

EVALUATING COLLECTIONS VOLUNTEER PROGRAMS IN HISTORY
MUSEUMS

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In

Museum Studies

by

Alexandra Michelle Schindler

San Francisco, California

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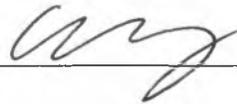
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CERTIFICATION OF APPROVAL

I certify that I have read *Evaluating Collections Volunteer Programs in History Museums* by Alexandra Michelle Schindler, and that in my opinion this work meets the criteria for approving a thesis submitted in partial fulfillment of the requirement for the degree Master of Arts in Museum Studies at San Francisco State University.



Edward Luby, Ph.D.
Professor of Museum Studies



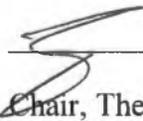
Christine Fogarty M.A.
Adjunct Faculty of Museum Studies

EVALUATING COLLECTIONS VOLUNTEER PROGRAMS IN HISTORY
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Alexandra Michelle Schindler
San Francisco, California
2019

In this thesis, the management of collections volunteers in history museums is examined. Due to the under resourced nature of many history museums, volunteer support in collections work is critical, as is the management of volunteers. A literature review is first conducted, which outlines the governance and staffing structure of museums, and provides of overview of collections care basics and museum volunteer management best practices. This is followed by four case studies of history museums that have collections volunteer programs. A discussion, followed by a set of conclusions and recommendations, is then presented. It is concluded that for history museums to effectively manage collections volunteers, they must have a dedicated volunteer manager, that museums would benefit from enhancing their screening efforts for collections volunteers, and that museums must have in-depth orientation and training programs.

I certify that the Abstract is a correct representation of the content of this thesis.



Chair, Thesis Committee

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Date

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CHAPTER ONE

INTRODUCTION

Volunteerism plays a large role in the United States economy; in 2005, 65.4 million volunteers worked for an estimated value of \$280 billion (Hirzy 2007, 14). The “World War II” generation set the bar for volunteerism, donating an unprecedented amount of time, money, and knowledge to their chosen volunteer sites (Hirzy 2007). As these volunteer trailblazers begin to retire from their volunteer work, the next generation will make up the core of volunteers. The Baby Boomers, who will number an estimated 108 million people in 2030, are looking forward to continuing to contribute to the workforce through their volunteer activities (Hirzy 2007). The future for organizations that utilize volunteers looks bright, as these millions of people will be eager and interested in engaging with organizations.

Museums have a strong history of engaging with volunteers. Volunteers have performed a variety of tasks within the museum, from helping in public-facing roles by serving as docents, tour guides, and store employees, to helping in more behind-the-scenes roles in administration, collections, and curation. Museums have much to gain by having volunteers work in their institutions; first and foremost, volunteers help accomplish critical daily projects. Oftentimes, the work of a museum would not get done if it were not for the efforts of volunteers. But volunteers also assist with enhancing the museum visitor’s overall experience, expanding the museum’s ability to engage with their community, and introducing new, perhaps untapped, audiences to the museum (Hirzy 2007). Many museums have therefore come to rely on the work of their volunteers to accomplish their work, and to carry out their missions.

A common task for museum volunteers is to have them work with collections. Volunteers can be involved in many different aspects of caring for the collection, from conducting inventories, to photographing objects, to cataloging objects in the database. History museums are the most likely type of museum to utilize volunteers in their collections work. History museums tend to be the most under-resourced segment of the museum field, and face challenges that science centers, art museums, and natural history museums do not (AASLH 2017). This usually expresses itself as a lack of funding, and results in an inability to hire many paid staff. Therefore, volunteers who work with the collections are invaluable to history museums; often there may only be one paid full-time staff member working with and maintaining the collection, so the help of volunteers is truly necessary to get any collections work accomplished.

However, there can be risks for the museum, if they rely too heavily on the work of volunteers within the collection. The inherent nature of volunteer work is intermittent; volunteers generally only come in on a weekly basis, at most, and they often work for only a few hours at a time. This can often mean that they will only be making minimal progress on any tasks they are working on, and projects may take a long time to be completed. Collections work is also very sensitive. Object handling and care is complex, and registrars and collections managers undergo considerable training and education to be able to hold their jobs. Volunteers often have not undergone the same extensive training prior to working with a collection. Their knowledge on how to care for certain materials, or how to catalog certain objects may be incomplete, and this lack of knowledge can express itself in a variety of ways, and potentially cause unintentional harm to the collection (Hirzy 2007).

The reality for history museums, however, is unlikely to change. Collections staff will likely continue to have more work than they are able to accomplish and likely will need to continue to rely on volunteers to help with that work. Therefore, it is important to examine collections volunteer programs and their management more closely. How are volunteers recruited and trained for working with the collection? What tools and skills are volunteers given to set them up for success in their collections work? How can a museum maximize the quality of work that their collections volunteers are doing?

In this thesis, collections volunteer programs in history museums are examined. The topic is important because, as stated above, so many history museums rely on volunteers. At the same time, literature on volunteer programs that focus on collections work in museums is limited. How can history museums best utilize collections volunteers, ensure that they are managed and recognized, and that their learning goals and museum-based contributions are valued?

First, in chapters two through four, a literature review is conducted. While there is much literature about how to manage museum volunteers, most of it focuses on docents or education department volunteers. Next, in chapter two, the governance and organizational structure of museums will be reviewed, to provide a greater understanding of how museums function, and how volunteers and volunteer management programs fit into that structure. In chapter three, collections care literature is reviewed to provide an understanding of what exactly is meant by “collections care,” and what sort of work a collections volunteer might engage in. In chapter four, the current literature relating to managing museum volunteers is reviewed to provide an understanding of what the general expectations are for managing museum volunteers as a whole.

