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OMA Dispatch

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The newsletter of the Oregon Museums Association, *Dispatch*, is published two times a year: Winter/Spring and Summer/Fall. Oregon Museums Association is a statewide membership organization serving the needs of museums and related institutions, large and small, across Oregon. OMA holds meetings and workshops around the state, advocates for the interests of its members in legislative and other matters, publishes the *Online Guide to Oregon Museums* rack card, and hosts www.oregonmuseums.org. Historic houses, aquaria, interpretive centers and sites, zoos, heritage sites - all are potential members of OMA. OMA is a nonprofit organization; contributions are tax deductible. OMA provides scholarships to members for professional development. OMA is an affiliated state organization of the Western Museums Association. Send news about your museum to: oregonmuseums@gmail.com. Digital files are preferred, but hard copy can be sent to: PO Box 40013 Portland, OR 97240.

Summer/Fall Issue Deadline: May 16, 2014

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Save the date!!
OMA's Annual Conference is
April 6-8 in Portland.

See page 7 for details!

Volume 37, Number 1

Greetings from OMA

Winter/Spring 2014

Dear Member,

As we ring in 2014, the OMA Board sincerely hopes 2013 was a great year for you and your institution! OMA has been busy both behind the scenes and out in the field this past year and I know we are looking forward to an even more exciting 2014!

As 2013 has flown by, here is a quick recap of some of the highlights OMA has offered to you, our members. Last spring in a partnership with Registrars Committee-Western Region, OMA held a sold out day-long workshop on caring for textiles. The OMA's new and improved website is up and running and includes member only features that will help guide you and your institution. It also has improved institutional pages that visitors can view, resulting in a great marketing tool for you institution. I am also excited to announce that OMA has just started working with a professional strategic planner to create a robust and useful three year plan. Our focus is all about enhancing your memberships and OMA's contribution to Oregon's museums throughout the state. Please stay tuned as we will need your input to help make this a truly meaningful and relevant strategic plan. After a great 2013, OMA is striving to make 2014 an even more enriched and beneficial year! We look forward to providing our members improved opportunities and benefits.

Many of you noticed that our annual conference was not held in its traditional time period this past fall. Well, I am thrilled to announce that 2014's annual conference is going to be held April 6-8th at the Portland Art Museum. This year's conference theme is "Spring Forward: Inspiring Museums for New Generations". Keep an eye out for further announcements and the opening of registration in the coming months!

As time marches on, it is the hour for OMA Membership renewals! The renewal process began in December and if you have not renewed, now is the time! You, the member, are what helps make up OMA. Without you, OMA cannot continue to grow and offer educational opportunities and additional services. If you have already renewed, I sincerely thank you for your membership. As always, we are looking for input, partnerships, and new ideas! We look forward to a successful 2014 and we hope you join us!

If have any questions or need forms please do not hesitate to contact our wonderful Administrative Assistant, Helen, at oregonmuseums@gmail.com.

Sincerely,

Heather Bouchey
Interim President

Oregon's Newest Museum: the International Museum of Gaming and Puzzlery

Beaverton, Oregon has a new museum! Started by Kyle Engen and Carol Mathewson, the Interactive Museum of Gaming and Puzzlery (IMOGAP) holds nearly 2,000 games in its collection. "It's a good start," says Engen, "but there's a long way to go. BoardGameGeek (a comprehensive website for board game fans) currently lists more than 66,000 board games." There are very few museums in the world that feature games. The Strong Museum of Play in Rochester, NY has many board games in its collection. While the Elliott Avedon collection of board games is housed at the Canadian Museum of Civilization. IMOGAP is currently the only North American museum with a focus on board games.

"The golden age of board games has passed," says Engen, "and we are trying to preserve them while we still can."

(Continued on page 4)

If you are interested in submitting a 500 word article of professional, scholarly, or political relevance to Oregon museums and museum professionals, please contact the OMA. All submissions will be screened by the Editorial Board. Deadline for the Summer/Fall 2014 issue is May 16, 2013.

Meet the Board: Member-At-Large

Erika Leppmann is the Director of the Schneider Museum of Art (SMA) and Professor in the Department of Art and Art History at Southern Oregon University in Ashland. Acting as Director since Fall 2011, Leppmann has curated almost a dozen exhibitions for SMA. She was the chair of the photography program at Ohio University prior to moving to Ashland, and has taught at the University of Michigan, Oberlin College, and Bowling Green State University.

