

Muse NEWS

NEWS FOR AND ABOUT MUSEUMS IN OKLAHOMA

OMA
OKLAHOMA
MUSEUMS
ASSOCIATION

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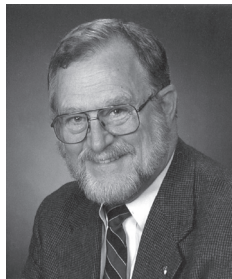
Around the state

Oklahoma Museums Association exists to support Oklahoma museums in their efforts to educate, inform and entertain.

Programs and services of OMA are made possible in part by project assistance from the Oklahoma Arts Council.

OKLAHOMA
Arts
COUNCIL

Writing a museum business plan for the long term success of your museum topic of spring workshop



Cecil C. Carter

We know what you are thinking...writing a business plan is as dull as a dish rag. You would rather be charting a course to build a successful future for your museum, or developing a decision tool to insure your museum's long term success. That sounds like a lot more fun, but that is exactly what a good business plan is and does.

OMA will present the workshop, Writing a Museum Business Plan, from 1:00pm to 4:00pm on Monday, April 6 at the 99s Museum of Women Pilots in Oklahoma City and again on Tuesday, April 7 at the Tulsa Historical Society in Tulsa. The cost is \$25 for OMA members and \$35 for non-members. Scholarships are available for OMA members. The deadline to apply for a scholarship is March 24. The deadline to register for the workshop is March 27. The workshop will be presented by Cecil C. Carter.

Traditionally, we think of a business plan being for, well for business. But there are thousands of non-profit organizations, which are businesses; they are just not for profit businesses. By nature, non-profits are mostly in the service business. Again this compounds the management issue as service businesses are much more difficult to operate than manufacturers and processors. Since non-profit organizations, including museums, are just as difficult to manage as a for profit organization, one needs to plan carefully.

There is no "standard" format for a museum business plan. The content covered in the plan is determined by the museum's mission and goals. A business plan should be a careful examination of all the critical factors of success necessary to achieving

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Museum Accessioning and Registration of Collections Course (MARC) to be offered in March

Do you have artifacts in your museum collection that you do not know how to mark?

Do you have artifacts in your museum collection that are outside of your mission statement?

Do you know how to properly accession and catalogue the artifacts in your museum collection?

Do you have feathers in your museum collection from endangered species?

If you answered yes to any of these questions, or if you have other museum collections related questions, then MARC is for you!

The Oklahoma Museums Association developed two-day Museum Accessioning and Registration of Collections Course will be offered on March 5-6, at the Oklahoma History Center in Oklahoma City. The deadline for registration is February 23. The MARC course will help museum staff and volunteers properly manage their collections, by teaching a solid foundation of basic museum collections knowledge.

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About MuseNEWS

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OMA is a member of American Association of
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Local History, Arts Council of Oklahoma City, and
Oklahoma Travel Industry Association.

director's desk

OMA advocating for Oklahoma museums!

The Oklahoma Museums Association is pleased to be a partnering organization with the American Association of Museums (AAM) on Museum Advocacy Day in Washington DC. In 2009, a new Congress and a new administration will begin working on a wide range of issues, including funding for museum programs and the reauthorization of the Institute of Museum and Library Services (IMLS) which hopefully will have a package that includes the Federal Formula Grants (FFG) for Museums. As you may know, OMA has been a FFG coalition member for two years and continues to advocate for it. Museum voices need to be heard! During the two-day advocacy program on February 23-24, 2009, participants will be briefed on AAM's legislative agenda and will learn how to effectively communicate the value of museums to public policy makers. The second day will consist of visits to Capitol Hill where we will make our case to Congress. All museum professionals are invited to participate! You can find out more information and register online at www.speakupformuseums.org. On behalf of OMA and Oklahoma museums who are unable to make the trip to Washington DC, Marci Donaho and I will be attending Museum Advocacy Day. Your input is welcome to make for a successful visit. Please email me at bgranger@okmuseums.org or call me at 405.424.7757 with your comments.

Brenda



Brenda Granger
OMA Executive Director

Meet the new OMA President, Deborah Burke



Deborah Burke
OMA President

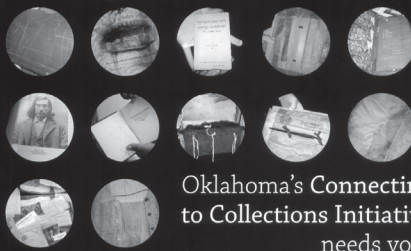
To serve as president of OMA means just that to me—to serve you, the members of this important arts advocacy organization. I know the next two years will be a challenging time for Oklahoma museums as we adjust to changing economic conditions. The ability to network and support each other will keep us sane and moving forward in our communities. Please let me and the Board know about your institution's successes and give us the opportunity to stay connected to what's happening in your part of the state.

Deborah

Deborah Burke is the Curator of Education for Public Programs at Gilcrease Museum in Tulsa, working at that institution for over eighteen years. She currently serves on the board of the Oklahoma Alliance for Arts Education and has participated in a variety of performing arts organizations boards. She is a longtime member and past president of the American Association of University Women-Tulsa Branch.