In chapter five, the methodology used in this thesis is outlined, including why and how case studies were selected and conducted. In chapters six through nine, case studies are presented of history museums with collections volunteer programs. Specifically, in chapter six, the collections volunteer program at the San Diego History Center is discussed. In chapter seven, the collections volunteer program at the Hayward Area Historical Society Museum of History and Culture is examined. Chapter eight evaluates the Workman and Temple Family Homestead Museum's collections volunteer program. Next, chapter nine examines the volunteer program at the Japanese American National Museum.

In chapter ten, a discussion chapter outlines three key themes about collections volunteer programs in history museums today. Finally, chapter eleven presents several conclusions and recommendations, including how history museums can operate successful collections volunteer programs.

Properly caring for collections is one of the primary responsibilities of history museums, as collections are held in the public trust. Despite this mandate, collections care is often not made an institutional priority, because the collections staff are either few in number, or collections divisions are not supplied with adequate financial resources to do their jobs properly. Involving volunteers in the care of the collection can solve many of the issues history museum collections staff are presented with, but only if it is done well. Understanding how to run a successful collections volunteer program is therefore imperative, not only to the success of the collections staff in their work, but to the success of the museum as a whole, and its work in serving communities.

CHAPTER TWO

MUSEUM GOVERNANCE AND ORGANIZATIONAL STRUCTURE

The Board of Directors

Museums are governed by their board of directors, also called a board of trustees, and their primary responsibility is to oversee and manage the institution for the public's benefit in the long-term (Malaro and DeAngelis 2012). The board is not comprised of museum professionals, but rather, members of the community. These community members, who volunteer their time to guide the museum, should ideally possess qualities or skills that lend themselves to overseeing a museum, such as nonprofit management, fundraising, or legal experience (Genoways and Ireland 2017). The composition of the board should be tailored to meet the museum's current needs (Genoways and Ireland 2017); for example, if a museum is about to embark on a large capital campaign, having board members who have significant fundraising experience would be an asset. The board should also reflect the diversity and composition of the community within which the museum resides. By incorporating a diversity of local perspectives into its governing structure, a museum will ensure that its priorities match that of its community, increasing its relevancy (Genoways and Ireland 2017).

These diverse, local members of the community have a great responsibility by serving on a museum board. The board of a museum has fiduciary responsibility in caring for the museum, as the museum is holding its assets for the benefit of others, in this case, the public (Lord and Lord 2009). A museum's board of directors is a governing board, and as such, actively makes decisions that affect how the museum operates (Lord

and Lord 2009). There are ten essential responsibilities that apply to every museum board, which are outlined below:

1. Ensure the continuity of the museum's mission, mandate, and purpose
2. Act as an advocate in the community for the museum
3. Provide for the present and long-term preservation and security of the collection and safety of the staff
4. Ensure that the museum reaches as wide of an audience as possible
5. Ensure that the museum does research on its collection, and uses that research to educate the public
6. Review and approve policies that align with the museum's mission, and monitor their implementation by the staff
7. Plan for the future of the museum, including reviewing and approving a strategic plan, and monitoring that plan's implementation by the staff
8. Ensure the financial stability of the museum via monitoring budgets and annual reports, arranging regular audits, investing the museum's assets, and fundraising as required
9. Recruit and negotiate the contract of the museum's director, evaluate their performance, and terminate them as necessary, and
10. Ensure that the museum has adequate staffing to undertake all of the museum's functions (Lord and Lord 2009, 21-22).

In order to accomplish these many tasks, the board often subdivides its work into committees. Boards can vary in size, from as few as seven or eight members for smaller institutions, to as large as sixty or seventy members for large, fundraising-intensive

institutions (Lord and Lord 2009). It is not realistic for the entire board to work on every project, so by establishing committees, it allows the board to accomplish multiple tasks simultaneously (Lord and Lord 2009). The type of committees will differ from museum to museum, but there are many committees that are common to most institutions. Most museums have an executive committee, which is responsible for making decisions in between board meetings (Genoways and Ireland 2017). There is normally a finance committee, which is responsible for overseeing the operating funds of the museum, monitoring the financial reports, and in conjunction with staff, recommends the annual budget to the full board (Lord and Lord 2009). The development committee works closely with the museum's development staff on all of the museum's fundraising activities, and individual members of this committee often spearhead specific fundraising initiatives, such as capital campaigns (Lord and Lord 2009). A governance committee is responsible primarily for recruiting and nominating new board members, but also oversees the training and evaluation of board members (Genoways and Ireland 2017). The program committee is responsible for working with the staff to deliver public programs and exhibits (Genoways and Ireland 2017), while the acquisition committee reviews and approves the accessioning of objects into the museum's collection (Lord and Lord 2009).

In all cases, the role of the board and its committees is to provide oversight and support for the museum, but not to do daily work of accomplishing the tasks; that responsibility lies with the museum staff (Lord and Lord 2009). If a board is significantly involved in the management and personnel decisions of its museum, it is often a sign of weak staff administration, or a lack of confidence in the abilities of the

executive director (Genoways and Ireland 2017). Despite the probable good intentions of the board, too much board interference can actually serve to weaken the institution. This can often be alleviated by having proper training and orienting procedures for board members that explicitly outlines what activities are the responsibility of the board, and what activities are not (Lord and Lord 2009). The purpose of the board is to ensure that the museum is well-run, not to run the museum itself (Genoways and Ireland 2017).

Staffing Structure

If the board governs the museum, and sets the overall direction of the museum's work, it is the staff of the museum who carry out that work. The staff are responsible for executing the various plans that the board approves, whether it is the strategic plan, the exhibition plan, or the collecting plan. There are a few different strategies for how to internally organize museum staff, with each strategy having its different merits.

The most traditional, and generally outdated, method of organization was to divide the staff into individual curatorial departments. This meant that each curatorial topic, from contemporary art to Egyptian art, had its own department that was focused solely on its own academic discipline (Lord and Lord 2009). Each department would have then had its own set of identical staff positions; there would be curators, conservators, preparators, and technicians in each department, who only worked with the objects of the collection in their particular academic discipline (Lord and Lord 2009). While this method of organization encouraged deep knowledge of and research into the collection, it also often led to incoherent museum policies and the stratification of knowledge.

