Eliza Canty-Jones: Good afternoon. Well, we’ll go ahead and get started. Thanks so much. Everyone for joining us. This is our all about access exploring OHS’s Collections online program, and we’re really excited to be able to share these amazing tools with everyone today and have the opportunity to answer some of your questions about how to use them.

Eliza Canty-Jones: One of the things that we often do with our programs when we begin them is, take a moment to think about the history and the the present-day context of the land where we are everywhere in Oregon is indigenous lands just like everywhere in the Americas. What you see on the screen now is a map showing some of the many languages that have been spoken in this landscape for thousands of years. All across the Pacific northwest, and many of these languages are still spoken. Today.

Eliza Canty-Jones: We take a minute to think about the people’s whose land we’re on here in downtown Portland, where the Oregon Historical Society is located, and we also want to remind folks that along with a land acknowledgment, we want to think about the commitment that we have to engaging with and lifting up tribal voices and tribal perspectives. So here, at the Oregon Historical Society, our institution is born out of the Oregon Pioneer association and a history. That is a

Eliza Canty-Jones: we’re deeply wrapped in several colonialism, and the processes that came came to this place and resulted in a lot of violence and a lot of dispossession of plan from tribal peoples, and we’ll be talking some about the the collections and the belongings that are held here in the Oregon Historical Society, and how we manage and work with those today. So I want to share that some of the practices here at OHS that we undertake related to this history, and this recognition of indigenous

Eliza Canty-Jones: land ownership and and and the nations here in Oregon

Eliza Canty-Jones: is that OHS staff regularly work with partners in tribal communities. Uh, who can direct us about how to care for the belongings that are here at the Oregon and Historical Society, who can direct and advise us about items that should or should not be put up on our digital collections website like we’re going to talk about today. And so we these are relationships that we are fostering on a regular basis, and and eager to continue to grow those relationships

Eliza Canty-Jones: that we can take care of these items in the right way, and repair some of those relationships that go with our almost one hundred and twenty-five-year history.

Eliza Canty-Jones: We have a few advertisements of things that are upcoming here at the Oregon Historical Society. We’re really excited next month to have another exhibit from the
Grammy Museum on Motown. The Sound of Young America so market calendars and plan to come. Join us for that.

**Eliza Canty-Jones:** Uh, we’ll also, if you’re a teacher, we’ll be hosting an educator night on November ninth, so we’d love to see all the teachers to come in and hear about the resources and programs that we have. We have our next historians the newest program with Keisha. Blame for September the thirteenth. That’s a virtual program, free and open to everyone.

**Eliza Canty-Jones:** So please come and join us for that. You can register online for that,

**Eliza Canty-Jones:** and then I will. I want to introduce today’s speakers. So we have two speakers today who are on staff here at OHS. They’re each going to give presentations about the digital collections that they take care of and oversee here at OHS, and then we’ll have time for Q. And A. Afterwards. So Matt de Shane is OHS digital collections manager. He manages I just digital collections, and my slides are too fast, and is the chief architect of the OHS digital fault. The workflow systems and activities

**Eliza Canty-Jones:** created to preserve the library’s digital content into the future before arriving here at OHS in two thousand and fifteen. He worked in the tech industry, solving problems of building support tools. He holds a Ba. In philosophy and communications and an Ms. And library

**Eliza Canty-Jones:** information, science, specializing in archives management

**Eliza Canty-Jones:** following him will be Nicole Yasukara, who is OHS’s Deputy Museum director, and is responsible for overseeing the museum’s vast collection along with the staff charged with safeguarding them. Yasuhara graduated from University of Hawaii at a Ba. In anthropology, and earned an Ma in museum studies from George Washington University

**Eliza Canty-Jones:** before moving to Oregon, she interned at the Smithsonian Institution’s National Museum of American Indian Cultural Resources Center and the National Museum of American History Archives Center. So we will turn it over to Matt now, and thanks very much.

**Matt Deschaine:** All right.

**Matt Deschaine:** Thank you very much.

**Matt Deschaine:** I will share my screen now.

**Matt Deschaine:** All right. Um!
Matt Deschaine: So I thought I’d start off with some backgrounds on OHS digital collections, and how we approach digitization at OHS.

Matt Deschaine: We launched the site in two thousand and seventeen, with around five thousand items, and since then we’ve expanded significantly the range and type of materials available with Grant funded projects and through our day to day work.

Matt Deschaine: Next.

Matt Deschaine: So in putting our digital collections program in place, we have some goals that we want to achieve. Among those goals are to make materials from our massive library collections available online for free in high quality, for teaching, learning, and research.

Matt Deschaine: Uh, to provide improved access to some of our more challenging formats. Um, for example, fragile manuscripts, photographic negatives, particularly glass and nitrate formats, uh oversized materials, audio cassettes and moving image film and video among others.

Matt Deschaine: We want to improve the visibility of OHS collections by promoting and enhancing internal and external use, be that through exhibition, publication, or display in the classroom or at home.

Matt Deschaine: We want to encourage people around the State of Oregon to use these materials in creative and transformational ways, and to share interacts with and learn from.