Deborah holds a BSBA degree from the University of Tulsa. She is married to Malcolm Taylor, a flight simulation engineer, and they share three grown children. One of her abiding passions is visiting small towns, historic sites, and the main streets that interstate highways have passed by.

Our heritage is at risk ...



Oklahoma's Connecting
to Collections Initiative
needs you!

We need your help to assess the feasibility of creating the Oklahoma Cultural Heritage Trust! Go online to www.culturalheritagetrust.org and:

- Respond to a public opinion survey.
- Respond to the organizational survey.
- Sign up to be a cultural champion and help us promote the concept of the trust to others.

by Jan Masaoka

The Oklahoma Museums Association encourages museums and historical societies to use information in this column for board training. Museum board members also are invited to take part in training seminars and other programs offered by OMA. For membership and program information go to www.okmuseums.org.

Next issue:
Nonprofit embezzlement

This article is reprinted with permission from the Board Café, a free newsletter for members of nonprofit boards of directors, co-published by CompassPoint Nonprofit Services and the National Center for Nonprofit Boards. CompassPoint Nonprofit Services, 731 Market Street, Suite 200, San Francisco, CA 94103; 415.541.9000; boardcafe@compasspoint.org.

Titles and job descriptions vary widely from one organization to another. In all-volunteer organizations, the board officers are often the chief “doers”—the people who get the work of the organization done. In some large institutions, board officers are the chief fundraisers, while in others the board officers are the most visible spokespersons for the organization’s cause.

Here are some sample job descriptions for president, vice president, secretary, and treasurer—the most typical board officer positions.

President (also called Chair or Chief Voluntary Officer, CVO)

- *General:* Ensures the effective action of the board in governing and supporting the organization, and oversees board affairs. Acts as the representative of the board as a whole, rather than as an individual supervisor to staff.
- *Community:* Speaks to the media and the community on behalf of the organization (as does the executive director); represents the agency in the community.
- *Meetings:* Develops agendas for meetings in concert with the executive director. Presides at board meetings.
- *Committees:* Recommends to the board which committees are to be established. Seeks volunteers for committees and coordinates individual board member assignments. Makes sure each committee has a chairperson, and stays in touch with chairpersons to be sure that their work is carried out; identifies committee recommendations that should be presented to the full board. Determines whether executive committee meetings are necessary and convenes the committee accordingly.
- *Executive Director:* Establishes search and selection committee (usually acts as chair) for hiring an executive director. Convenes board discussions on evaluating the executive director and negotiating compensation and benefits package; conveys information to the executive director.
- *Board Affairs:* Ensures that board matters are handled properly, including preparation of pre-meeting

materials, committee functioning, and recruitment and orientation of new board members.

Vice President (also called Vice Chair)

- *General:* Acts as the president/chair in his or her absence; assists the president/chair on the above or other specified duties.
- *Special Responsibilities:* Frequently assigned to a special area of responsibility, such as membership, media, annual dinner, facility, or personnel.
- Some organizations choose to make the vice president, explicitly or implicitly, the president-elect.

Secretary

- *General:* Prepares the draft minutes from board meetings (sometimes with assistance from staff).
- *Special Responsibilities:* Often assigned to a special area of responsibility, such as membership, publicity, or other area suited to the individual’s talents.

Treasurer

- *General:* Manages the board’s review of, and action related to, the board’s financial responsibilities. May work directly with the bookkeeper or other staff in developing and implementing financial procedures and systems.
- *Reports:* Ensures that appropriate financial reports are made available to the board. Regularly reports to board on key financial events, trends, concerns, and assessment of fiscal health.
- *Finance Committee:* Chairs the Finance Committee and prepares agendas for meetings, including a year-long calendar of issues. In larger organizations, a separate Audit Committee may be chaired by a different person.
- *Audit:* Recommends to the board whether the organization should have an audit. If so, selects and meets annually with the auditor in conjunction with the Finance and/or Audit Committees.
- *Cash Management and Investments:* Ensures, through the Finance Committee, sound management and maximization of cash and investments.

by Robbin Davis

This begins a series of volunteer management articles written by Robbin Davis, Volunteer & Marketing Manager, Oklahoma History Center. Look for future Volunteer Voice articles in upcoming newsletters.

Why interview?

How many job interviews have you been to or conducted? What did you learn? Did it help you decide if you wanted to work for the company or hire the candidate? What questions were asked? What did you want to know before you accepted the position?

Few of us have been hired to work somewhere without going through an interview. Usually the interview leads us to understand that the job is a good fit or not. Volunteer interviews are no less important than with a paid salary position. If anything, they are more important in that the potential volunteer will be donating their most valuable commodity, their time.

The Volunteer Resource Manager's point of view

Volunteer Resource Managers (VRM) are charged with employing an unpaid workforce. Volunteer candidates apply with a desire to share their time, talent and resources productively. Volunteers have many different goals and needs. The VRM's job is to find out where the volunteer will be best suited within the agency. An interview is an excellent way to discover what skills, time and past experiences the volunteer has to offer.

A well thought out list of open ended questions allow the potential volunteer to share whom they are and what they believe they can contribute to the organization. Use the questions to glean information about the applicant's life and other volunteer experiences, goals, and how they think they can contribute.

Questions for volunteer candidates:

- How do you want to contribute to the museum?
- How much time do you have to share?
- What do you think makes a good volunteer?
- What traits will make you a great volunteer?
- What are your goals as a volunteer?