Today, the more common method of staff organization is to organize the staff by function. A museum typically has three primary functions: managing its assets, including its collections; managing its activities, including programs and exhibitions; and managing itself (Lord and Lord 2009). All of these functions work together to achieve the mandate of the museum and to further the mission of the organization. Therefore, it makes sense to divide the museum staff into three divisions that focus solely on each of these functions: a collections division, which houses the staff who work with the museum's physical assets; a programs division, which houses the staff who focus on executing and delivering the museum's core activities, which can include exhibitions and public programs; and an administration division, which houses the staff who deal with the internal workings of the museum, such as finance and human resources (Lord and Lord 2009). This method of organization is a definite improvement over the more traditional divisions into curatorial departments, primarily because it more easily lends itself to internal collaboration. If all of the departments whose work is related are housed together, they are more likely to communicate and work together (Lord and Lord 2009). For example, with the exhibitions team and the educational programs team in the same division, they are more likely to collaborate on their work, and develop exhibitions and programs that complement each other (Lord and Lord 2009).

Interdepartmental cooperation and collaboration are becoming increasingly important in museum administration, and one of the more recent features in a museum's staffing structure is the existence of task forces and committees. Task forces and committees encourage the collaboration of staff from multiple departments and multiple levels to work together to achieve a common goal (Lord and Lord 2009). Task forces are

often devoted to particular projects, while committees are more often formed for general functions (Lord and Lord 2009). For example, an exhibition committee might exist that works to set the overall exhibition schedule, but an exhibition task force, which works on developing and executing each individual exhibition set by the exhibition committee might also exist (Lord and Lord 2009). Task forces and committees can be formed for almost any project and function of the museum, and are not limited to exhibitions; a marketing committee, an education committee, and a finance committee might exist. What is most important is that representatives of each department that has a stake in the work is involved in the committee or task force (Lord and Lord 2009). The introduction of these two mechanisms into how the internal museum staff are organized has further facilitated an increase in staff collaboration. Each department and staff member has their own individual knowledge and expertise, and when different staff members and departments work together, the overall effectiveness of those skills are enhanced (Lord and Lord 2009).

The Unique Role of Volunteers

Within the realm of museum governance and organizational structure, the position of a volunteer is unique. For the most part, those who govern and those who administer are separate; the board of directors does not involve itself in the daily operations of the museum, and the staff do not involve themselves in the oversight and governance activities of the board. However, museum volunteers are unique because they can be present in either, or often both, spheres. Anyone who serves on the board of directors is a volunteer, because they are not getting paid for the time they spend governing the institution (Lord and Lord 2009). Volunteers are also commonly found within the

staffing structure of a museum. If the museum is small, the people carrying out the daily activities might be comprised entirely of volunteers (Lord and Lord 2009). If a museum is on the medium or large size, volunteers can be found working side-by-side with the paid staff in many different departments, from collections to education to administration (Lord and Lord 2009). And very occasionally, a volunteer can be engaged in both a museum's governance and administration; a board member might also volunteer in the docent program on a regular basis. Volunteers do not fit neatly into either the governing body or internal staffing structure of a museum, but rather permeate both worlds. This level of institutional involvement is unique to the volunteer position, and increases the value of museum volunteers.

Traditionally, volunteers have been very involved in all aspects of history museums. Volunteers have been crucial to the successful delivery of public tours, gallery programs, and overall visitor services; they have also played an important role in the execution of special projects such as event planning and marketing (Van Hoven and Wellman 2016). "Friends of" groups for history museums, made up of civic-minded volunteers, is one way that volunteers bridge the gap of museum governance and museum staffing. "Friends of" groups promote the museum within the community, and are often responsible to recruiting volunteers for the museum (Van Hoven and Wellman 2016). These groups also help their museums with fundraising, tapping into their social networks to solicit both funds and objects (Van Hoven and Wellman 2016). By involving themselves in such daily tasks as recruiting volunteers for the museum, and planning special events, "Friends of" groups behave more like staff; but in conducting fundraising efforts, these groups behave more like the board of directors. The dual nature

of “Friends of” groups for history museums highlights how unique the position of volunteer is within history museums.

CHAPTER THREE

COLLECTIONS CARE BASICS

Principles of Basic Care

When it comes to caring for the objects in a museum's collection, the best and most cost-effective method for ensuring that the objects are preserved for the future is by employing preventive care. Preventive care is "the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures" for environmental conditions, handling and transport, integrated pest management, and emergency preparedness (Fisher 2010). At its core, preventive care is taking small, common sense steps to tend to the well-being of an object consistently over its lifetime. By lessening an object's exposure to damaging elements, a museum can extend the life of the object. There are many threats to a collection, but six of the most common are climate, light, pests, pollutants, human interaction, and disasters (Carrlee 2012). Throughout this section, each threat will be discussed, as well as the preventive care measures that can be taken to minimize the threat.

There are two components to climate: temperature and relative humidity (RH). The temperature of a storage facility can be affected by sunlight, incandescent lighting, building mechanical systems, poor transportation conditions, and the overall climate of the location of the storage facility (Fisher 2010). Relative humidity is the amount of water vapor in the air, compared to how much water vapor could be in the air, at a certain temperature (Carrlee 2012). This amount is often expressed as a percentage, and both low RH and high RH can have an impact on an object, depending on its composition. Poor climate controls can have a wide range of effects on collections. Chemical damage

can occur; chemical reactions increase in higher temperatures and RH, so if either is allowed to get too high, an object may start to undergo irreversible chemical reactions (Fisher 2010). Biological damage can also occur; mold and pests thrive on warmth and water, so as the temperature and RH increase, so does the possibility that something living could begin to grow on and affect an object (Fisher 2010). Mechanical damage can occur when an object's organic materials absorb too much water (Carrlee 2012); the higher the RH, the more water there is in the air, and the more likely an object is to absorb that water. In order to combat these potential sources of damage to objects, the way to overcome threats from the climate is to have climate control in storage spaces, and monitor the temperature and RH of the space. Preventive care calls for some measure of flexibility in the temperature and RH (Carrlee 2012). Minor fluctuations in temperature and RH over time are acceptable, especially as the seasons change (Carrlee 2012). It is the large changes that are more concerning, and that ultimately damage the collection. This more common-sense approach to monitoring the climate of a storage facility not only saves the collection, but is easier on the HVAC system, which saves the museum money.