Matt Deschaine: And we also want to do this work sustainably. We want these online materials and the collections they are derived from to be preserved and accessible along into the future.

Matt Deschaine: So given these goals and thinking about the scale of the endeavor, we have potentially millions of items accumulated over nearly one hundred and twenty-five years, and it’s still growing. Um, So we’ve developed a system to evaluate potential projects and set priorities using the criteria that you see on your screen here.

Matt Deschaine: Some of the questions we asked during this process are: does the collection have high research value? Is it representative of some important people, places or events? Um. What perspectives are represented. And what’s the context behind the materials?

Matt Deschaine: Is it already represented in OHSTDC or other online resources? Are the original formats a barrier to access? Are the materials, fragile or hard to handle, and what digital use improve the longevity of the originals?
Matt Deschaine: Um, Also, What is the potential resource? Resource, investments? Um. What are the costs involved of the projects Is the project suitable for a grant? And how substantial would that funding need to be?

Matt Deschaine: Ah, where did the collection come from, and what do we know about the Creators, and how clear is their right status? And now that last one is particularly important, and often very time consuming to answer.

Matt Deschaine: Given the nature of archival collections, creators, dates, and the transfer of copyrights between owners of physical materials, aren’t always clear, so it can sometimes be a difficult way to entangle

Matt Deschaine: uh. But by using this approach our hope is to add to the breath of materials available and cover a wider range of research areas. Uh, and this selection process also helps us form a baseline understanding of the details and needs of a collection at the start of a project which streamlines the management of the steps.

Matt Deschaine: So I don’t have too much time to go to and in depth on these steps. But I do want to acknowledge the extensive behind the scenes work it takes to make these materials available. It’s a multi-step process that can be very time and labor-intensive and we have a very dedicated team, a professional staff, which operates at a very high standards to bring these materials to you.

Matt Deschaine: So I just all credit to our team, past and present, as well as the rest of our library staff, who make all this possible.

Matt Deschaine: So with that background let’s jump in.

Matt Deschaine: So starting at the homepage at digital collections.ohs.org, depending on where you are on your research journey. There are a few potential paths to find something of interest.

Matt Deschaine: You’re not necessarily looking for something specific. You can browse by collections, names, subject headings, places.

Matt Deschaine: We’ve also made some suggestions. So, for example, if you click on the What’s new tab or panel here? You can see what’s been recently added or updated.

Matt Deschaine: The site is updated every Monday, and we try to add new items every week
Matt Deschaine: further down the page. We also have featured some grant-funded projects and some other interesting collections.

Matt Deschaine: So if you click on this image header, it will bring you either to the collection or to a page that has additional information about the projects and acknowledgment of the folks that made the project possible, and a link to that collection.

Matt Deschaine: So we also have highlighted some content partners here, and these are outside organizations who collect and create materials, and we process them and make them available through our research library,

Matt Deschaine: so we can start by browsing through some items. And, as I said earlier, you can click what’s new, and see all the items in the order that they’ve been updated.

Matt Deschaine: You can use these few buttons here to toggle between the card view, which is this one and the list view

Matt Deschaine: which looks like this.

Matt Deschaine: Ah, so the card view will only have a thumbnail, and the title of the item, and the bossy will give you more detailed information. Ah! Like the identifier Ah! A link to the item itself, a link to the source collection, the date it was created, and a description of the item.

Matt Deschaine: Um. So let’s say, for example, that i’m doing research relating to the Columbia River, and if we start with this browse approach we can

Matt Deschaine: look at the facets on the left here and see if there’s anything related to our search. So right here in places we have Columbia River gorge, we can see that the results are narrowed down

Matt Deschaine: to just the items with this subject, heading in the place field.

Matt Deschaine: So we can also use these facets to further narrow down to Ah, with different fields, by collection, by Creator, by subjects or by media type.

Matt Deschaine: So, for instance, this is all videos that we have that include at least some footage of the Columbia River Gorge.

Matt Deschaine: But say, we want to find something specific, or we don’t find any relative, any relevant facets to choose from. We can always use search feature.
Matt Deschaine: So if I search here for Columbia River,

Matt Deschaine: i’m glad I didn’t spell that

Matt Deschaine: um.

Matt Deschaine: So this would search all fields for Columbia and river. So if I use quotations

Matt Deschaine: um,

Matt Deschaine: then that would search all fields for a Columbia River as one term,

Matt Deschaine: so we can also drop down here for the advanced search and limit that search to

Matt Deschaine: a particular field like title, or the scope and content which is equivalent to the description, or we can add new terms to

Matt Deschaine: ah further refine the search.

Matt Deschaine: So from here we can also limit to particular collections.

Matt Deschaine: Once you start. It’ll bring up the some results. You can just click on it and search

Matt Deschaine: just in that collection.

Matt Deschaine: So my biggest suggestion here is to start with a general search term, and

Matt Deschaine: either use quotations or operated operators um to narrow the results. Um especially limiting searches to fields like title and scope and content. Um, because sometimes searching all fields. Um, which includes the item text, so like the text publications or oral history, transcripts will come up in those searches or create a biographical notes. Um, and that can add some noise to your search results.