You are going to ask a lot of the volunteer. Make sure they have the time, the skills and the temperament that will positively impact the program and guests.

The Volunteer's point of view

Museum volunteers want to help the museum and continue their life long learning process. Some want to take on large rolls such as program development, fundraising, or a docent position while others want to give tours, greet guests, work behind the scenes or dust shelves in the gift store.

Questions to ask:

- What are the volunteer services areas and position descriptions?
- What are the educational components of the program?
- What training will you receive for the position you want?
- Is there a recognition and rewards program?
- How does the staff interact with volunteers?
- Are there social activities?

Look and listen for what you need from the organization to reach your volunteer goals. The volunteer program is going to ask a lot of you. Make sure that you will be properly rewarded for your efforts.

Conclusion

Do not treat volunteer interviews lightly. Take the time to get to know each other. Get the answers that you really need. Ideally, this will be the first step in a long partnership in doing great work together.

You may contact Robbin at rda-vis@okhistory.org or by phone at 405.522.0754.

OMA encourages you to utilize the OMA lending library including the resource "Transforming Museum Volunteering: A Practicle Guide for Engaging 21st Centruy Volunteers." For more information visit www.okmuseums.org.

Hold the date!

Hold the date for the Oklahoma Reception at the American Association of Museums Meeting in Philadelphia! There will be a reception for Members and Friends of the Oklahoma Museums Association and the Museum of the Red River on Saturday, May 2 from 5:00pm-6:30pm at the Loews Philadelphia Hotel. An invitation will be mailed at a later date!

Host a MIX event

Is your museum hosting a wonderful exhibit (permanent or traveling) that you would like to invite OMA members to view and promote? If so, you are encouraged to contact the OMA office to discuss hosting an OMA MIX networking event. It is easy.... the host museum provides the exhibit and refreshments while OMA provides the invitations and publicity. It is a win-win for the museum and OMA members! What an easy way to publicize your exhibit to the museum community and the entire state! Contact 405.424.7757 or email bgranger@okmuseums.org if you are interested in learning more about hosting a MIX networking event.



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**Oklahoma Museums Association
Technical Bulletin #47
Published January
2009**

Back issues of technical bulletins published by the Oklahoma Museums Association are available free to members. For a complete list of technical bulletin topics, visit the OMA website www.okmuseums.org.

This technical bulletin was developed as part of the Oklahoma Museums Association 2008 July workshop on deaccessioning and supported in part by the Oklahoma Arts Council, Sam Noble Oklahoma Museum of Natural History, Will Rogers Memorial Museums, and the Oklahoma Registrars Association (OKRA) Standing Professional Committee.

**Deaccessioning done right**

by Jennifer Holt, Curator, Will Rogers Memorial Museums, Claremore

Deaccessioning is the process used to remove permanently an object from a museum's collection or to document the reasons for an involuntary removal of an object from such a collection. The deaccessioning process is used only when accessioned objects are at issue. Deaccessioning should not be viewed as a routine way to manage indiscriminate collecting. The first rule is careful, focused collecting.

There are a number of reasons why a museum may be prompted to consider deaccessioning. The condition of the object may be so bad that it threatens other objects in the collection. A collection may contain unnecessary duplicates. These dupes take resources that could be used for new objects. Or an object might be inappropriate for a collection, completely unrelated to the museum's mission and collecting focus.

A museum must first determine whether it can legally engage in the practice of deaccessioning. Does the museum own clear title to the object? Are there any laws that prevent the institution from deaccessioning the object? If a museum has determined that it has the power to deaccession it should establish in advance just how it will proceed as individual cases arise. This involves establishing deaccession policy and procedures. Museums should always be mindful of legal duties of care, loyalty and obedience; ethical principles that go beyond what the law may require.

When setting policy and procedures, a museum should consider both legal and ethical ramifications of the proposed action. Public perception is very important when deaccessioning is at issue. Clear delegations of authority in deaccessioning procedures encourage prudent and timely decision-making. Good record-keeping should be mandatory in any deaccession process; document, document, document. Always be mindful of the need to be transparent and accountable. Be aware of freedom of information laws. Once lost, public trust is hard to regain.

The level of authority for deaccession decision-making should be at least as high, or higher than for accessioning. Consider donor notification. The museum needs to establish legal title to the object. You must gather sufficient facts to make an informed decision (duty of care). Any deaccessioning policy should cover disposal options and list their order of preference. If selling items, public auctions should be consid-

ered; private sales can be problematic due to transparency and accountability issues. The use of all proceeds should comply with the professional ethics and the law.

Procedures should be developed along with policies. Deaccession check lists should follow policy parameters. The registrar/collection manager/curator should oversee the process and maintain permanent records of all deaccessions.

Problems may arise with the deaccession of an object. The title to the object may be incomplete. Restrictions may have been placed on deaccessioning the object when donated. Other issues that may appear include privacy/publicity rights, copyrights, unclear title (theft, illegal export, NAGPRA, federal/state laws, "found in collections" (FIC), "old loans," or tax issues.

Two examples of donor restrictions follow: "I give my prized gem collection to Museum X and it is my wish that the gems will be publicly displayed." vs "I give my prized gem collection to Museum X provided that the Museum agrees to permanently display my entire collection together as a unit in a special exhibition hall bearing my name at Museum X and dedicated by Museum X for this sole purpose."