Light is defined as “the electromagnetic radiation transmitted in a wavelength visible to our eyes” (Carrlee 2012, 8). However, visible light is not the only type of light that can damage a collection. Ultraviolet (or UV) light is invisible, but is transmitted on a shorter wavelength, and therefore can cause more damage more quickly than visible light (Fisher 2010). Light, both visible and UV, can have a dramatic impact on a collection. Fading, yellowing, darkening, embrittlement, and/or breaking are all symptoms of an object being exposed to too much light, and all are irreversible. There are two steps to

preventive care when it comes to light damage. The first step is to measure the light wherever the objects are, either on display in the museum, or in storage (Carrlee 2012). By taking a light level reading, you can become more aware of how strong the light is, and therefore, where the most damage to collections will be caused. The second step is to store objects in reduced light levels, that are as appropriate as possible for the materials an object comprised of. Certain materials are more sensitive to light than others, although light will cause damage even to the least sensitive objects over time. Sensitive materials, such as textiles and works on paper, should be exposed to no more than 5 foot candles (fc) or 50 lux (Fisher 2010). Moderately sensitive materials, such as oils, should be exposed to light levels not exceeding 15 fc, or 150 lux (Fisher 2010). The least sensitive materials, like ceramics and metals, should not be exposed to light exceeding 30 fc, or 300 lux (Fisher 2010, 290). Limiting the light exposure for an object can go a long way towards preserving the object, and saves the museum electricity too.

Pests, when it comes to museum collections, are living creatures that can cause damage to a collection, usually by eating the object, or from the feces they leave behind (Carrlee 2012). The most common pests that museums come across are insects and rodents, but birds, mice, and squirrels are other common pests. The damage that pests cause is mainly physical, and also irreversible. Museums use preventive care to combat pests through integrated pest management, or IPM. Pesticides, while effective, can cause further damage to the collection. IPM takes a more holistic approach, and is rooted in four main areas: prevention, monitoring, identification, and treatment (Carrlee 2012). Prevention of pests can be best achieved via such common-sense measures as not allowing food or drink near collection storage, not allowing live plants in the building,

and eliminating clutter and easy hiding spots for pests (Carrlee 2012). Museums can monitor their collections storage most easily through the use of sticky traps. By placing multiple traps in the room, preferably along the wall and near entry points, the likelihood is high that any pests that are present will walk over the trap, and become stuck (Carrlee 2012). These sticky traps should be monitored regularly; a schedule for checking the traps is key to IPM. Any pests found in the traps should be recorded, and fresh traps should be placed, to help track pest patterns and identify the sources and access points (Carrlee 2012). If pests are present, they need to be identified. Determining the type of pest, the type of material it is most attracted to, and what type of damage it can cause is necessary in order to deploy the proper treatment (Carrlee 2012). If a certain insect is attracted to a certain material, the storage circumstances for objects with that material may need to be changed. If an insect is benign to the collection, but can attract other, more malignant pests, they also need to be taken care of. Treatment of a pest infestation can vary, and is dependent on the type of pest, and the most effective way to get rid of the pest. Quarantine of the infested objects is essential, to keep the infestation from spreading (Fisher 2010). Freezing an infested object is the best, and most common, method of treatment. It involves putting the object in a bag, sealing it with as little air as possible, and putting the object in a freezer (Carrlee 2012). The object is removed from the freezer, brought to room temperature, and returned to the freezer a few times, in order to safely, and non-chemically, kill the pests (Carrlee 2012). IPM may seem like it takes much time and commitment, and it does, but it is also very low cost, very easy to implement, and essential to protecting a collection from pests.

Pollutants that can damage collections can originate from three main sources: the external environment, the internal museum environment, and dust (Carrlee 2012). External pollutants are what one typically thinks of when one envisions pollution, such as emissions and smoke. Internal museum pollutants refer more to the chemicals that are intrinsic in certain materials, like wool or construction wood, that can off-gas (Fisher 2010). All three types of pollutants can have serious, and often long-term effects on collections. Exposure to these toxins can cause objects to tarnish, corrode, or become brittle (Carrlee 2012). The particular danger with pollutants is that their effects might not be visible on an object until much later after exposure. Dust is particularly sneaky in that way; while dust may seem more benign than the other two sources of pollutants, dust particles can damage objects at a microscopic level and hold moisture, which can attract biological pests (Carrlee 2012). There are a few common-sense ways to combat potential damage from pollutants, some of them easy, and some of them might be more challenging for certain institutions. Two of the easiest ways to counter pollutant damage is to carefully select the materials used in the museum, making sure to buy materials that are archival or acid-free, and therefore will not off-gas (Fisher 2010). If this is not always possible, as archival materials can be expensive, allowing the materials significant time to off-gas before introducing the objects into the space is also a good strategy. The other easy method is to dust regularly, both in the galleries of the objects on display, and in the storage facility (Carrlee 2012). By being proactive about cleanliness, the dust levels can be kept low, and damage can be minimized. Another seemingly easy way to reduce pollutant damage is to make sure that the museum's HVAC system has a good filtration system (Carrlee 2012). However, if a museum's building does not already have

an HVAC system, installing one can be costly, and the museum will have to decide if they can afford it. Using a high-efficiency particulate air (HEPA)- filtered vacuum is an important tool to have in place when cleaning the museum (Carrlee 2012), but again, HEPA vacuums can be costly, and not all museums may be able to afford to own one. However, even if an institution cannot afford to install an HVAC system, or buy a HEPA vacuum, there are still many deliberate, mindful steps that can be taken to prevent pollutant damage to collections.