Matt Deschaine: And also be mindful of your spelling, and I guess was why i’m glad I didn’t misspell anything.

Matt Deschaine: Um.

Matt Deschaine: So let’s go back

Matt Deschaine: and

Matt Deschaine: take a look at a collection here.
**Matt Deschaine:** So when you look at a collection record, it will show you all the details of the collection down below here. You’ll see information on the Creator Biography, usually along with the dates and extent of the materials. A description of what’s there, and how it’s arranged, and some other important notes about in person, access to the materials, and whether the online collection is a selection of materials or the collection in its entirety.

**Matt Deschaine:** So at the top of the collection record um, you’ll find the Tree View um, and this shows the collection represented as a hierarchy. Um, which you can kind of think of as going through the boxes and folders of a collection in person.

**Matt Deschaine:** Um!

**Matt Deschaine:** And so clicking on items here, you can resize it and clicking on items.

**Matt Deschaine:** Well

**Matt Deschaine:** bring up the record the item record below

**Matt Deschaine:** without opening up new tabs or windows,

**Matt Deschaine:** if you prefer. If you prefer a more visual approach, you can see twelve thumbnails in the carousel. Here

**Matt Deschaine:** you can click, show all which will bring you to

**Matt Deschaine:** this familiar view, and you can narrow from there,

**Matt Deschaine:** so you can also use the sidebar search here.

**Matt Deschaine:** So this search box only provides results in the collection that you're viewing,

**Matt Deschaine:** and so it'll give you the titles, and you can hover over to see the whole. The full title.

**Matt Deschaine:** Um!

**Matt Deschaine:** If you click any of those, it will take you the items. You can also hit Browse all here, and that will just show you this view of

**Matt Deschaine:** Huh!
Matt Deschaine: Of just your search results.

Matt Deschaine: Let's see.

Matt Deschaine: So, looking at the item record, you'll see a sort of larger example image, and you can click that image

Matt Deschaine: to see the full-sized version,

Matt Deschaine: and you can right-click and save, if you want to, and all the information about the item is here, including the Creator. The dates, the title,

Matt Deschaine: and the properties of the original, and the source collection is here. You can also click on any of these subject headings to see other items that include those headings.

Matt Deschaine: Um. One thing I do want to mention is that every item on Ah, on the digital collection site has a right statement attached to it, and so that indicates the copyright status of the item. You can click on the links in the statement,

Matt Deschaine: Get a detailed explanation of any restrictions of use on the item, and more information about

Matt Deschaine: all of the right statements is available by clicking on this copyright link in the resources section on the site. Here

Matt Deschaine: there are some items that are in copyright when you click on a sample here.

Matt Deschaine: So when you click on the item to view the full size thing you'll ah get to this click-through um, which just requires you to click. Agree so that you ah acknowledge that the item is that you understand that the item is in copyright and requires permission for a certain basis.

Matt Deschaine: Um!

Matt Deschaine: So you may have noticed um as I've got along, that I've been clicking this little paper, click, paper, clip, icon, so you can go to the top of the page here and click, go to clipboard, and

Matt Deschaine: this sort of functions
Matt Deschaine: your own like little collection, and you can save this for future reference, or to create citations.

Matt Deschaine: Keep in mind that this feature is kind of like a shopping cart on like a store. So it’s session based. So if you close the tab or the window, it will go away. You can click this, save on here.

Matt Deschaine: Um, and it will give you a code

Matt Deschaine: up here, and if you write that code down and you come back after your session’s over, you can click the load, clipboard and enter the number here, and you can also merge the the board with whatever you have currently as well,

Matt Deschaine: and that number is saved for thirty days. But you can generate a new one any time to reset that.

Ah!

Matt Deschaine: And I think that’s an overview of all of the major features

Matt Deschaine: give my slides back.

Matt Deschaine: Um

Matt Deschaine: again. I want to acknowledge that the materials that we have available online are really only a small percentage of the library collection as a whole. So if you have a research topic that you really can’t find what you’re looking for, we can help you with that.

Matt Deschaine: Uh, So for a more complete look at what we have in our collections, you can search our library catalog. Um if you need more in-depth help. You can talk to our reference librarians, either in person or remote, through email.

Matt Deschaine: And we have some more helpful information about the library on our website, ohs.org.

Matt Deschaine: If you’re looking for more context about important people, places or events in Oregon history, you can check out our digital history projects. The Organ encyclopedia and the Orient History projects. Both are really great classroom resources.

