President
Julie Reese ’08, 541.276.0012, director@heritagestationmuseum.org
Curator, Oregon Military Museum, Clackamas
Richard Engeman ’08, Treasurer
Connie Nice ’07, Secretary
Past President
Julie Reese ’08, 541.276.0012, director@heritagestationmuseum.org

Executive Director, Umatilla County Historical Society Museum, Pendleton
David Porter ’08, 503.657.9336, tracy.buckley@ongh.umn.mil
Curator, Oregon Military Museum, Clackamas
Bob Hart ’08, 503.682.4242, bobhart@lancountyhistoricalsociety.org
Director, Lane County Historical Society and Museum, Eugene
Kyle Jansehn ’07, 503.986.0673, heritage.info@state.or.us
Coordinator, Oregon Heritage Commission, Salem
MJ Koreeva ’08, 503.267.5901, mkoreeva@covart.org
Executive Director, Couch Art Museum, couch bay
Ray VanDiver, Ph.D., ’08, 503.797.4546, rvander@oma.edu
Vice President of Exhibits, Oregon Museum of Science and Industry, Portland
John Enders ’08, 503.773.6536, director@sohs.org
Executive Director, Southern Oregon Historical Society, Medford

Treasurer
Richard Engeman ’08, 503.235.9032, boujumn@earthlink.net
Public Historian, Oregon Rediviva, Portland

President’s Message
Happy New Year! The greeting applies both to the new calendar year and to the 2006-07 year for Oregon Museums Association. In conjunction with the October annual meeting the Hood River County Historical Museum and the Fruit Foundation Historical Society organized an outstanding program that addressed issues faced by every museum. Thank you to Connie Nice, Julie Reese and members of both organizations for their warm hospitality.

Effective with the annual business meeting, President Irene Zenev and Katherine Huit retired from the Board. Their service has been exemplary, and OMA is fortunate that they will remain active as past president and Dispatch editor, respectively. OMA members elected David Porter as Vice-president, and new Board member Bob Hart joins re-elected and continuing incumbents. I am honored to have been elected President and am eager to continue working with this dedicated group and to support Oregon’s museums with high-quality educational, marketing, and networking opportunities.

As you will learn throughout updates in this issue of the Dispatch, the Board is working hard to make OMA valuable and cost-effective for your museum. Plans are underway for the next Guide to Oregon Museums. We are launching a new website to promote OMA and to provide the public with a link to your museum. We are tweaking the Dispatch to increase its usefulness to you. Programs and educational opportunities will be diverse. The Board is planning a retreat for mid-January, and we welcome your suggestions for enhancing our organization. Contact any of us to offer input.

Have a happy and productive winter, and I’ll see you in the spring, if not before!

Sincerely,

Julie Reese, President

The newsletter of the Oregon Museums Association, Dispatch, is published four times a year: April, July, September and December. 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 throughout the state, year round; advocates for the interests of its members in legislative and other matters, publishes a biannual Guide To Oregon Museums, and a periodic directory of all known museums in the state. Historic houses, aquariums, interpretive centers and sites, museums, 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 new ideas about your museum to Katherine Huit (katherine.huit@spruce-stock %-oregon.org). Digital files are preferred, but hard copy can be sent to Katherine Huit, 7020 SW Lebold Road, McMinnville, OR 97128.

OMA SPRING MEETING SLATED FOR PENDLETON
March 3-5, 2007 (tentative)

The 2007 OMA spring meeting will take place in Pendleton in conjunction with the Oregon Heritage Conference.

The conference attracts people interested in museums, historic landmarks commissions, historical societies, historic buildings, historic cemeteries, government agencies, and other heritage organizations. Attendees learn about current and developing trends and techniques, become better acquainted with each other and their activities in the state, express concerns about the state’s heritage resources, and work to coordinate efforts to conserve and develop it.

The conference includes seminars, workshops, bus and walking tours, and well-known experts. Sessions will be of interest to museum staff and volunteers from around the state.

The Northwest Oral History Association and Northwest Archivists have offered to present workshops at this year’s conference in Pendleton. In addition, the Oregon Commission on Historic Cemeteries and the Oregon Heritage Commission will have their quarterly meetings. Attendees will also be the first to learn the results of the 2006 Oregon Museums Survey!