When dealing with donor restrictions, the museum needs to examine the nature of the obligation. Is it binding? Is the language mandatory or precatory? Is it possible to reasonably interpret the restrictions? The first restriction stated above gives a museum much more wiggle room than the second. In some cases a declaratory judgment action in court to lift the restriction may be necessary. This may be possible if the donor's purpose is impossible, impractical or illegal. An alternate course of action may be pursued if the donor has a general charitable intent and the alternate course is in keeping with this general intent. A museum may request to change the prescribed method by which an object is governed if that method is thwarting the accomplishment of the original purpose of the donation. Museums should speak with legal counsel regarding individual cases. Parties that may enforce restrictions are the attorney general, persons with "special interest," or donors/heirs if there is a "reversionary clause."

Selected cases that may be studied for guidance include Barcroft Art Collection (possession

sion), Morgan Guaranty (permanent exhibition), Taussig (no new restrictions not in original conveyance), Maryland Institute College of Art (disposal restrictions must be express and clear), and the Fisk University case (failure to apprise court of sale restriction).

The term “deaccession” should be defined to include both the process of deciding whether to remove an object as well as the process of how that object should be disposed of. Will the object be destroyed, given to another collection, or sold? The question of how proceeds from deaccession sales should be used has plagued the museum community.

Use of Proceeds

Collecting disciplines can vary in their approaches to use of proceeds from deaccession sales. In the last decade the codes of ethics of major museum professional organizations have addressed the issue of use of proceeds from deaccession sale.

Ethical Codes Regarding Use of Deaccession Proceeds

AAM Code of Ethics for Museums (2000)

“disposal of collections through sale, trade, or research activities is solely for the advancement of the museum’s mission. Proceeds from the sale of nonliving collections are to be used consistent with the established standards of the museum’s discipline, but in no event shall they be used for anything other than acquisition or direct care of collections.”

www.aam-us.org/museumresources/ethics/index.cfm

AAMD Code of Ethics (2001)

“A museum director shall not dispose of accessioned works of art in order to provide funds for purposes other than acquisitions of works of art for the collection (in accordance with Paragraph 25, p. xx).”

www.aamd.org/about/#Code

AASLH (2002)

“C. Collections shall not be capitalized or treated as financial assets. D. Collections shall not be deaccessioned or disposed of in order to provide financial support for institutional operations, facilities maintenance or any reason other than preservation or acquisition of collections, as defined by institutional policy.”

www.aaslh.org/ethics.htm

The 800 pound gorilla - FASB

FASB: Financial Accounting Standards Board

“An entity need not recognize contributions of works of art, historical treasures, and similar assets if the donated items are added to collections that meet all of the following conditions: a. Are held for public exhibition, education, or research in furtherance of public service rather than financial gain, b. Are protected, kept unencumbered, cared for, and preserved, c. Are subject to an organizational policy that requires the proceeds from sales of collection items to be used to acquire other items for collections.”

www.fasb.org/pdf/aop_FAS116.pdf

“Museums” in non-museum parent organizations such as university galleries may have different requirements. Should museum standards and procedures apply? What

obligations do the Boards of Trustees of the parent organization have regarding the collections? All of these questions need to be addressed before a deaccessioning project can begin.

Further Resources

AAM: Collections Exchange Center

www.aam-us.org/museumresources/cec/index.cfm

AAMD: Art Museums and the Practice of Deaccessioning

www.aamd.org/papers/documents/FINALPositionPaperDeaccessioning.doc

AASLH: Ethics Position Paper 1: Capitalization of Collections

www.aaslh.org/images/Pos%20Paper%201%20on%20Cap%20Coll.pdf

AASLH: Ethics Position Paper 2: When a History Museum Closes

www.aaslh.org/documents/EthicsPositionPaper2-WhenaHistoryMuseumCloses.pdf

National Park Service: “Clearinghouse”

www.cr.nps.gov/museum/deaccess/deaccess.htm

(This page provides a link to the list of objects deaccessioned and available for transfer.)

National Park Service, Museum Handbook Part II, Chapter 6, “Deaccessioning”

www.cr.nps.gov/museum/publications/MHII/mh2ch6.pdf

Buck, Rebecca and Gilmore, Jean (eds.). The New Museum Registration Methods, pp. 167-176; and pp. 311-319.

Malaro, Marie C. A Legal Primer on Managing Museum Collections, (2nd ed. 1998) Chapter V, pp. 216-238.

Tompkins, William, “Should Museums Capitalize Their Collections?” *Museum News* (Jan/Feb 2004).

Weil, Stephen E., ed. A Deaccession Reader, the following chapters are especially useful:

Miller, “‘Guilt-Free’ Deaccessioning,” pp. 93-97.

Rewald, “Should Hoving Be De-accessioned?” pp. 23-37.

Weil, “The Deaccession Cookie Jar,” pp. 87-91.

Metropolitan Museum of Art, “Procedures for Deaccessioning and Disposal of Works of Art,” pp. 197-202. (The MET adopted this policy after experiencing very bad press regarding its handling of “the deGroot affair.” See footnote 196 in Chapter IV of Legal Primer on Managing Museum Collections.)