Matt Deschaine: And lastly, I just want to say that we’d love to hear from you. If you have any suggestions about collections or topics that you’d like to see on our digital digital collections. Um,
If you have any additional information about any of the items that are currently online feel free to send us um some reference sources. Uh, if you have any questions about uh, how you can use something, or if you want to share uh a full project that incorporates our materials. Uh, we really like

**Matt Deschaine**: likes to learn about how these materials are being used, either in the classroom or a history day projects, or just that they’re being shared and engaged with, so feel free to reach out to us by email at digital collections at OHS dot Org. And now I will hand things over

**Matt Deschaine**: to Nikki to talk about how you can access our museum collections. Thank you.

**Matt Deschaine**: Hi, everyone. I’m going to start sharing my screen and go into a few slides

**Nicole Yasuhara**: great

**Nicole Yasuhara**: so hopefully everybody can see my screen, and i’d like to introduce you to the Museum collection portal, which is a new endeavor for the museum it launched in this year in January, the twentieth twenty two.

We do have a blog post that launched that same month to kind of give a little bit of the background. If you’re interested in taking a look at that on Dear Oregon,

**Nicole Yasuhara**: the museum that houses over are stewards over seventy five thousand objects. These differ from the Research Library in that They are mostly three-dimensional. That doesn’t include works of art on paper, which are technically two-dimensional. But we steward as well.

**Nicole Yasuhara**: Um, we have things from a small as a necklace or lapel pin all the way up to vehicles. Um. We even have a locomotive, although it is not on site, and over twelve thousand of those are now available for viewing on the museum collection portal. You can see the um address. At the bottom of the screen. You see a collection very similar to the digital collection

**Nicole Yasuhara**: we have. We are adding new object records all the time. I don’t really have a slide about our selection criteria, because our intention is eventually to get.

**Nicole Yasuhara**: You know, everything we have online that isn’t sensitive um, which i’ll talk a little bit more later, because we have, you know, a finite number of objects, seventy five thousand compared to the research libraries millions. We think that this is possible

**Nicole Yasuhara**: in the next few decades. So really our selection criteria right now is everything that we put our hands on. So whether that’s something that we’re handling to go on. Exhibit
Nicole Yasuhara: um. While we’re doing that we will um improve the record. Make sure it has a description, dimensions, a good image, provenance information, and post it to the port. Um. All new acquisitions are now also being uploaded to the portal. So you’ll see that twelve thousand number go up um fairly consistently. Um! And so it’s a little bit. The Research Library.

Nicole Yasuhara: The goal of our portal is really to provide really broad access to information about what we steward in the museum collection, whether that’s for educators bringing information to their classroom for professional research, or just for personal interest. I really think, you know, jumping down to that last bullet. Um, If we can provide a broad range of materials for people to find something of interest it will inspire interest in the history of

Nicole Yasuhara: um. We also use the portal to provide additional information that we wouldn’t otherwise be able to get across in, for instance, uh label text. So if you go to one of our exhibits and we see it object on view, we might have up to fifty words um explaining that object. But as you’ll see in the um portal, we’re able to give a lot more background information, and so um! One of the things that we have done is created pre-loaded searches for items that are on you

Nicole Yasuhara: for instance, in our permanent exhibit um experience, Oregon, and so you can go there after you’ve seen the exhibit. Or maybe, if you’re not able to see the exhibit and learn about the history of all of those objects,

Nicole Yasuhara: a little bit of background on the portal. It’s really been a decade in the making. I know that because when I started in the department in two thousand and twelve. It was a wish that we had to go online and to have a portal where people could access information about the museum collection,

Nicole Yasuhara: but we had a lot of road walks, as you can see in the pictures on the left. We had a lot of backlog. I know that there’s some collection professionals, and this zoom

Nicole Yasuhara: presentation, and i’m sure this isn’t surprising to you. We had a lot of backlog. And so what actually happened was, we wanted to address all that backlog and get more intellectual and physical control of our collection. And so we were able over several years of dedicated work with museum, collection, professionals, cataloging. What we were seeing is that these object records were really really great. They They were full object records with physical information with really great images. And so we kind of said to ourselves, Well,
Nicole Yasuhara: and luckily the database that the Oregon Historical Society Museum uses, which is totally different from the research. Webinar collection is Argus. And so Argus actually had Um. It has a public basic portal already integrated into that software. And so we were able to talk with the host company, Lucidia and they were able to show us some other museums that use the artist portal, and we were able to over several years create one, a portal that

Nicole Yasuhara: looked like the OHS branding websites and integrated our database.

Nicole Yasuhara: I have to give a big shout out to Helen fed Check, Who’s on this call? She is our curator of this presentation. She is our curator of collections, and she did a lot of the work along with Jay Cosmet, our web strategies to really get this ready for watch in Uh January, two thousand and twenty two, and so all that hard work, you know. You can see one of our museum catalogers, you know, busy cataloging a very large table full of objects. Another one of her um collections is on that top, right, and you know She sat there and cataloged every single one of those,

and The result is the portal which we’re just about to learn a little bit more about.

Nicole Yasuhara: So how do you use the museum collection portal?

Nicole Yasuhara: We’re going to click on the link.

Nicole Yasuhara: Thank you to our landing page. Um. And so here, you know, you have several um links that you can use to either. Go back to the Museum if you wanted to, and learn more information about OHS in general, you can also click the link to contact us, and i’ll talk a little bit more about that later. But we do welcome people to contact us. Um, using that email address, And because there is some confusion about the difference between the research library and the museum collections.