Tentatively scheduled for May 3-5, 2007, this is the first time that the Heritage Conference will take place in eastern Oregon, and the first time for a joint Oregon Museum’s Association / Heritage Conference joint meeting! Additional details will be available in the next issue of the Dispatch. For updated information, please visit www.oregonheritage.org or write to heritage.info@state.or.us.

High Desert Rendezvous of Museum Professionals, Volunteers
By Irene Zenev

There’s more to Idaho than great potatoes! Situated where the high desert meets the edge of the Rocky Mountains, Boise, the City of Trees, is rich in history, museums and cultural events. Boise was also the site of this year’s Western Museums Association meeting October 11-15. Irene Zenev, Benton County Historical Society’s Exhibitors Curator joined more than 400 museum folks to “relocate the keen leading edge of our profession.” From future studies to marketing and fund raising to visions of the 21st century museum, sessions featured valuable information for everyone.

Elaine Heumann Gurian spoke to the issues of changing responsibilities of museums in society. No longer will museum be interpreters of information in the age of new communications technologies, but will provide direct access to information about collections through databases and faciliated research. With advances in technology moving forward at an increasingly rapid pace, Gurian encouraged museum board members, directors, and curators to revisit how museums create direct public access to their collections. A summary from a few of the sessions follows:

NO MORE BUSINESS AS USUAL: HELPING DIRECTORS AND THEIR BOARDS ADD VALUE TO THEIR WORK

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President’s Message
Feature Story
Fall Meeting Minutes
Government Relations
Position Openings
Fall Meeting Photos
Resources and Training
Membership
Board Members / Meetings Dates

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Have a happy and productive winter, and I’ll see you in the spring, if not before!

Sincerely,

Julie Reese, President
When1 engaged in college and universities intersects with museums, the museum professionals can address current issues in museum management, conducting panel discussions, retreats, and meetings with organization’s goals.

Moving a board of trustees from a board of oversight to a board of governance will raise questions like: “How much does that program cost?”. Staff should tell its board of trustees stories that may be a source of future family memberships. The academic audience is a two-pronged audience consisting of students and faculty. Despite the direct relevance that museum objects have to college curricula, educational outreach from public museums is heavily weighted towards K-12 age groups, since college audience is distinct from the K-12 audience. They share an educational focus, but the curriculum at the college level is not standardized, making it more challenging to museums to dovetail with course content. Additionally, the college audience is not composed of “recreational” learners. They are motivated to achieve and to succeed.

High Desert Rendezvous (continued from page 1)

Museums and universities, and the Bridge between Town and Gown. Programming in colleges and universities intersects with museum programming. Museums often have difficulty engaging this audience, although they share the same mission. Why have museums not engaged the University audience? How can museum staff engage professors and students? What are the goals of a museum/university partnership? Using engagement development models from the field of higher education and trying to build models for involving college faculty and students in museum programming. Moderator: Carin Jacobson, Cofounder of Education. Judah L. Magen Museum; Presenters: Melanie Fales, Curator of Education, Boise Art Museum; Inez Wilcox, Senior Director of Education and Visitor Experience, Autry National Center.

Summary of the session:

The academic audience is a two-pronged audience consisting of students and faculty. Despite the direct relevance that museum objects have to college curricula, educational outreach from public museums is heavily weighted towards K-12 age groups, since college audience is distinct from the K-12 audience. They share an educational focus, but the curriculum at the college level is not standardized, making it more challenging for museums to dovetail with course content. Additionally, the college audience is not composed of “recreational” learners. They are motivated by achievement and grades.

Museums need to explore the connections between college curricula and exhibition content. The museum itself can be a forum for communication between professors and curators. Museums can provide college students tools that help them to establish themselves in the community and feel comfortable in their surroundings. The academic audience is a two-pronged audience consisting of students and faculty. Despite the direct relevance that museum objects have to college curricula, educational outreach from public museums is heavily weighted towards K-12 age groups, since college audience is distinct from the K-12 audience. They share an educational focus, but the curriculum at the college level is not standardized, making it more challenging for museums to dovetail with course content. Additionally, the college audience is not composed of “recreational” learners. They are motivated by achievement and grades.