Human interaction is one of the broadest categories of damage to collections, and has the potential to occur whenever an object comes into contact with a person. Damage from human interaction, which is usually the result of either improper handling, improper storage, or improper public use (Carrlee 2012), can have a potentially disastrous impact on an object. At the worst end of the spectrum of damage, an object can be broken, lost, scratched, torn, or even stolen as a result of human error (Carrlee 2012). The good news is that these errors can be easily managed, and by implementing common sense and affordable measures within a museum, the objects can be protected. The most important thing to do is to implement policies and procedures that are taught to everyone who handles collections within the museum that prescribe how to properly handle collections (Carrlee 2012). By clearly establishing how objects should be handled, moved, stored, and displayed within the museum policy, it sets the expectations for the proper handling of objects. These policies should cover everything from wearing gloves while handling objects, to who has access to certain areas of the collection, to how to move objects safely, to how to indicate to the public that objects are not for touching (Carrlee 2012). It is imperative that everyone who handles collections, including new staff and volunteers,

are made aware of these policies, and that veteran staff and volunteers follow these policies in order to set a good example (Carrlee 2012). Damage as a result of human error may still happen, but the only way to completely eliminate human error is to keep objects in storage permanently. As that goes against the missions of most museums, as well as the expectation that museums hold collections in the public trust, the best way to prevent damage as a result of human interaction is to manage the risk through well-developed policies.

A disaster is another extremely broad category when it comes to damaging a collection, but generally is defined as “an emergency that has outstripped your ability to cope” (Carrlee 2012, 32). A disaster can be anything from an earthquake, to a fire, to a terrorist attack, and can cause a variety of harm to a collection. One of the most common threads to any disaster is water; either water is the disaster (like in a flood), or water is used to treat the disaster (like in a fire). The best way to combat any disaster, and prevent further damage to the collection, is to develop and implement an emergency response plan (Carrlee 2012). An emergency response plan details the steps museum staff should take to mitigate and handle the disaster and protect the collection. A good emergency response plan should determine where supplies such as vacuums and plastic sheeting are kept, establish a phone tree of who to contact in what situations, and where objects should be evacuated to where they will be safe and out of the way of the first responders (Carrlee 2012). Establishing an emergency response plan is critical to successfully managing a disaster, because it clearly lays out the steps to be followed; if there is no plan, people may react in the moment, and their decision-making may be affected by the

urgency of the situation. If there is a clear plan in place that protects the collection, and that everyone is aware of, it is easier to prevent even further damage to the collection.

Why Collections Care is Important

It is often said that museums hold their collections “in the public trust,” but what does that actually mean? Museums, in legal terms, are organized as charitable corporations (Malaro and DeAngelis 2012). This means that they share characteristics of both a traditional trust and a traditional corporation. Museums act like trusts because they hold property (the collection) for the benefit of others (the public), and as such, their trustees (the Board) are held to the high legal standard of trustees (Malaro and DeAngelis 2012). However, museums are also like corporations because they can be very complex to run, and are often subject to the realities of the business world (Malaro and DeAngelis, 2012). As Marie Malaro and Ildiko Pogány DeAngelis discuss in their seminal book *A Legal Primer on Managing Museum Collections*, more and more, museums are being held to a higher standard in the legal sphere. Museum trustees have been successfully sued by their state attorneys general for neglecting their trustee responsibilities in relation to the museum’s collection, and that by neglecting the standard of care for the collection, they were answerable to the public, as beneficiaries (Malaro and DeAngelis 2012). Museum trustees must demonstrate a duty of care, a duty of loyalty, and a duty of obedience. This means that they must demonstrate good-faith efforts to care for the collection, they must disclose any possible conflict of interests with the museum’s interests, and they must strictly follow the museum’s charter and its mission, particularly when it comes to collecting (Malaro and DeAngelis 2012). Museums, as the organizations whose trustees are being held to such high legal standards, are therefore

held to the same high standards when it comes to caring for their collection, in the eyes of the public.

In 2005, Heritage Preservation, a nonprofit organization, teamed up with the Institute for Museum and Library Services, a federal agency, to conduct a survey on the current state of collections care in the United States. The report was called the Heritage Health Index, and what they found was that America's collections are at severe risk, and require "immediate attention and care" (Heritage Preservation 2005). The report proceeded to detail just how much risk collections are in. The most urgent issue relating to collections care is environmental control; 26% of collecting institutions have no environmental controls at all, and 59% have had their collections damaged by light, while 53% have had their collections damaged by moisture (Heritage Preservation 2005). Proper storage for collections is also a major issue, with 65% of collecting institutions having damaged collections due to improper storage (Heritage Preservation 2005). Collections across the country are susceptible to swift and catastrophic loss because nearly 80% of all collecting institutions do not have an emergency response plan for their collections with staff trained to carry it out (Heritage Preservation 2005).

In the Heritage Health Index, Heritage Preservation and the IMLS discussed some why so many collections are in such a dire state: 80% of collections institutions do not have any paid staff that are dedicated to collections care (Heritage Preservation 2005), and 71% of institutions that do have staff needed more training for those staff (Heritage Preservation 2005). Because of this lack of staff attention, 70% of institutions do not have a current assessment of the condition of their collection, and therefore have no idea what state their objects are in, and if any need care or conservation (Heritage Preservation

2005). Funding for collections care is another major issue, with 77% of institutions not including money for preservation of the collection in their annual budgets (Heritage Preservation 2005). If money is not made available for collections care, and there are no staff dedicated to collections care, it is no wonder that an estimated 630 million objects are at risk (Heritage Preservation 2005). Despite their legal responsibility to do so, many museums across the country are not engaging in basic collections care, and because of that neglect, not only could museum trustees be liable, but more importantly, these objects could be lost to the American people forever.