We make sure to shout out the OHS digital collections website that you just heard about, as well as their catalog, and then a direct email address to contact the Research Library directly.

Nicole Yasuhara: Um,

Nicole Yasuhara: These lighting images at the top are actual objects in the museum collection. And so, if you see one that strikes your fancy, you can click on it and get a little bit more information about it. Um, we’ve selected a few to kind of highlight the different collections that we have, which are, We have five sub collections, military
Nicole Yasuhara: clothing and textiles, art, native, North American, and then everything else we call the general collection.

Nicole Yasuhara: So um!

Nicole Yasuhara: There’s a couple of different ways to search. But if you just want to do a simple search right here. If you’re kind of you know. Um just starting out. You just want to get a kind of handle on what’s going on. Then this is a great place to start to simple search, and so I thought that we could search for Mount Hood. I do want to mention. I saw a question about wild cart, and we you can use an asterisk here, or in the different search skills for the museum collection for a wild card. And if you notice if I don’t put anything in this first search field. This is a little bit of like

Nicole Yasuhara: a weird thing. If I don’t put anything, and I just press search. Nothing comes up, nothing at all. But if I do that wild card, it will actually show us every record that’s uploaded to the portal or published on the portal. So right now we have twelve thousand two hundred and eighty six. But you can use that asteris for other wild options as well. So I thought it would be fun to research Mount Hood.

Nicole Yasuhara: I should have chosen Columbia River Gorge to go along with Matthew, but I think that could have some really interesting and beautiful results. So I typed in Mount Hood into the search option

Nicole Yasuhara: the basic search, I should say, and what I see is um a list here of all the different objects that have ah Mount Hood in their synopsis and synopsis, is an aggregate field of description, inscription, provenance. So everything related to Malcolm will come up here.

Nicole Yasuhara: You can see we have images. The object Id, which is the unique number attributed to every single object in our collection

Nicole Yasuhara: the object, name, or object term, and then dates. But if you hover over any one of these items, you’ll get a little bit more information um, and then, if you click on it, you’ll get all the information. So this is kind of a nice way to really quickly Browse for what you’re looking for, and um! We have one hundred and two records right now that came up for the Mount Hood, and you can view all the different pages here. I think there’s about twenty five results per page. So that

Nicole Yasuhara: makes kind of sense.

Yeah, it does. There’s probably two records on that last page.
Nicole Yasuhara: I thought that we could take a closer look at sixty, three point four, two, nine, point four.

Nicole Yasuhara: So if we click on this object record we will find all the information we have about this particular object, which is a painting.

Nicole Yasuhara: It is by Louisa Nash, and it is called Mount Hood. From Mount Taber. You will see we have the full description,

Nicole Yasuhara: and then my personal favorite field is the provenance field. This is something that is a brand new field. We came up with the last ten years as part of our database to ensure. We were capturing the information about

Nicole Yasuhara: ownership, and especially

Nicole Yasuhara: why it’s important to organ history. Why do we care?

Nicole Yasuhara: And so you will find information about the maker, Louise and Nash, and also information about how it came into our collection. Sometimes the provenance field is very simple. It might just say, donated by Napoleon in two thousand and twenty-two but when we do have additional information. We put it here. I’m kind of skipping ahead. But this is one of the fields that if you see something and you know more about it, please do contact us. We are always interested in adding to our.

Nicole Yasuhara: You will see it has dates as well as dimensions.

Nicole Yasuhara: Um.

Nicole Yasuhara: A really exciting part of the portal is that you can click on. The image takes a second, because these are pretty large files, but if you are patient you will be rewarded.

Nicole Yasuhara: I think there it is.

Nicole Yasuhara: So what we find is the image that is now zoomable, and you can click on it. You can use your plus or minus keys, I mean, i’m really seeing, like every stroke on this.

Nicole Yasuhara: Excuse me, and so you’ll be able to do that for all of the different images

Nicole Yasuhara: To get out of this you can either press, escape, or you see, there’s an X button button at the top, right? But before we do that I want to offer that you can also save images. This
is one of the reasons we’re having this presentation. It’s not exactly intuitive. Most people will rightfully right-click

Nicole Yasuhara: save image. But when you do that. Unfortunately, it only comes up with an aspx file. That’s good enough for you, Nicole Yasuhara: right? If not, what we recommend is that you actually copy the image, and then you open that in a word, document, or even better, a paint or other kind of photo editing document, and then you can actually save it as a jpeg when you prefer that, and we’ll talk a little bit about rights and permissions at the very end. But these are available for you to use for your personal use.

Nicole Yasuhara: It’s really exciting to be able to really zoom in and see those details.

Nicole Yasuhara: So another thing I want to point out is all of these links that are blue. You can actually click on their hyperlinks that will take you to that particular search. So if I clicked on painting. It would take us to all the paintings that are available on the portal. If I took you to Mount Tab or Mount Hood, it’s going to take you to all the items that have that as an association which is basically an important teacher.