Sample Forms online

Sindecuse Museum of Dentistry Deaccessioning Form
http://sitemaker.umich.edu/colcom.forms/files/sindecuse_deaccession.pdf

University of Michigan Museum of Anthropology Deaccession Checklist

http://sitemaker.umich.edu/colcom.forms/files/deaccession_checklist.doc

the museum's mission and goals as well as its long term viability as an entity.

A big issue for museums is their boards are composed almost totally of external people and their main focus is usually on serving the patron; however, these external directors bring a bias of how it works in the "real world" to the board. Externally focused business plans are weighted more toward mission, vision and goals which are often more important to external directors. But someone must speak for the internal workings of the museum and its staff. This workshop will discuss how a museum business plan will generate a balanced focus for the organization. The workshop will focus planning in the various functions of the museum, critical factors of success and how to develop the plan that will insure the museum's success.

Partners and sponsors of the OMA regional workshop series include Oklahoma Arts Council, Kirkpatrick Family Fund, The Kerr Foundation, Inc., Charles and Lynne Schusterman Family Foundation, ConocoPhillips, 99s Museum of Women Pilots and the Tulsa Historical Society.

The registration deadline is March 27, 2009. Register online at www.okmuseums.org or complete the form insert of this newsletter. Scholarships are available for OMA members. The deadline to apply for a scholarship is March 24. The scholarship application also can be found on programs and services section of the website at www.okmuseums.org.

On day one of MARC, participants will cover mission statements, conflicts of interest and ethics, collections management policies, writing a collecting plan, working with a collections committee, legal issues relating to museum collections and deaccessioning. On day two, participants will focus on the process of artifact donations including proper documentation on an artifact's provenance and description, the physical application of a number, cataloging artifact information, loans and insurance.

Full registration is \$125 for the first registrant from an institution. Full registration includes an artifact labeling kit, handouts and two days of instruction. A registration fee of \$75 is available to additional registrants from an institution and also to students or individuals not affiliated with a museum, this fee does not include the kit. Space is limited.

The registration deadline is February 23, 2009. Register online at www.okmuseums.org or complete the form insert of this newsletter. One scholarship will be offered to an OMA member for this course. The deadline to apply for a scholarship is February 20. The scholarship application also can be found on the programs and services section of the website at www.okmuseums.org.

The MARC course is sponsored in part by the Oklahoma Registrars Association, a standing professional committee of OMA, and the Oklahoma Arts Council. OMA reserves the right to cancel this workshop if a minimum number of participants is not met.

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You can complete the MA LS Museum Studies program without any on-campus residency but you also have the option of brief on-campus internships or student projects. In addition to the many well-known and accredited museums in the state, the University of Oklahoma has two excellent museums, as well as two internationally recognized special collections.

MAP program

Do you think your museum could be even stronger? Could an outside perspective provide new insights? If so, consider participating in the American Association of Museums' Museum Assessment Program (MAP), a confidential process of guided self-study, peer review, and implementation. It is a very good program to strengthen your museum! The fee for MAP is on a sliding scale- from FREE to \$750. The application and guidelines are available at www.aam-us.org/map or call 202.289.9118. Assessments are first-come, first-served, and the application postmark deadline is February 15, 2009.

Steve eases online searches of museum websites

For museums seeking greater and more engaged audiences for their online collections, steve.museum may offer some answers. The concept is simple: individuals contribute descriptions about the art (and other collection objects) on museum websites using the *steve* tagger, a free, open-source software tool developed by the steve.museum project. Read more at www.steve.museum. The Institute of Museum and Library Services (IMLS) has awarded three National Leadership Grants (NLG) to advance the *steve* project because it is an innovative, national project with many collaborators.

Update your 2009 Guidestar information

Many funders rely on Guidestar.org for accurate information about your organization. Now is the time to update your information for 2009. With your help, [Guidestar](http://Guidestar.org) is committed to ensuring the accuracy and completeness of the information provided to the more than 5 million users who visit the [Guidestar](http://Guidestar.org) website each year. Visit www.guidestar.org.

Leadership in History awards

The American Association for State and Local History Leadership in History Awards Program recognizes exemplary work in the field of state and local history. Nominees need not be members of AASLH to qualify. Nominations are due to state award representatives by March 1, 2009. For more information, visit www.aaslh.org/aaslh_awards.htm.

Connecting to Collections meetings planned for March

The Oklahoma Department of Libraries, with funding from IMLS and in partnership with OMA and the Oklahoma Historical Society, is holding meetings to assess the feasibility of creating the Oklahoma Cultural Heritage Trust for museum collections care and preservation. The first step is to complete the online survey at www.culturalheritagetrust.org followed by a series of statewide meetings in March. OMA members and friends are encouraged to attend these regional meetings to learn more about the Cultural Heritage Trust and preservation of Oklahoma's priceless documents and artifacts. Save the dates: March 2, Leonardo's Discovery Warehouse, Enid; March 9, Muskogee Civic Center, Muskogee; March 11, Oklahoma History Center, Oklahoma City; March 18 Chickasaw Nation Community Center, Ada and Tulsa TBA. More information will be mailed soon.

OMA hosts wingo satellite calendar for OMA institutional members

OMA Institutional members, who would like to be listed on the OMA wingo satellite calendar on the OMA website, should contact the OMA office with their wingo email address. There is no cost for this service and is a benefit to institutional membership.