Leppmann has served as NEA-funded Exhibition Staff at Film in the Cities (St. Paul, Minnesota), Director of the ASA Gallery (University of New Mexico), Guest Curator for numerous galleries/museums, University Curator of Photography (Valparaiso University), and as an exhibiting artist. She has also worked in various non-profit arts organizations and for the Bush Individual Artist Fellowships Program in St. Paul.

As a visual artist, Leppmann has been awarded a Fulbright Senior Scholar Award to Iceland, an Arts Midwest/NEA Regional Individual Art Award, individual arts fellowships from the Ohio Arts Council and the Indiana Arts Commission, and many institutional grants. Her work has been shown in numerous venues across the US and earned a number of awards. Leppmann holds two graduate degrees from the University of New Mexico and an undergraduate degree from the University of Oregon.

We are thrilled to have Leppmann and her extensive experience and knowledge on the OMA Board. She is a true asset. Please welcome her to the team!

Mark Your Calendar!

Conferences and Workshops:

- **OMA Annual Conference:** Portland, April 6-8. For more details, see page 7.
- **Oregon Heritage Conference:** Albany, April 23-25.
- **Digital Directions:** Portland, July 21-23. Fundamentals of Creating and Managing Digital Collections. Join a faculty of national experts, experienced digital collections curators, and colleagues from institutions large and small for 2½ days of engaging discussion about the creation of good digital objects, collections, and initiatives.
- **Costume Society of America:** Portland, October 11-13. Western Region Symposium & Annual Business Meeting. "From the Street to the Catwalk, Cultural Influences on Contemporary Fashion" will be the theme of the 2014 Symposium. Look for the Call for Papers and details coming soon. For more information, contact Mary Gibson: marygibsonWRCSA@yahoo.com.



OMA Board News

OMA Administrative Assistant

Helen Fedchak OMA is pleased to announce that in September, the part-time Administrative Assistant position was filled by Helen Fedchak. With more than 15 years of experience in the museum and archives fields, Helen is an incredible asset for the organization. We are excited for this new addition and have certainly asked her to hit the pavement running.



Helen's experience spans two continents. Prior to working in the US, she received her BA in American Studies from Manchester University and her MA in Heritage Studies from Nottingham Trent University, both in the UK. After receiving her graduate degree, she was hired as the Information and Resources Officer for a nationally significant footwear collection at the Northampton Museum in Nottingham, UK. Upon moving to the US, Helen spent seven years as the Special Collections and Archives Assistant at the DePaul University Library, in Chicago. And, in 2005, Helen turned her love of costume into a business, making reproduction historic costume, Hourglass Attire, which she continues to do today.

Helen is, "thrilled to be in beautiful Oregon, and very happy to be helping the OMA with their administration while getting to know [Oregon's] museum community." Please help us welcome Helen to not only her new home but also to our organization! We are delighted to have her as part of our organization and community!

OMA Board Moves

Congratulations to **Yousef Alrahmani** and **Kathleen Daly** on their new Board positions! Yousef is taking over from Bob Hart as OMA's Treasurer, and Kathleen is filling the vacant Vice-President position. It is with great sadness, however, that we announce that **Connie Nice** has resigned from the OMA Board. We will miss you, Connie.

Membership Renewals

It's never too early, or late, to renew your OMA membership! Stay connected.

All OMA annual memberships - institutional, individual, and corporate - expired at the end of the calendar year on December 31. In an effort to reduce paper waste and postage fees, renewals can now be done online at www.oregonmuseums.com. Just click on **Join OMA** on the toolbar.

If you are unable to renew online, please let us know. Either fill out the form at right, or contact one of us directly (our information is located on the last page of the *Dispatch*).

Benefits include *The Dispatch*, OMA's published newsletter; *e-Dispatch*, OMA's monthly email newsletter of museum news and events; the *Online Guide to Oregon Museums*, full-color published rack cards, Members only access on the OMA website, a featured webpage on the OMA website, and discounts on registration to professional development and workshops, including the OMA Annual Conference. Each member is entitled to one vote at OMA business meetings.

Any other questions regarding membership? Contact us at: oregonmuseums@gmail.com. Thank you for all you do to support Oregon museums!