Nicole Yasuhara: Um, for instance, if you’re a fan of Louis and Nash, if you like this painting, and you want to see what else that we have from her. You could click on that. It’s going to take you to a new list. Looks like we have twenty objects currently on the portal all by Louisa Nash,

Nicole Yasuhara: and if you really love one and you say, wow, I love this image, for instance, I’ this one. It’s so colorful you can click on the object record, and you’ll see at the bottom right? There is a share button. If you click on that, it will open up a new tab with a shareable url.

Nicole Yasuhara: Unfortunately, the url here, because we’re using the artist’s database. If you click on this, it will not take you to this particular object record. It will take you to the landing page, I believe. So be sure, if you want to share a particular record, that you use that share button and copy the link. Please

Nicole Yasuhara: also, if you really like this, and you want to keep it. You can press the print, link. It’s going to take you to a new page. You do have to select the correct

Nicole Yasuhara: print option. Luckily, there’s only one, so it’s pretty easy if you click this um, and you have your uh pop ups blocked there will be an issue, so you’ll have to allow pop-ups from
this particular um address, but it will provide you with a printable report that you can keep for
yourself. And You can obviously say that, like there’s a Pdf.

Nicole Yasuhara: So I want to show you a couple of other things specifically. Let’s look at the
advanced search.

Nicole Yasuhara: So we’ve chosen a few fields, we think, are the most relevant for People’s
searches that you can use to search for objects, especially if you really want to focus in on
something, an object. Id isn’t very helpful, since we have seventy five thousand objects until you
know what you’d like. So if you knew that you liked that Louise and Nash. You could type it in
once you found it already. Sixty, three

Nicole Yasuhara: for so it is very helpful, because it is the most specific. Um search term there is,
but we have others as well, you know you can search by collection, and it’s a drop down, and it
has only those collective collections that I mentioned to you earlier.

Nicole Yasuhara: You can search by synopsis, which again is aggregate. Provenance is great if
you’re interested in doing a source, search. So if somebody in your family donated an object, and
you know their name, this is the best place to put it in. Maker dates inscription, and then we have
one specifically for military as well. So you can type an army or a navy, et cetera.

Nicole Yasuhara: I know that. Um, for instance, we are planning an exhibit on some illustrations
that were donated by the Portland Audubon, and so I would love to show you those, so I know
they were donated by the Portland Audubon.

Nicole Yasuhara: I’m going to type that in here,

Nicole Yasuhara: and it’s going to come up with fifty, eight records right here of two thousand
and nineteen twenty-seven, which is the acquisition Id but there are fifty eight records,

Nicole Yasuhara: and that’s a lot to go through. So let’s just say that I’m mostly interested in
Audubon materials that contain a scarrow. I can further refine my search by typing that additional
search term. Here,

Nicole Yasuhara: Press. Enter You’ll see that there are four records that come up that were
donated by the Portland Audubon, that contain information about a sparrow, specifically,

Nicole Yasuhara: So that’s different ways that you can use the advanced search. Another one.
I’m. Going to clear this.
Nicole Yasuhara: We have a large collection from the Yes Suite Brothers Store, and the Research Library also is undergoing a current project to process their yesterday brothers collection. So I think you’ll be hearing a lot more about the

Nicole Yasuhara: the future. That was a family Japanese immigrants and Japanese-born citizens. I’m an American Board Japanese citizens who lived in Hood River and were incarcerated. And so if I put in me a Sui brothers here,

Nicole Yasuhara: it’s going to come up with the records related to that particular acquisition. And again, you can hover over to learn a little bit more about all of these. There’s one particular yesterday Brothers Associated store. Item that I love. It’s about a red box, so I will just add that in Nero a search.

Nicole Yasuhara: So we go from one thousand and eighty five records to one record.

Nicole Yasuhara: If you click on it you can learn more. The reason I love this one. It has a really great recollection by Homer Yasui in the provenance field, and this box has just significance for me because we used to hide in it. And I just love that story. So I love bringing up this record and using it.

Nicole Yasuhara: Another option is to search by inscription. So, for instance, um! We had a suffrage last two years ago. I’m interested. Let’s say, in Barbara Roberts I echo Matthews concerned about selling it right? So we come up with anything that has Barbara Roberts in the inscription: This particular banner um has her autograph on it. We have lots of different politicians signed up. We didn’t.

Nicole Yasuhara: I only have a few minutes left, and I really want to focus on my favorite tab, which is the browse tab. If you click on this, you come to a new page, you can choose to either browse by collection. Again, here are the five separate collections. You can click on one, go straight to art and learn all about our art collection.

Nicole Yasuhara: My favorite, though, is the browse by subject. So if we click on this, we’re going to find lots of different options of basically pre-loaded searches that we have done. We think that are very, very popular.

Nicole Yasuhara: So, for instance, you know, I talked about the Sui Brother store. You could just go here and click on that, and find those one thousand and eighty five reference. If you’re interested in recent acquisitions, they will pop up here. We have over eighty quilts currently on the portal that will be increasing.
Nicole Yasuhara: And um! We also have um a button for experience Organ the exhibit uh, and so we may be changing these or adding these. But this is a really great place to explore, like I mentioned earlier. You know everything um on you inexperienced organs. There’s more information here, so you know we can only fit fifty words on an object label. We’ll set more here and need to know more about it.