OMA calendar of events

January 30 • Deadline to submit session proposals for 2009 conference

February 6 • OKME Mid-Winter Meeting and Program

February 9 • OKMADA Mid-Winter Meeting and Program

February 23 • OKRA Mid-Winter Meeting and Program

February 27 • OKNAMPA Mid-Winter Meeting and Program

March • Connecting to Collections statewide meetings

March 5-6 • *Museum Accessioning and Registration of Collections (MARC) Course*

April 6 • *Writing a Museum Business Plan*, OKC

April 7 • *Writing a Museum Business Plan*, Tulsa

May 2 • Reception at AAM

Conferences and professional development opportunities

For a listing of Sarkeys Foundation Toolbox Series seminars visit www.sarkeys.org.

For a listing of Campbell Center courses visit www.campbellcenter.org.

For a listing of seminars offered in Oklahoma City and Tulsa by the Center for Nonprofits go to www.centerfornonprofits.us.

For a listing of Northern States Conservation Center Online Museum Classes visit www.museumclasses.org.

For a listing of American Association of Museums workshops and seminars visit www.aam-us.org.

For a listing of American Association for State and Local History workshops and seminars visit www.aaslh.org.

For a listing of National Preservation Institute seminars in historic preservation and cultural resource management visit www.npi.org.

Ongoing grant opportunities

Oklahoma Arts Council
405.521.2931
www.arts.ok.gov

Oklahoma Humanities Council
405.235.0280
www.okhumanitiescouncil.org

Heritage Preservation
www.heritagepreservation.org

Institute of Museum and Library Services
www.imls.gov

National Endowment for the Arts
www.arts.endow.gov/grants/apply/Museums.html

National Endowment for the Humanities
www.neh.fed.us/grants/grants.html

National Historical Publications and Records Commission
www.archives.gov/nhprc

Below is a list of new and renewing members who paid dues September 1 – November 30, 2008. Masterpiece and Gem level individual members appear in each newsletter issue. New members are indicated with an asterisk.

Individuals*Masterpiece*

Ken Busby, Tulsa
John Hernandez, Lawton
Julie Washam, OKC*

Classic

Sandra Bailey, Chandler
Cecil Carter, Shady Shores TX
Delaynna Trim, Shawnee

Treasure

David Anderson, Okmulgee
Gail Anderson, Norman
Deborah Baroff, Lawton
Joy Reed Belt, OKC
Michael Callaghan, Norman
Emma Jean Barton, Elk City
Sally Ferrell, Chandler
Melissa Owens, OKC
Alvin Turner, Norman

Member

Mike Adkins, OKC
Julie Baird, Enid
Gary Banz, Midwest City
William Bennett, Crescent
Victoria Book, Norman*
Janet Braun, Norman
Jana Brown, Lawton
Maggie Brown, Tulsa
Amena Butler, OKC
Susan Curtiss, OKC*
Melanie Davidson, Norman
Adrian Drew, Chickasha
Carmen Eppler, Norman
Michelle Finch-Walker, Idabel
Wendy Gram, Norman
Amanda Hudson, Ada
Loretta Y. Jackson, Chickasha
Kim Jones, Tulsa
Susan Lacey, Bartlesville
Kay Little, Bartlesville
Sue Ann Martin, Henryetta
Jaye McCaghren, Tulsa
Mark Megehee, Lawton
Nancy Miller, Henryetta*
Tom Mooney, Tahlequah
Chris Morgan, Tulsa
Beverly Mosman, Shawnee*
Tamara Nicholas, OKC
Lori Oden, OKC*
Roberta Pailes, Norman
Dennis Peterson, Spiro
Annette Pittman, Ponca City
Carolyn Pool, OKC
Tonya Ricks, Shawnee
Mary Jane Rutherford, Norman
James Selders, Jones
Brad Stevens, Norman*
Lynn Thornley, Morris

Becky Zurcher Trumble, Norman
Heidi Vaughn, Edmond
Daniel Vick, Idabel
Amy Weaver, OKC*
Cova Williams, Duncan
Pendleton Woods, OKC

Student

Corey Ayers, OKC
Erin Karl, Edmond
Mallory Newell, OKC

Institutions

AD Buck Museum of Science and History
Cimarron Heritage Center
Citizen Potawatomi Nation Cultural Heritage Center
Connors State College Learning Library Center
Conoco Museum
Cotton County Museum Association
Frank Phillips Home
Gilcrease Museum
Goddard Center for Visual and Performing Arts
Grady County Historical Society
Greater Southwest Historical Museum
Har-Ber Village Museum
Kiowa County Museum*
LYJ-African American Historical Society
Marland Estate
Marland's Grand Home
McClain County Historical Society & Museum
McCurtain County Veterans Memorial Museum
Moore-Lindsay House Historical Museum
Mustang Historical Society
National Cowboy & Western Heritage Museum

Oklahoma City Zoological Park and Botanical Garden
Oklahoma Music Hall of Fame & Museum
Oologah Historical Society
Paseo Arts Association*
Pawnee Bill Ranch and Museum
Pawnee County Historical Museum
Phillips Petroleum Company Museum
Sand Springs Cultural & Historical Museum
Seminole Historical Society and Oil Museum
Shawnee Tribe
Sheerar Museum
Sherwin Miller Museum of Jewish Art
Stillwater Children's Museum
Temple Museum Association
Tillman County Historical Society
Toy & Action Figure Museum
Untitled [ArtSpace]*
Western Oklahoma Historical Center
Will Rogers Memorial Museums
Wilson Historical Museum

Corporate*Silver*

Elliott + Associates Architects
Native American Art Appraisals

Bronze

1220 Exhibits
Fritz Baily Architects
ITIN Museum Services
Western Center for the Conservation of Fine Arts

The OMA membership campaign is underway. Please encourage staff, board members and volunteers to be members of OMA!