Time, geography and relevance are all obstacles to creating a relationship with a college or university. To engage professors, notice of exhibitions and programs should be sent out a year in advance. With enough advance notice, faculties have been known to build an entire course around a relevant exhibition. Museums must focus on campuses that are close to their faculty. Students must often take public transportation to visit your facility, and relevance to the college curriculum is more difficult to monitor. There are examples of projects and programs that have led museum educators successfully to interact with college students. Target the 101 courses, which are far more standardized than upper division courses. Convene an ongoing academic advisory committee to decide the needs of a faculty and students, and foster new relationships with the academic community. Develop educational programs specifically for college audiences, rather than simply adapting the museum’s regular exhibitions and programs as early as possible so that museum offerings might be incorporated into curriculum plans. Target mailings to faculty teaching relevant courses. Highlight thematic areas of overlap between exhibition content and existing syllabi, which are often on line, wherever possible. Recognize the logical and audience development benefits of working with college audiences. Students represent potential individual members and may be a source of future family memberships. Obviously, college interns in the museum setting is a natural way to engage college students. One English department professor assigned a student to a museum cataloging project to develop their writing skills. Students cataloged photographs, writing concise descriptions of the images. The professor checked the descriptions for style, curators for content. The Magnes Museum in the San Francisco bay area has worked with local art schools, inviting students to curator-led tours of their exhibitions. Following the tour, students are invited to submit abstracts of the talk responding to the installation. Curatorial staff then selects two talks per show to be presented in the galleries as the closing program. These talks are also published on the museum website.

Boise Art Museum offers free admission to Boise State University students by partnering with the University’s student activity program. BSU student dollars are deposited in the Museum so they could offer free admission to students with valid ID cards. Boise Art Museum...

OMA Dispatch Winter 2006

Handling membership applications is composed of “recreational” learners. They are motivated by achievement and grades. Engage your board of trustees by educating them about your values. Values can be articulated in the board’s mission. Trustees should engage in discussion. Staff should tell its board of trustees stories that may be a source of future family memberships. The academic audience is a two-pronged audience consisting of students and faculty. Despite the direct relevance that museum objects have to college curricula, educational outreach from public museums is heavily weighted towards K-12 age groups, since college audience is distinct from the K-12 audience. They share an educational focus, but the curriculum at the college level is not standardized, making it more challenging for museums to dovetail with course content. Additionally, the college audience is not composed of “recreational” learners. They are motivated by achievement and grades. Time, geography and relevance are all obstacles to creating a relationship with a college or university. To engage professors, notice of exhibitions and programs should be sent out a year in advance. With enough advance notice, faculties have been known to build an entire course around a relevant exhibition. Museums must focus on campuses that are close to their faculty. Students must often take public transportation to visit your facility, and relevance to the college curriculum is more difficult to monitor. There are examples of projects and programs that have led museum educators successfully to interact with college students. Target the 101 courses, which are far more standardized than upper division courses. Convene an ongoing academic advisory committee to decide the needs of a faculty and students, and foster new relationships with the academic community. Develop educational programs specifically for college audiences, rather than simply adapting the museum’s regular exhibitions and programs as early as possible so that museum offerings might be incorporated into curriculum plans. Target mailings to faculty teaching relevant courses. Highlight thematic areas of overlap between exhibition content and existing syllabi, which are often on line, wherever possible. Recognize the logical and audience development benefits of working with college audiences. Students represent potential individual members and may be a source of future family memberships. Obviously, college interns in the museum setting is a natural way to engage college students. One English department professor assigned a student to a museum cataloging project to develop their writing skills. Students cataloged photographs, writing concise descriptions of the images. The professor checked the descriptions for style, curators for content. The Magnes Museum in the San Francisco bay area has worked with local art schools, inviting students to curator-led tours of their exhibitions. Following the tour, students are invited to submit abstracts of the talk responding to the installation. Curatorial staff then selects two talks per show to be presented in the galleries as the closing program. These talks are also published on the museum website.

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OMA Dispatch Winter 2006

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**CREDITING FUNDRAISING FOR THE COMMUNITY MUSEUM**

Fundraising is critical to the survival of non-profits at all levels. Idaho, as with the other states, is a majority of small museums that struggle for survival. Small museums are trapped with supporting small-scale, localized events that create a minimal return for the effort. In many instances these museums broaden their fundraising efforts and look at those efforts being "without limit." Moderator: Joyce M. Cameron, Director of Development & Communications, Northwest Museum of Arts and Culture; Presenters: Jim DeMersman, Executive Director, Hayward Area Historical Society; Lyle Wietnau, Director, The Historical Museum at St. Gertrude; Deloris Jungert Davisson, Director, Winchester Historical Museum.