Nicole Yasuhara: One thing I do want to mention about what you will find on the portal.

Nicole Yasuhara: We do not post or publish records on the portal from the native North American collection until they have been vetted by the tribes.

Nicole Yasuhara: So what you’ll find here under this brows by collection is what is either already been on display embedded by the tribes at that time, or, for instance, we had a recent acquisition, an exhibit of climate basketry. So we were trying to set both those baskets for appropriateness for public display and education. And so that’s one of the areas that may grow a little bit more slowly,

Nicole Yasuhara: I think, apart from that. And since we just have a few minutes left. I do want to point out the help page.

Nicole Yasuhara: This page will give you information about again how to share records using that share button how to share the brows by collection or subject searches, since they’re not exactly intuitive,

Nicole Yasuhara: and then, of course, you can contact us if you want to learn more about an object, or if you want to again provide additional information, or if you would like to view an object in person also, since there’s only twelve thousand out of our seventy five thousand objects online. If you are interested in a more deeper dive into our database,

Nicole Yasuhara: smash that museum collection at OHS Org Link, and then we will correspond with you about how to get more information for your particular search,

Nicole Yasuhara: and there’s also copyright information right here, and citation information right here with an example. So this will answer most of your questions about how you can use it, and of course, contact us directly. If you do have more specific questions.

Nicole Yasuhara: Um. With that I think I’ve covered everything quickly about how to use the Museum collection portal, so i’m going to hand it back to Eliza, and we can enter into the Q & A.
Eliza Canty-Jones: Great Thank you so much, Mickey, and that those were great presentations and thanks. Everyone who is online with us. There’s some really terrific questions already. Uh so one just to reiterate that Nicky just did answer uh request a few objects in person. After you’ve looked at the online collections, go to that health tab at the Museum Collections website, and you do museum dot collections and or just send an email. So thanks very much for that question.

Eliza Canty-Jones: There’s also some questions about selection criteria and Nikki. I think you talked to some about that. How things get onto the portal. And the question came up during mass presentation. So that, could you talk a little bit about who’s involved in the process of the selection of what goes on to that digital collections, knowing that we just

Eliza Canty-Jones: are really ever going to be able to have probably a fraction of a percent of what’s in those collections.

Matt Deschaine: So it really depends on the collection. It depends on who identified the collection to put up

Matt Deschaine: a lot of collaboration with the Ohq staff, with the Museum staff, and

Matt Deschaine: just sometimes it corresponds with either exhibits or Ohq articles, so that we can supplement or provide supplemental materials to to give to people.

Matt Deschaine: So it’s. I think we as a team. The team’s four or five people at this point, so it’s usually us. We also, you know, collaborate with the library staff,

Matt Deschaine: particularly around the processing status of the collection, and we also will reach out to community members.

Matt Deschaine: You know other groups that have that would have a particular interest in the collection to make sure that we are doing things properly and represent them well with the materials that we put up.

Eliza Canty-Jones: Thank you so much. There’s a question about whether you need to have OHS membership to access these collections, and the answer is, no. So for both museum collections and digital collections. These are available to

Matt Deschaine: everyone, all of the public anywhere in the planet or the International Space Station, so long as they have Internet access. You can do that. So there’s a question about wildcard searching, and they’ve given the example. Id
Eliza Canty-Jones: you know, using an asterisk rather than say a vowel. In a word, so could you both of you answer that question?

Matt Deschaine: Yes, you can do that, and it works great

Eliza Canty-Jones: great. That was easy. Um. So there’s some questions on use of the materials. Um, So one says any any restriction on copying? And then there’s another question that says, if an item is listed with no copyright. Can we use it for our purposes without additional permission, but with acknowledgment.

Eliza Canty-Jones: So can each of you talk some about restrictions on use. I know, Matt, You explain some of them. Some of the materials on digital collections do pop up with a copyright notice, and I think that’s pretty clear, but when that notice doesn’t, pop up, what are the restrictions or not?

Matt Deschaine: Um. So it really depends on the item. If you look at the right statement. If it says no copyright, please use it, and you don’t need to contact us to ask about, you know, to ask about it. Um, you know. Use it for whatever way you feel uh works for you. Um, we have some other items that are available under a creative commons license. Um, so um you can kind of brush up on. There’s a link to the license itself, so you can see Matt Deschaine: what what the options are, and where the line is that you need to ask for permission,

Nicole Yasuhara: Man and uh,

Matt Deschaine: I love copyright and rights in general, but it makes my brain feel free, and I I can’t even explain how many times I’ve gone to Matt and Moore Cray. Also the Research Library said, Wait. Can you explain this? So the museum collection is a little bit different, because when somebody donates a physical object, we have all rights related to that physical object. So we can display, for instance, a Nike shoe, even though it has a swish, and they protect that copyright. We can use that shoe. So when we take a photograph we can use that photograph as long as we took it

Nicole Yasuhara: it, and that um

Nicole Yasuhara: we encourage you to use. We do ask you the site. It just so that people know what they’re looking at, and where to find more information about it. That being said, there are other rights, you know trademark rights rights to publicity, privacy. So we do encourage you to
really think about those and reach out if you have questions. But we don’t exactly have the same kind of rights considerations as a library.