Edward L. Gaylord-Boone Pickens
Oklahoma Heritage Museum

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Recent gifts to OMA

The Association recognizes these members and friends who made recent contributions to the following funds September 1 – November 30, 2008:

Annual Giving Campaign

Donors (\$100 to \$499)

Pat Baker, Elk City
Deborah Burke, Tulsa
Cecil Carter, Shady Shores TX
Creek Council House Museum
Marc Donaho, Seminole
Edward & Brenda Granger, OKC
Diane Salamon, Tulsa
Robert & Melissa Sartin, Tulsa
Western Center for the Conservation of Fine Arts
Will Rogers Memorial Museums

Contributors

Susan Adams, OKC
Gail Anderson, Norman
Sandra Bailey, Chandler, in honor of Sally Ferrell
Julie Baird, Enid
Susan Baley, Norman
Shannon Bever, Norman
Jana Brown, Lawton
Bill Bryans, Stillwater
Melanie Davidson, Norman
Adrian Drew, Chickasha

Julie Droke, Norman
Michelle Finch-Walker, Idabel
Ken Fullbright, Shawnee
John Hernandez, Lawton
Jennifer Holt, Claremore
Marina Metevelis, Tulsa
Stacy O'Daniel, OKC
Thelma Reece Parks, OKC
Dane Pollei, Shawnee
Shelley Pulliam, Edmond
Lynne Roller, OKC
Marilyn Shewmaker, Edmond
Lynn Thornley, Morris
Washington Irving Trail & Museum

Endowment

Sustainers (\$500 and over)

Janet Herron, Tucson AZ, in memory of Mary Herron

Contributors

David Anderson, Okmulgee
Susan Baley, Norman
Bill Bryans, Stillwater
Deborah Burke, Tulsa
Ken Fullbright, Shawnee
Brenda Granger, OKC
Valerie Haynes, Guthrie
Seminole Historical Society & Oil Museum

Scholarship Fund

Contributors



Susan Baley, Norman
Bill Bryans, Stillwater
Delayna Trim, Shawnee

OMA endowment fund contributions

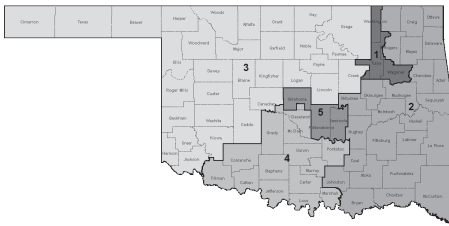
If you would like to make a contribution to the OMA endowment fund at the Oklahoma City Community Foundation, please visit www.occf.org and select online giving; or you may contact the OMA office at 405.424.7757.

Leave your legacy

The Oklahoma Museums Association would appreciate you remembering the organization in your will. If you are interested in leaving OMA a charitable bequest, the language in your will should contain the following: I/We give to the Oklahoma Museums Association (EIN 73-1004791), a 501(c)3 non-profit corporation, the following money or asset (describe here) to benefit their charitable purpose. OMA encourages you to consult your estate planner, tax professional or attorney when preparing your charitable bequest.

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Fine art printing with carefully chosen media artistically and faithfully present your unique images				With an uncommon eye for detail, our staff of degreed artists insist on the highest quality prints		We specialize in odd sized and custom cropped museum wrapped canvas.	
						Available up to 42 inches in width, our canvases are protected under smooth or hand textured UV sealants.	
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OMA District Representatives submit news for inclusion in *MuseNEWS*. Contact information appears below. Submission deadlines are March 1, June 1, September 1 and December 1. Regional meetings will take place in March. Details will be mailed soon.

District 1

Tobie Cunningham, District 1 Rep.
tobiereg@yahoo.com

Seeing Ourselves, a century of photographic masterpieces from the George Eastman House Collection, at **Philbrook Museum of Art**, Tulsa, February 1 - April 26. For more information, visit www.philbrook.org.

Between the Lines: Cheyenne and Arapaho Ledger Art from Fort Reno, **Gilcrease Museum**, Tulsa, through March 22. For more information, visit www.gilcrease.org.

District 2

Jennifer Holt, District 2 Rep.
Will Rogers Memorial Museums
918. 343.8124
jholt@willrogers.com

The **Cherokee National Museum**, Tahlequah, is getting a makeover to meet the current Americans with Disability Act (ADA) requirements. A former ramp, now considered too steep, is being removed to make way for a set of steps and an ADA compliant lift. In addition, handicap stalls will be provided in the restrooms.