CHAPTER FOUR

MUSEUM VOLUNTEER MANAGEMENT

Who Volunteers, and Why

In order to effectively manage someone, it is necessary to understand who they are, and what motivates them. By understanding who volunteers are, why they choose to donate their services and expertise to a museum, and how that museum is fulfilling their needs, it will lead to better management of volunteers (Van Hoven and Wellman, 2016).

When it comes to the demographics of museum volunteers, women tend to volunteer more than men, and the typical age of a volunteer is 35 to 44 years old (Goodlad and McIvor 1998). There is a strong correlation between volunteerism and socio-economic class and education; those who are part of a higher socio-economic class, and had a university-level education, are more likely to volunteer (Goodlad and McIvor 1998).

When it comes to motivations, on the psychological level, many museums refer to “functionalist theory,” (Clary 1998). The functionalist theory suggests that people’s thoughts, feelings, and actions are all methods for a person to satisfy some personal or social function that they crave (Clary 1998). These motivations can vary from person to person, and similar actions taken by multiple individuals can actually be fulfilling different functions for each person (Clary 1998).

In 1998, a group of psychological researchers conducted a study to determine what motivates volunteers, and what functions volunteerism could satisfy within people (Clary 1998). Out of their research, six motivations for volunteerism were established. The first motivation was values, and that by volunteering, a person is able to express their

altruistic and humanistic concern for others; altruism, and a concern for others, is a trait that is often found in volunteers. The second motivation was understanding. Through their volunteer work, volunteers are able to learn new skills, acquire knowledge, and exercise the skills and knowledge they already possess, that might go to waste otherwise (Clary 1998). The third motivation was social. Volunteers gain the opportunity to engage with their friends, or create new relationships through their volunteer work (Clary 1998). Volunteerism is also usually an activity that society looks favorably upon, and by volunteering, one can increase their social capital (Clary 1998). The fourth motivation was career. Volunteers can use their volunteer opportunities to both benefit and advance their professional careers, either by learning skills to start a new career, or by maintaining skills relevant to their career (Clary 1998). The fifth motivation was protective, and spoke to the protection of a person's ego. By volunteering and doing good works, a person may be protecting their ego from the negative parts of themselves, or assuaging their guilt for being more fortunate than others (Clary 1998). The sixth and final motivation for volunteering was enhancement, which is the opposite of the protective motivation. Rather than using volunteerism to hide from aspects of one's self, with the enhancement motivation, volunteerism is used to create growth and improvement in a person, and therefore to enhance the positive desires of the ego (Clary 1998).

Why delineate all of these motivations? The researchers concluded that people can be enticed to volunteer by appealing to one, or multiple, of these functionalist motivations. An institution just has to match their offerings to the function that motivates a potential volunteer the most, and as long as that motivation is continually being fulfilled

by their volunteer duties, the volunteer will continue to engage with the institution (Clary 1998).

Museum professionals, while not necessarily having the psychological tools or language to describe why people volunteer, have an inherent understanding of these motivations. When describing why people volunteer in museums, Ellen Hirzy states that volunteers are “fulfilling their own personal, social, professional, and civic needs” (Hirzy 2007, 4). She gives some common reasons she has come across for why people volunteer in museums: the work of the museum interests them, they know someone else who volunteers for the museum, they want to gain new experiences, they enjoy interacting with people and the public, they want to gain skills to put on their resume, and they want to give something meaningful back to their community (Hirzy 2007). These reasons align well with the functionalist motivations expressed in the research above, and demonstrate that museums are aware of what they have to offer potential volunteers, and how they can help fulfill a volunteer’s personal needs.

Volunteer Program Infrastructure

As with the museum as a whole, a museum’s volunteer program should have certain internal infrastructure established in order to make the program run most effectively. One of the first things a volunteer program should have is its own set of purpose and values. What is the goal of volunteerism at a specific museum? How does the work of volunteers connect to the larger mission of the institution? These are all questions a volunteer purpose and values statement should answer (Hirzy 2007). Creating values for a volunteer program not only creates shared expectations for what the institution expects from its volunteer program, but it keeps the museum accountable to

those values. Many issues related to volunteers stem from the institution not taking the proper time to consider how the work of its volunteers contributes to the work of the museum (Goodlad and McIvor 1998); a purpose and values statement would alleviate those issues. The museum and its volunteers should be able to refer back to its volunteer values statement to constantly assess if those values and expectations are being upheld by the program (Hirzy 2007).

Another element in the infrastructure of a volunteer program is the establishment of a plan. Just as the museum has a strategic plan that it is operating under, so too should the volunteer program. A strategic plan will define the goals of the program, and establish a roadmap for achieving them (Hirzy 2007). This plan will create consensus among volunteers and staff, improve communication, and provide a context for all decision-making regarding the volunteer program (Hirzy 2007).

There are two main points when a volunteer plan should be developed and put into place; when starting and/or expanding a volunteer program, or when restructuring a volunteer program (Kuyper 1993). The value of developing a formal strategic plan when starting or expanding a volunteer program is that it provides a well-developed roadmap for how the program is to move forward and achieve its goals, as well as the goals of the larger institution (Kuyper 1993). For a plan to restructure an existing volunteer program, the process of creating the plan can help clarify the goals of the program, and is an opportunity to get all the relevant stakeholders involved in the process, and in agreement about the new direction of the volunteer program (Kuyper 1993). A volunteer program strategic plan, regardless of stage or purpose, should be a part of the museum's larger, institutional strategic plan (Hirzy 2007). By including volunteers in the institutional plan,

it demonstrates the museum's commitment to its volunteers, and proves that it has the proper infrastructure in place.

Volunteer job descriptions are another key part of a volunteer program's infrastructure. Having formal, well-defined jobs for volunteer positions has multiple benefits. For the museum, it establishes the needs of the institution, and forces it to think critically about how and where volunteers can be useful. For the volunteer, it can provide clarification on what to expect every time they come in for their volunteer shift (Hirzy 2007). But it can also serve to highlight all of the different jobs a volunteer can choose from within a museum. For each possible volunteer role, there should be a corresponding job description. Each job description should include the position title, the tasks the position will be expected to do, the qualifications and age requirements, as well as the schedule, time commitment, training requirements, and benefits of the position (Hirzy 2007). If both the museum and the volunteers are on the same page about what the expectations of the volunteers are, then it will make the management of the volunteer program that much easier.