Membership Application Request Form

Name: _____

Organization: _____

Address: _____

Phone: (_____) _____

I would like to (check one):

- ☐ Become a member
☐ Renew my membership

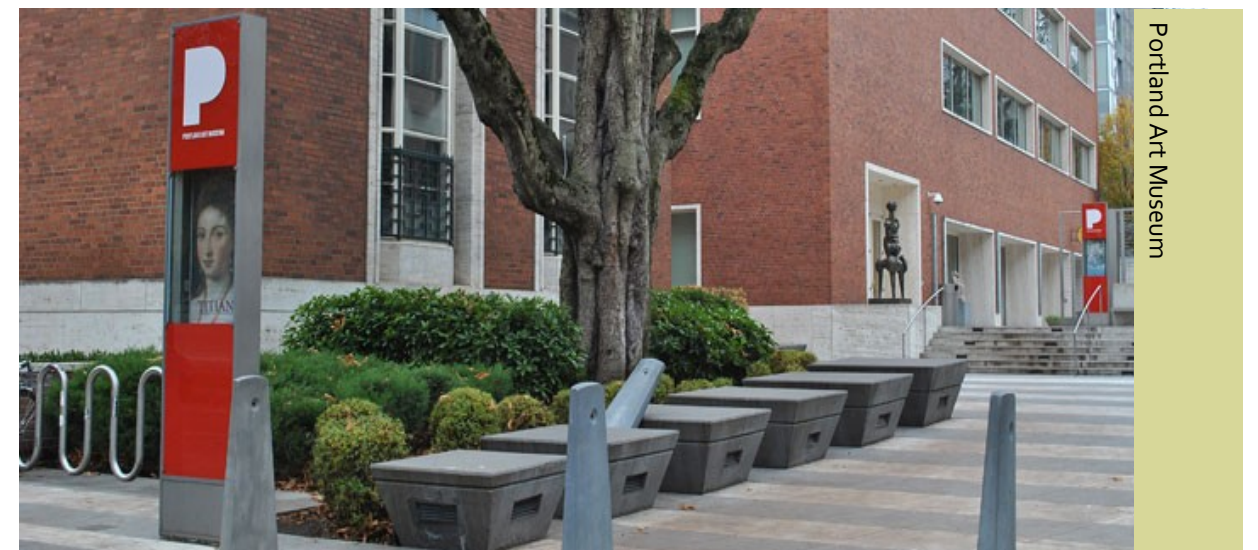
I would like to join as a (check one):

- ☐ Individual/Student/Volunteer
☐ Museum Institution
☐ Museum-related Business or Corporate Member

**Our address has changed! The mailing address for OMA is now:
PO Box 40013, Portland, OR 97215**

OMA Annual Conference

Mark your calendars for the Oregon Museums Association Annual Conference, April 6-8, 2014, at the Portland Art Museum. This year's theme for the conference is, "**Spring Forward: Inspiring Museums for New Generations**". Join us for compelling hands-on workshops, informative breakout sessions, and exciting networking opportunities. Students are encouraged to attend, so watch for the student stipend announcement. We look forward to seeing you there!



Calling all Eastern Oregon museums! We want to feature **YOU** in the next OMA *Dispatch*.



Do you have an idea for an article, a special program or project, a new roof, or an exciting donation? Share it with OMA.

Best yet, if you don't want to write it, we will. Just let us know! We will work with you to write the story.

It's time the state hears *your* story to learn more about this wonderful state and *our* heritage. Let us hear from you!

Pick up the phone and call Kathleen, the new VP (her contact information can be found on the last page), or email/mail OMA directly.

of each box (and/or folders).

- After the inventory, conditions governing access should be listed, such as restrictions on when and where these materials can be accessed (typically within a reading room or other controlled space within your institution, and with staff supervision).
- The language(s) of the material.

When creating a finding aid, start with the inventory listing and work backwards! The rest of this information will become apparent once the inventory is written. For those interested in learning more about finding aids, *DACS* is available for purchase through the SAA website, but the second edition is available as a free PDF download (see additional resources).

Ultimately, archives processing does not have to be a massively time-consuming process. A basic level of arrangement and description will make your unique resources accessible and available to staff and researchers alike.

Additional Resources:

The Society of American Archivists provides information and resources for archiving practices, as well as information about events and education. <http://www2.archivists.org/>.

Describing Archives: A Content Standard, is available as a download from the SAA website: <http://saa.archivists.org/store/describing-archives-a-content-standard-dacs/223/>.

The Oregon State Historical Records Advisory Board (SHRAB) promotes and supports the identification of, preservation of, and access to all historical records in Oregon, including information on funding opportunities for archival processing projects: <http://sos.oregon.gov/archives/Pages/shrab-main.aspx>.