District 3

Julie Baird, District 3 Rep.
Leonardo's Discovery Warehouse
580.233.2787
jbaird@leonardos.org

Spurred by visitor interest, the **Heartland of America Museum**, Weatherford, has begun offering wind turbine tours. Tours begin with a DVD presentation that is made available to tour buses with

www.okmuseums.org

DVD capability and in the museum lobby. In addition, the museum is restoring the Route 66 Diner where Elvis Presley ate hamburgers on two different occasions.

Welcome Home Vietnam Veterans, Lincoln County Historical Society and Museum of Pioneer History, Chandler, through February 14. For more information, visit www.pioneermuseumok.org.

Distaff Toolkit, an exhibition of contemporary art focusing on women's domestic labor runs through February 4 at the **Gardiner Art Gallery**, Stillwater, on the campus of Oklahoma State University. For more information, visit <http://art.okstate.edu>.

District 4

Joshua D. Hinson, District 4 Rep.
Chickasaw Nation
580.436.2603 x 62342
joshua.hinson@chickasaw.net

Greater Southwest Historical Museum recently welcomed two new Curatorial Assistants - **Christina Smith** and **Alison Hake**.

Borderlands: Images of the American West, **Fred Jones Jr. Museum of Art**, Norman, January 24 - March 8. For information, visit www.ou.edu/fjjma.

Touch the Sky: Prairie Photographs by Jim Brandenburg, **Sam Noble Oklahoma Museum of Natural History**, Norman, February 14 - April 12. For information, visit www.ou.edu/snomnh.

District 5

Ken Fullbright, District 5 Rep.
Santa Fe Depot Museum
405.275.8412
info@santafedepotmuseum.org

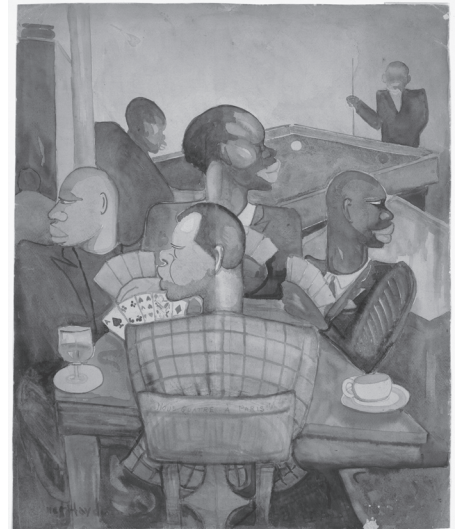
Glen Gentele is the new President and Chief Executive Officer of the Oklahoma City Museum of Art. Gentele is succeeding longtime director Carolyn Hill, who retired.

Justin Lenhart is the new Museum Director of Oklahoma Sports Hall of Fame and Jim Thorpe Museum.

Reporting Terrorism, **Oklahoma City National Memorial & Museum**,

Oklahoma City, through November 30. For more information, visit www.oklahomacitynationalmemorial.org.

The exhibit *Harlem Renaissance*, February 5 through April 19 at the **Oklahoma City Museum of Art**, will examine the "vogue" of Harlem in the



Romare Bearden. *Black Manhattan*, 1969. Schomburg Center for Research in Black Culture, Art & Artifacts Division, New York Public Library, Astor, Lenox and Tilden Foundations.

1920s, the art of the "New Negro," and the artistic legacy of the 1920s and 1930s. Visit www.okcmoa.com for more information.

"Did She Kill 'em All?!" Martha Maxwell, Colorado Huntress, **National Cowboy & Western Heritage Museum**, Oklahoma City, January 16 - July 12. For information, visit www.nationalcowboymuseum.org.

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2009 OMA Board of Directors meetings

The Oklahoma Museums Association Board of Directors will meet at noon for lunch followed by the regular board meeting on March 13 at the Gilcrease Museum in Tulsa

OMA welcomes new board members Joshua Hinson as District 4 Representative and Karen Whitecotton-Phillips as OKRA Representative. Joshua is the Director of Chickasaw Studies, Chickasaw Language Program, Division of History and Culture for the Chickasaw Nation. Karen is the Assistant Registrar at the National Cowboy & Western Heritage Museum.

OMA welcomes the 2009-2010 officers. They are Deborah Burke, Gilcrease Museum, President; David Anderson, Creek Council House Museum, Vice-President; Gena Timberman, American Indian Cultural Center and Museum, Treasurer; John Hernandez, Museum of the Great Plains, Secretary and Marci Donaho, Jasmine Moran Children's Museum, Immediate Past President.

OMA appreciates Ken Busby's many years of service to the board!

An updated OMA strategic plan, Form 990 and audit report can be found on the OMA website at www.okmuseums.org. A complete list of board members may be found in the front cover of this newsletter. If you are interested in serving on the OMA Board of Directors, please contact the OMA office for more information regarding the nomination process.

PLEASE JOIN US

For a list of benefits or to join online, visit www.okmuseums.org.

Individual memberships

Masterpiece \$250	Classic \$100	Member \$25
Gem \$175	Treasure \$50	Student \$15

(Students must be full-time and include copy of current I.D.)

Institutional memberships

.0005 x total annual operating budget
(\$35 minimum; \$500 maximum)

Corporate membership details and benefits on OMA Web site, www.okmuseums.org, under the About OMA section

Please send payment and form to:

OMA, 2100 NE 52nd Street, Oklahoma City, OK 73111

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