**Eliza Canty-Jones**: and Nicole what you’re just talking about there. Would that apply to commercial use, or just to educational use? Or is that something that the user would need to figure out with their copyright expert advisory.

**Nicole Yasuhara**: I always recommend that you talk to a copyright attorney or an attorney. That’s kind of what we were taught to say if the study is correct, so like always refer them to a professional, whether it’s for tax purposes or for right purposes. Um. But I think that for professional you really have to look at fair use of train and see if you’re using it appropriately. If not, you know. Again, we don’t mind if you use the image that we took, we own the copyright to that particular image that we took. But if they’re infringing on trademark.

**Nicole Yasuhara**: or other things. We’re not going to necessarily come after you, but somebody else.

**Matt Deschaine**: might. And again I’m going to go to Matthew and be like. Does that sound like you.

**Matt Deschaine**: I think, with most copyright there’s there’s a risk. Assessment involves. Um, I mean fair use is is definitely an amazing tool um to to use um, but I think also the boundaries of it are pretty fuzzy, so.

**Matt Deschaine**: unfortunately, in most cases we can’t necessarily give guidance, because i’m.

**Matt Deschaine**: I’m not an expert on it, and there’s liability issues involved in giving that that advice. But

**Nicole Yasuhara**: no,

**Eliza Canty-Jones**: there’s a specific question here about, you know. Can folks embed links to OHS objects, and I think you showed us how to find that stable link on on their website. That seems to me like, Yes, please do.

**Matt Deschaine**: Yes, absolutely.

**Eliza Canty-Jones**: Yeah,
Matt Deschaine: that’s definitely a way to get it to get around it. Yeah,

Eliza Canty-Jones: yeah,

Eliza Canty-Jones: yeah. And that’s a great way to do that. So rather than like downloading
the image, and by and uploading it yourself on your website you can just post the link to the
digital collections or museum collections. Item,

Matt Deschaine: it’s

Eliza Canty-Jones: There’s a question about. Is there a pathway to link to digital collections from
other museums in Oregon?

Eliza Canty-Jones: And I think that my understanding is really that the the purpose and the
frameworks we have set up for both of these websites are just linked to the items that are in care
here at the Oregon Historical Society. But I do think that that OHS is eager to share information
about digital collections for their house elsewhere with other institutions in Oregon. So please
reach out to us if you have information about about other digital collection sites

Matt Deschaine: that we can share out with our networks, and we would be really glad to do that.
And thanks. Maureen is predicting me here in the Q. And A. Because I was going to ask that if
you could talk a little bit about the the Digital Public Library of America at Northwest.

Matt Deschaine: Yeah. So we don’t necessarily offer a pathway to getting your digital collections
online. But there is

Matt Deschaine: some relatively new opportunities. Northwest digital heritage is an organization.
It’s a partnership between

Matt Deschaine: the Oregon State Library, the Washington State Library and the Oregon
Heritage, Commission, and so they’re

Matt Deschaine: um, endeavoring to to give smaller organizations the opportunity to um to get
their materials online and share them through the Digital Public Library of America. And you know
we’re part of that as well,

Matt Deschaine: and a whole number of of other organizations, large and small, are helping with
that as well.

Thank you,
Nicole Yasuhara: thinking anything to add on that other digital collection sites that you’re aware of here, or if I got anything wrong on that

Nicole Yasuhara: Um. So the Orchid Museums Association does have a website that links to all the different digital collections um for organ based museums. If you’re not on there and you want to be, you should contact them. Um, depending on how depending on

Nicole Yasuhara: different ways to interpret that question. Unfortunately, in Argus um, apart from the Hyperlinks, I showed you, we aren’t able to link other ways. So, for instance, in the provenance field, oftentimes we will refer to the Organ Encyclopedia

Nicole Yasuhara: on, you know, an entry on a particular person or place or thing right. So then we would usually just say, refer to the Oe or an encyclopedia web page. For this particular thing we might provide the actual Url, but it’s not so. I just want to kind of point that out as well.

Nicole Yasuhara: That makes sense. Thank you.

Yeah,

Eliza Canty-Jones: this is great. Well, Thank you both very much. Yes, this this

Eliza Canty-Jones: will. The recording of this program. Uh will be edited a little bit um, and put up on the OHS website, so that’ll be there in about two to three weeks, and when that is online we'll share it through our E digest and social media network. So folks can come back to this and and get your refresher and share it out with other people uh who might be wanting to uh access these amazing online resources. So thank you both for all of the incredible work that you've done to make these real and for taking the time to

Eliza Canty-Jones: show us how to use them today. We really appreciate it and have a great afternoon. Everyone we’ll see at the next thing.

Nicole Yasuhara: Thank you.

Matt Deschaine: Thanks. Thank you.