Recommended archival supplies:

1. Record cartons (archival bankers boxes)
<http://www.hollingermetalede.com/modules/store/index.html?dept=566&cat=592&cart=1386962077454431>
2. Document storage boxes
<http://www.hollingermetalede.com/modules/store/index.html?dept=565&cat=597&cart=1386962077454431>
3. Acid-free file folders
<http://www.hollingermetalede.com/modules/store/index.html?dept=567&cat=1648&cart=1386962077454431>
4. Polyester sleeves for photographs.
<http://www.hollingermetalede.com/modules/store/index.html?dept=15&cat=726&cart=1386962077454431>

Recommended suppliers (but not limited to):

- Gaylord Brothers:
<http://www.gaylord.com>.
- Hollinger Metal Edge:
<http://www.hollingermetalede.com>.
- Light Impressions:
<http://www.lightimpressionsdirect.com>.

Collections Corner: Archiving

By Helen Fedchak

Many museums acquire archive collections in addition to their object collections. These collections are sometimes a thorny issue, especially for those museums with limited staff and resources. How should museums manage their archive collections for both preservation and accessibility? While archiving and museum cataloging are related disciplines, there are some differences in the way the two collections are processed, such as not typically cataloging archive collections at the item level. Knowing the basics to archival processing can save a lot of time. There are three main stages to archival processing: accessioning, arranging, and describing.

Accessioning: According to Gregory Hunter's, *Developing and Maintaining Practical Archives*, accessioning is, "an attempt to establish three types of control over a collection: legal, physical, and intellectual." Much like museum collections, an archives donation will include documentation to prove transfer of ownership (i.e. a deed of gift). Within this documentation is a basic description of the collection and its provenance, donor information, and date of receipt. At this time, the collection also receives an accession number, according to your institution's collection policy.

Like museum collections, the entire archival accession receives one number (e.g. 2014.001). However, if the donation contains multiple boxes of material, each box is further labeled. For example, if there are 10 boxes of material, each box would be labeled "1 of 10," "2 of 10," etc. Creating a container list at this point in the process can also be very helpful. The container list is a brief summary of the contents of each box and should include the individual box number. This can serve as a basic access point for using the archives until further processing is possible.

Arranging: Archives can remain in the accessioned stage for an indefinite amount of time. However, efficient access to them will require a complete arrangement of the materials. This process is subject to the most variability, as no two people will arrange an archive collection in exactly the same way. One method is to keep the original arrangement of the collection, if it has one and is logical. This not only saves time, but often makes more sense than an arrangement imposed by the processor. Institutional or corporate records, more than personal papers, are often a good candidate for preserving the original arrangement, as they are frequently filed in a way that reflects the structure of the institution. Other typical ways of arranging a collection would be by subject matter, chronologically, or by type of material. For example, in a collection of personal papers there is very often a mix of correspondence, personal notes, photographs, and diaries. You can arrange all of these by type, and then chronologically, or by

subject within each type. Some collections (often institutional collections), are very large and need further division before arranging. These divisions are called "series" in archival terms. For example, you might decide to have a series called "Board of Directors", and another called "Financial Records." You can then arrange chronologically or alphabetically within each series. This makes a large collection easier to navigate.

One major difference between archiving and museum cataloging is that in archiving, each item does not need to be cataloged separately. This would be a daunting task indeed! Instead, items are grouped in a way that makes most sense, and can fit into a folder, e.g. "Correspondence – 1934" or "Board Minutes – April 1986". If your institution is short on staff or time, you can also arrange at the container level, labeling a whole box of correspondence as, for example, "Correspondence: 1885-1920". By arranging in stages, a collection can easily be revisited in the future to add more detailed records. As well, if a container of correspondence is proving extremely useful or getting a lot of research use, further arranging the container at a folder level, may provide enhanced access.

A crucial part of the arrangement process is preservation of the materials. In an ideal world, the archives would be transferred into acid-free folders and archives boxes (see additional resources). In the non-ideal world that many museums actually inhabit, they may need to stay in whatever boxes are available. However, boxes should never be damp or musty: discard these immediately. If the collection's container seems in good shape, then pay attention to securely housing the material in archival folders, taking care to flattening wrinkles and folds and removing staples and other metal bindings. Archives

can always be transferred into more appropriate boxes in the future, as staff time and budget allow.

A special note about photographs within archives collections. It is good practice to mark the back of the photograph with the collection it belongs to, and any other identifying information. If possible, photographs should be marked on the back with a pencil, as small and lightly as you can, while still being legible. It is important not to press down hard as you write. Additionally, photographs should be handled while wearing cotton or nitrile gloves, or be kept in archival sleeves (see additional resources).