Another important component of a volunteer program is the existence of policies and procedures. Having policies and procedure in place further establishes expectations of the volunteer program, and often provides guidelines for both volunteers and the managing staff (Hirzy 2007). A volunteer policy can address a wide variety of issues, from the relationship of volunteers to staff, to benefits and recognition, orientation and training, dress code, confidentiality, and workplace harassment (Hirzy 2007). Procedures can describe and cover such topics as how to enter the building, where to record volunteer hours, and who to contact in the case of a missed volunteer shift (Hirzy 2007).

Having policies and procedures articulated and readily available is extremely beneficial for the volunteer program. It demonstrates the commitment of the institution to its volunteer program, ensures continuity, and lets volunteers know where they stand in relation to the rest of the museum.

The final, and most critical, piece to the infrastructure of a volunteer program is the existence of a volunteer program manager. Managing all of the people, time, and responsibilities that can be found in a volunteer program is a full-time job, and should be treated as such. There should be a staff member, and ideally an entire department, dedicated to managing and running a museum's volunteer program (Hirzy 2007). The volunteer manager, and/or volunteer services department, has many tasks for which they should be responsible for if they are in charge of a thriving volunteer program. They should advocate for their volunteers, both within the institution and within the community. They should create the volunteer program's strategic plan, develop a recruitment strategy, screen and interview potential volunteers, train and place volunteers within the museum, coordinate benefits and recognition opportunities, and promote learning and professional development for volunteers (Hirzy 2007). There are many components that go into running a successful volunteer program, and if the person who is responsible for managing the volunteers has other duties to worry about, like creating educational programming or caring for the collection, it can lead to poor volunteer management; two-fifths of volunteers stop volunteering due to poor management (Hirzy 2007). For the health and well-being of a museum volunteer program, having a volunteer program manager, who has the requisite managerial skills and the ability to completely focus on the management of volunteers, is crucial.

Volunteer Recruitment and Training

Volunteer recruitment is one of the most necessary, and one of the most challenging aspects of a volunteer program. A museum has a constant need for volunteers, and it meets those needs through recruitment. Before recruitment can begin, there is information the recruiter should gather that will help sell the program to potential volunteers. Volunteer job descriptions, requirements, orientation and training procedures, and the benefits of volunteering at the museum are all elements that will contribute to a successful recruitment message (Hirzy 2007). The recruitment message that the volunteer manager takes to the potential pool of volunteers should be clear and inviting, and convey the importance of volunteers to the museum.

There are many different sources of people museums can use to find their future volunteers. One source is people who are currently working. Many working professionals want to use their professional skills in a meaningful and social way, and volunteering meets that criteria (Kuyper 1993). In order to attract these types of volunteers, it is helpful if the museum has evening or weekend positions available (Kuyper 1993). People seeking to enter or reenter the job market is another great potential source of people. Students who have just graduated who want to gain job experience, or women who want to leave the home and rejoin the workforce, are just some examples of this type of potential volunteer (Kuyper 1993). Retirees looking to fill their newfound free time, teachers looking to bring their expertise outside the classroom, and young people seeking to fulfill high school volunteer requirements make up many other important potential sources of museum volunteers (Kuyper 1993).

The methods for volunteer recruitment can be as varied as the sources of volunteers. It is important to match the recruitment strategy with the type of volunteer the museum program is trying to target. Some strategies will work for retirees more effectively than high school students. However, there are a wide variety of recruitment techniques, and it is simply a matter of picking the best one. There is website recruitment, where the museum's home page links to the volunteer page, and the application materials are available online (Hirzy 2007). Formal advertising and media coverage about the volunteer program, holding or attending special volunteer recruitment events, and reaching out into the community and contacting community organizations or local businesses are other proven, standard recruitment strategies (Hirzy 2007).

However, some of the most effective volunteer recruitment tools involve reaching out to current members, and word of mouth. Existing members of the museum make great potential volunteers; they are already familiar with the organization, and are invested in the success of the institution. Advertising volunteer opportunities in the membership literature is an effective way to reach and further engage these potential volunteers (Hirzy 2007). Word of mouth has proven to be probably the most effective recruitment tools there is (Hewlett 2002). Having current volunteers, who know the job and love to do it, talk about their volunteerism gives credibility to recruitment efforts. If possible, volunteer managers should take current volunteers to recruitment events with them, or find opportunities for current volunteers to conduct the recruitment themselves. It is important to keep in mind that no matter the method used, to recruitment can set the tone for the entire volunteer program; the more information that is provided to potential

volunteers upfront about skills required and job expectations, the better volunteering experience they will eventually have (Goodlad and McIvor 1998).

Once a volunteer has successfully been recruited and passed the background check and interview process, they need to be trained. Creating and investing in good volunteer training is one of the most important aspects of a successful volunteer program, and sets the tone for a positive volunteer relationship. For the museum, a well-trained volunteer corps gives the volunteers the skills necessary to do their tasks well and contribute meaningfully to the museum. For the volunteer, good training provides the necessary information while simultaneously creating a comfort level with the institution (Hirzy 2007).

Training should not be optional, and it can take many forms. Every volunteer should go through a standard orientation and training, where they are introduced to the museum, and given information about its history, mission, goals, and how they as volunteers fit into the picture (Goodlad and McIvor 1998). Then, the volunteer should receive skills training, where they are given the necessary tools and knowledge to carry out their specific volunteer task (Goodlad and McIvor 1998). There should always be the standard initial training sessions for new volunteers, but there should also be training for current volunteers who want to start a new role within the institution, or who just want to brush up on their skill set after a few years (Hirzy 2007). The goal of training is to build capacity within the volunteers, and set them up with the proper attitude, relationships, knowledge, and skills they will need to have a positive volunteer experience.