**Summary of the session:** All presenters agreed that those fundraising events should have the following components:

- **Events should be driven by the mission of the organization.**
- **Events should address different levels of income.**
- **The event should be simple to accomplish, but fun.**
- **The event should create expectation for following years.**
- **There should be a postmortem after each event for evaluation.**
- **The organization should be willing to change the event.**

Fundraising events are not all about money; they're also about hospitality, making new friends, and developing new audiences. Don't give up if your event is not an immediate success, but don't be afraid to "pull the plug" if the event does not work.

Examples of some events held by community institutions that raise about $10-15K per event:

- **Moonlight Serenade** - a Glenn Miller style big band entertains during a summer night of dancing.
- **Raspberry Festival** - an auction event supplemented by food booths (raspberry shortcake). The organization has added features to the festival every year, including a quilt show, car show, fun run, breakfast, and motorcycle rally.

**Antique/Collectibles show** - antique dealers set up booths on the grounds of a museum. Dealers are charged for the booth and pay 10 percent of sales. Houses are chosen for decoration, and vendors are paid a percentage of sales for the booth and pay 10 percent of sales. Food vendors are available. Set up happens the night before which incurs security costs. Historic house tours are included.

**High Desert Rendezvous** - a Glenn Miller style big band entertains during a summer night of dancing. There should be a postmortem after each event for evaluation.

**Undraising for the Museum:** OMA President Irene Zenev called the meeting to order at 8:32 a.m. 

**Minutes:** Katherine Huff moved, MJ Oster seconded to approve minutes as published in the Dispatch.

**Treasure's Report:** Richard Engeman gave a summary of OMA's current financial status.

**Summary of the discussion:**

1. There is nothing more daunting for collection managers and exhibition preparators than the challenge of moving large and/or heavy objects. Presenters at this session offered advice on equipment to use and methods to follow:
   - Have adequate power-people-one person has to be in charge, and the rest have to take direction.
   - Have a plan-think about the route that lies ahead of you and the object. What are the heights of the doors? Are there door-jams or thresholds in the way? Size of the elevator? Thinks about the move before you drive in. Clear the path of obstacles.
   - Communicate clearly once you have a plan-teach people how to use the equipment. Don't assume everyone knows. Be specific in your directions during the move.
   - Have the right equipment and make sure the leader knows how to use it. Some of the standard equipment includes a four-wheel cart, a dollie, a variety of lifts, dolly, and picket bars. A forklift is the only real exception.

- **Dock plate**
- **J-bar (can be used to lift a crate and glide it across a smooth surface)**
- **Four wheel cart**
- **HVAC Lift**
- **Hand truck**
- **Fork lift-operator needs to be certified.**
- **Carpet dollie**
- **Painter's dollie**
- **Material Handling Lift-also called a Genie Lift**
- **Gantry with two chain hoists and trolleys**
- **Bucket lift**

There is a new polyethylene material on the market called UHMW polyethylene. It is an ultra-high molecular weight material which, when cut into strips, makes a very smooth sliding surface underneath heavy objects or crates.

Irene Zenev recently retired as Exhibits Curator at the Benton County Historical Museum in Philomath, and currently serves on the Oregon Museums Association Board as Past President.

**Oregon Museum Association General Meeting Minutes**

Hood River Hotel Conference Room, Hood River, Oregon Monday, October 9, 2007

**Welcome and Introduction:** OMA President Irene Zenev called the meeting to order at 8:32 a.m.

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The survey seeks data from museums for their fiscal years ending in 2006. For many museums, their fiscal year ends in December and this is the time of their annual report to the Oregon Heritage Commission, so they are asked museums to return their surveys by January 20 so the data is processed and a report is prepared and presented at the Heritage Conference.

To obtain a copy of the survey for your museum or for more information about the survey or for other membership related questions, contact 503-986-0673 or heritage.info@state.or.us. It will also be posted at the Heritage Commission website at www.oregonheritage.org.