Describing: The final stage in processing archives, is to create a finding aid for staff and researchers. Finding aids contain more information than a container list, including a description of the collection, as well as information about where it is housed and how it may be accessed. Finding aids can be as brief as a summary of the collection followed by a simple container list of boxes, or as complex as an inventory that lists

(Continued on page 6)



Accessioning a large archival collection.

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all folders in the collection. The Society of American Archivists publication, *Describing Archives: A Content Standard [DACS]*, is an incredibly useful resource for creating finding aids. It talks the user through the details of this essential information that should be included on a finding aid. According to *DACS*, all finding aids should contain, at minimum, the following information:

- A unique identifying code given to the collection. Typically a combination of letters and numbers, such as "MSS001" for a manuscript collection.
- The name of the repository where the collection is held.
- The title association with the collection.
- The date range of the collection.
- The size of the collection (often referred to as the "extent"), measured in linear feet or inches.
- The name of the creator, if known. Personal papers would be created by the individual, whereas institutional records are created by the institution.
- A biographical or administrative history. This is not required, but is highly recommended. Usually, the processor/archivist will have a good idea of such history by the time they are finished processing the collection. This can be as brief or as detailed as required.
- Scope and content of the collection. For example, if there is only one decade of material from a company that existed for five decades, that would be mentioned here. If the collection is very large and complicated and has been broken down into series, a summary of the series headings can be included here.
- The inventory listing, to include: the box number, title of the box (and/or folders within the box), and the date range

(Continued from page 1)

IMOGAP, located just off of HWY 217, opened in May 2013, but it is the realization of a lifetime's work. The couple has avidly collected games for many decades, but it is only now that they are able to share these games with the public. Engen started collecting because, "Games are beautiful and intriguing. They were always around when I was growing up and as everything went digital, I noticed that new games used the mechanics of old games, but people didn't always know that."

IMOGAP's collection primarily spans the last hundred years and includes a wide variety of board, role playing, construction, and digital games, as well as athletic equipment and puzzles. The oldest table top games in the collection are a 1913 *Flinch* and a 1908 *Dr. Busby* (a variant of *Old Maid*). Some of Engen's favorite games in the collection are *Psychopaths* - a geometric paths game from the 1960s, *Dungeon* - an introduction to the principles of



A backgammon board from the collection.

role playing games, gorgeous *Mah Jongg* sets, and the 1970's *Microgames* that came in a baggie and cost 3 dollars. The 1970s also produced topical games about Watergate and some really "groovy" artwork for games such as *Coup D'etat*. Recent acquisitions include an 8-track technology

trivia game, *Omni*, and a Civil War board game, *Battlecry*. The collection continues to grow from purchases and donations, with about 100 new acquisitions each month. There are even a number of VHS games in the collection, "now a technological backwater," notes Engen. IMOGAP also replicates original Native American games. Mathewson's expertise includes creation of these deceptively simple games of skill and chance used by tribes in every part of the continent.

The museum features exhibits, a "playnasium" for game play, and the Argyle Gargoyle gift shop. Current exhibits include *From War Games to Dungeons and Dragons: The Origins of Winless Games* and *Elephants and the Mad Queen - A History of Chess*. Recent exhibits explored the museum's fine collection of Native American games, and games manufactured by the 3M Company during the jetsetting 1960s.

IMOGAP's playnasium encourages new audiences to play with these board games and is set up with a selection of games from the collection. Visitor favorites include *Settlers of Catan* (a strategy game that involves managing resources on a small island), *Senet* (an ancient Egyptian precursor to Backgammon), and *MilleBornes* (a card game that emulates a road race). There are also several vintage computers that run early digital games. The playnasium features old wooden skill games, such as *Carroms* and *Skittles* as well, and numerous playable copies of more recent games such as *Monopoly*, *MidlifeCrisis*, and *Huggermugger*. In one corner is a play area for young children with construction games and toys. Games are usually grouped into games of strategy, chance, or motor skill. "It's the head, hands, and heart," comments Engen. "The game circle, the sacred circle, is a space where you can

learn about the world. Games and rules are a language, but one that only means something when you are playing."



Museum visitors enjoy a cross-country train adventure, playing *Ticket to Ride*!

