
Oregon Historical Museum, Portland Art Museum – Tuesday, October 19, 6:00 – 8:30 pm Cash bar at both locations.	x \$ 30	\$
Panistra	tion fee from Page 1:	\$
Registra	TOTAL FEES:	\$
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Cancellation / Refund Policy

All cancellation notices and refund requests must be in writing (email acceptable). WMA is not responsible for notifications sent

\$50 administrative fee.	No refunds will be issued for cancellations	made after September 15, 2010 will be eligible for a refund less a made after September 15, 2010; however, an alternate person ist be made to the same account used for the payment.				
Registration is not	t complete until payment is receive	d.				
Payment by Check						
\$	TOTAL AMOUNT ENCLOSED	Check Number:				
Please make checks payable to: Western Museums Association						
Mailing Address: WMA 2010 c/o Conf 2545 SW Spring Gar Portland, OR 97219-	den St., Suite 150					