What You Can Do at the Local Level
Looking at the Museum Survey
Round out this Year of the Museum by contacting your Mayor, Legislative Representative, Congressional Representative or Senator, State's Governor and tell them about the opportunities your museum makes available to your community. And encourage them to continue meeting with you to discuss the impact your museum has on the state and to receive commentary, suggestions, ideas, and opportunities for your museum. So, please encourage your representatives to meet with you as soon as possible. The impact of the contributions your museums make in your community toward education, the economy, and historic preservation. In this Year of the Museum keep the importance of your organization on your representatives' mind both in Congress and in Oregon's Legislative. No one knows better than you what your museum contributes to our state's economy, tourism and educational resources. It only takes a few minutes to contact state and national politicians from your area and remind them about what your museum contributes to states. If you are unsure whom to contact for your area, visit www.Oregon.gov (or your local library), where you will find names, addresses, telephone numbers, and email addresses. If you are interested in obtaining an Oregon Museums Fact Sheet to share with your legislature and others in your community, please contact Katherine Huit at 503.434.4123 or katherine.huit@sproucegrove.org.

Position Openings
AASLH seeks 2007 Allerdon Internship Grant Applicants The Allerdon Internship Grant is awarded annually to a member of AASLH to bring a graduate-student intern to their facility. Those interested in applying for this year's grant are encouraged to contact museum leaders and giving background information about the historical organization, intended field of study, and expectations for the intern. Of course, the internship must be expected final project. The internship should begin in February and continue to the end of May. The maximum funding for each intern will be $3000. Applications are due to the AASLH office by January 15, 2007. Those interested can contact the AASLH office at 800-236-7302 or email info@aslah.org for more information.

Financial Management in Cultural Organizations January 15 to 20, 2007 - on campus, over six intensive days, with Pauline Thompson.

Financial Performance May 15 to 20, 2007, on campus, over six intensive days, with Paul Richard and Larry Lad.

Join colleagues from across North America and beyond in these courses - offered for credit toward the Diplomate in Cultural Resources Program at the University of Victoria. Applications are due in late March and will be considered on a first come, first served basis. The credits can be applied toward the Diplomate in Cultural Resources Program. Further information on the Cultural Resources Management Program and the current courses is available at http://www.uvic.vc/emp.

Recovery Management Course Offered in Portland Emporia State University's School of Library and Information Management is offering a 2-hour course on recovery management in January and February in Portland.

Records management is the process of creating and maintaining records for the continuance of our national, cultural, and natural resources. Participants will learn about the life cycle of records, from creation through maintenance to final disposition, as well as the policies, laws, and techniques that can influence effective policies, systems, and practices regarding these records.

The course will be held on two weekends - Jan. 19 and Feb 25-26. Classes meet on Fridays from 6-9:30 p.m., Saturdays from 8:30 am - 5 p.m., and Sundays from 8:30 am - 10:00 am on the Portland State University campus. The class may be taken for credit or non-credit.

Persons wishing to enroll should contact the SLIM-Oregon Director, Perri Parise, at 503-223-4280 or 800-236-7302, or by email to pparise@emporia.edu.

NOMINATION FORMS AVAILABLE FROM AASLH The American Association for State and Local History invites nominations for the awards it administers in History Awards Program. The program recognizes exemplary work completed by state or federal historians; county, town, or local historical societies, institutions, or agencies; special organizations such as committees, commissions, genealogy, folklore, archaeology, business history, railroad history, etc.; junior historical societies; privately owned museums or foundations; individuals; and organizations outside the field of traditional historical societies. Awards are given for general excellence for all categories, public, and educational programming, special projects, publications, multimedia, individual achievement, and information dissemination projects. Nominations need not be members of AASLH to qualify.

Nomination forms may be obtained by visiting the AASLH web site, www.aaslh.org, by contacting the AASLH office by telephone: (615) 320-3205; or e-mail: hawksins@aaslh.org. Nominations are due to state award representatives by March 1.

The Oregon state team captain is Richard Engeman who can be contacted at info@oregonredrivna.com or 503-235-9032.

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Culture rewards us in countless ways.

The Cultural Trust supports 1,200 arts, heritage and humanities nonprofits across Oregon. When you give to one or more of these, remember that a year-end Trust match will earn you a 100% tax credit, reducing Oregon taxes owed.

1,200 reasons to give.
One very generous reward.
Claim yours at www.culturaltrust.org.
Fruit Company Tour

CEO Scott Webster leads OMA members on a tour of the Fruit Company in Hood River.

OMA members pause for a group photo after taking in the roof top view at the Fruit Company facility, which features a new exhibit created in collaboration with the Hood River Museum.

It was a bit chilly in the cold storage area!

Fruit Foundation Museum

Tracy Buckley won a fabulous Fruit Company gift basket!

Orchard Tour

Pickers Cabin