Most of the collection is stored in the back room of the museum. Several game companies have recently donated copies of their games for play at the museum. "We're hoping to tap into the gaming community at a variety of levels," notes Engen. Visitors to the museum have come from around the Portland area and as far as Wisconsin, Florida, and California. Avid gamers and families visit the museum, as well as groups of children and adults.

The Games Email, which Engen has been producing for the last year, covers developments in the gaming world. "The two most interesting developments I've seen lately are the rise of augmented reality gaming and the growth of gamification - the introduction of game-style achievements and mechanics into non-traditional venues such as marketing and websites."

Visitors can view the collection and play games from 11 am to 7 pm, Tuesday through Saturday, and by appointment. If you are interested in learning more about the museum or joining the museum's weekly games email list, be sure to check out their website: www.imogap.org



Carol Mathewson and Kyle Engen, founders of IMOGAP.

Don't forget to renew your membership!
See page 7 for details!

Museum Updates from Around the State

Benton County Museum: *Cool Tools!* is now open at Benton County Museum in Philomath. Tools of regional and national significance are featured, from the workshop, laboratory, farm, field, and home. Tools for agriculture, engineering, robotics, textiles, distilling, lumbering, surveying, and woodworking are all represented. This tech-savvy exhibit features informational labels available on touch screen computers in the gallery or via your own smartphone. Cool Tools! will be open through 2014 on the museum's ground floor.



Theodolite, 1867

<http://www.bentoncountymuseum.org/exhibitions/CoolTools/index.cfm>

The History Museum of Hood River County is featuring a new traveling exhibit. "*What If Heroes Were Not Welcome Home?*", is on view January 2 – February 26, 2014. During World War II, Japanese Americans born and raised in Hood River, Oregon served heroically with the United States Armed Forces in the South Pacific and in Europe. At the same time, many of their family members were unjustly incarcerated in concentration camps on American soil. When these soldiers returned home to Oregon at the end of the war, the welcome they received was anything but heroic. This exhibit is on tour through the Oregon Historical Society. For school and group tours, contact Education Coordinator, Carly Squyres at thmvolunteer@hrcn.net.

Charles E. Fox Historical Sign: An historical sign about Charles E. Fox, who founded Ranier, Oregon in 1851, was unveiled during a public ceremony near the "A" street bridge in Ranier's Riverfont Park on October 19, 2013. The research and planning for the sign was a collaborative effort between Friends of Fox Creek, Ranier Junior/Senior History Club (advised by social studies teacher Andrew Demko), and the City of Ranier. Funding came from a grant from the Columbia County Cultural Coalition, and support from Ranier Masonic Lodge No.24. For more information, visit the Friends of Fox Creek website at: <http://davewhipple.net/fofc/2013/10/21/205/>.

Umpqua Discovery Center has funds available for student groups, thanks to a grant from C. Giles Hunt. The grant will cover transportation costs from your school to the Discovery Center. To take advantage of this wonderful opportunity (while funds are available), contact Diane Novak at 541-271-4816 or via e-mail: dnovak@cityoffreedsport.org.

The Discovery Center also has a new website. Check them out at: www.umpquadiscoverycenter.com.

OHS and Oregon History Day

The Oregon Historical Society is actively sponsoring Oregon's National History Day for the 2013-2014 school year. The topic of "Rights and Responsibilities" is sure to not only engage students, but to excite teachers due to its close alignment with The Common Core State Standards (CCSS). Denise Brock, the Oregon History Day Coordinator at OHS, is reaching out with an offer of support via a personal visit. Between now and the end of January, Denise will come to your place of work to speak to staff and/or students about the benefits of Oregon History Day, getting started, and the next steps required.

What is Oregon History Day?

Oregon History Day is part of the nationwide National History Day (NHD) program. A major goal of National History Day is to work to improve the teaching of history in schools. The year-long program includes a history competition that begins at the local level and culminates in a national contest. The competition is open to students in private, public, and home schools. There are many different ways for museums to participate in making Oregon History Day a success. Museums can help students learn how to access museum collections and resources, serve as judges for the local and regional competitions, or host the local or regional competitions. What better way for museums to connect with students and their communities!

More information about the program and ways to participate are available online. To learn more, please visit:

- OHS and Oregon History Day: <http://www.ohs.org/education/oregon-history-day.cfm>
- National History Day: <http://www.nhd.org/>
- National Archives: <http://www.archives.gov/education/history-day/index.html>

National History Day Oregon team



Want to see your museum featured here? Submit updates to OMA by the May 16 deadline.
See back cover for details.