It is up to discretion of each volunteer program to decide how they want to structure their training program. For each training session, whether it is the initial

training, refresher trainings, or skill-building trainings, there are certain steps the trainer should follow when developing the content, methodology, and logistics of the training. First and foremost, the learning objectives for the training should be clearly defined. The content required to meet those learning objectives will need to be covered. Determining the size of the group is important, as is anticipating the expectations of the volunteers for the training session (Kuyper 1993). Once those elements have been planned, logistics should be worked out. The format of the training, the materials needed, the title of the training, as well as the date, time, and location of the training should all be carefully planned to maximize effectiveness for the volunteers (Kuyper 1993). Training is most effective when it is flexible, and meets the needs of the volunteers on their terms. Constantly seeking volunteer feedback on the training program, and incorporating that feedback to make improvements, not only better prepares volunteers, but demonstrates to the current volunteer community that the museum takes the advice of its volunteers seriously (Hirzy 2007).

Volunteer Retention and Recognition

A good volunteer program keeps volunteers coming back, day after day, week after week, year after year. Museums want their volunteers to stick around, and become contributing, meaningful members of the museum's community. The key to retaining and supporting volunteers over the long-term is to take the focus off of what they can do for the museum, and instead focus on what the museum can do for them (Hirzy 2007). The first step is to create a warm and welcoming environment for the volunteers. When volunteers are treated with respect, and like individuals who matter to the organization, they will feel wanted, and keep returning. This effort is constant and ongoing. It is not

enough to welcome a volunteer on their first day; they need to be welcomed and wanted every day after. Some more practical tips for creating a friendly atmosphere include speaking to volunteers by name, giving volunteers their own space to work and relax, listening to volunteers' ideas, celebrating volunteer contributions, involving volunteers in the daily life of the museum, keeping volunteers informed of museum news and events, encouraging volunteers to get to know one another, and setting high standards for volunteer performance (Hirzy 2007).

Another factor that contributes to volunteer satisfaction is when the volunteer manager, or other staff member who supervises the volunteers' work, creates a positive working environment. If volunteers feel valued and respected by their direct supervisors, they will feel valued and respected by the institution (Hirzy 2007). Effective coaching, creating meaningful work, offering opportunities for development, and welcoming constructive suggestions are just a few strategies for positive supervision that can apply not just to volunteer management, but to staff management as well (Hirzy 2007).

Recognition is a part of most museum volunteer programs already, but what makes a volunteer program more effective is when the recognition is constant. Recognition should not just happen at a particular time of year or event, but at any and every time a volunteer deserves to be recognized. Informal recognition is one of the best volunteer retention methods. Being thanked in the moment by a supervisor or staff member for good work, being promoted to another role, or being sent personalized thank-you notes and birthday cards are all fairly simple and effective methods of informally recognizing volunteers (Kuyper 1993). However, that does not mean that formal recognition should be neglected. Planning events to coincide with National Volunteer

Week, holding an annual recognition event or celebration, and even handing out pins for service anniversaries are tried-and-true methods of formally recognizing volunteer work (Kuyper 1993). The most effective way for a museum volunteer program to recognize its volunteers is to blend informal and formal recognition methods. This frequent recognition for good work will make volunteers feel like meaningful, contributing members of the museum, and that feeling will keep them volunteering.

One often overlooked method for retaining volunteers is volunteer evaluation. Performance evaluations often have a negative connotation, however, having one's work evaluated on a regular basis is a powerful motivator, and speaks to the worthiness of the work. Evaluations are often a good setting to recognize the good work the volunteer is doing (Hirzy 2007). They are also good opportunities to evaluate volunteer satisfaction with the work. If a volunteer is becoming dissatisfied with their role within a museum, a performance evaluation could represent an opportunity to voice that dissatisfaction, and be placed in another role that fits the volunteer better (Hirzy 2007). Transitioning a volunteer to a new role to keep them interested is a great retention strategy; that volunteer might have left the museum entirely otherwise. Even if there are negative topics to discuss in an evaluation, if framed the correct way by a responsible volunteer manager, constructive feedback should motivate the volunteer to improve themselves, and not scare them off (Hirzy 2007). Volunteer evaluations are really just another method of communication between the volunteer population and the museum, and having effective communication will contribute to volunteer retention.

Standards and Best Practices

The American Association for Museum Volunteers (AAMV) is a professional network for museum volunteers or anyone working with museum volunteers, and they have a list of best practices for the field of museum volunteering. As an organization that represents the interests of museum volunteers, it is instructive to look at what they view as necessary for managing a museum volunteer program. Their best practices are as follows (AAMV 2019):

1. The institution ensures that the volunteer program has staff support and resources needed for its success.
2. Museum staff identify volunteer roles that serve the institution.
3. Recruiting is done in a fair manner so that information about volunteer opportunities is accessible.
4. Filling volunteer positions is done in a fair manner that ensures the best match for the job.
5. All volunteers receive an orientation to the museum.
6. All volunteers receive training that prepares them to perform their work to the best of their abilities.
7. Communication between staff and volunteers is effective and frequent.
8. Supervision from museum staff helps volunteers to continue to learn and improve job performance while offering them the opportunity to give feedback and contribute ideas.
9. Evaluation of and by volunteers is performed. Volunteers are evaluated for the quality of work they perform, and volunteers have the opportunity to evaluate the volunteer program.

10. Evaluation of and by staff is performed. Staff supervisors' skills in working with volunteers is evaluated, and staff have the opportunity to evaluate the volunteer program and the role volunteers play.
11. Volunteers are recognized and rewarded for their work (commitment of time, quality/quantity of work, etc.).
12. Accurate records are kept to show the scope and breadth of the volunteer involvement in the life of the institution.
13. Risk management is in place.

The "bottom line" when it comes to managing museum volunteers is to view them as both an audience and as a resource (Goodlad and McIvor 1998). Volunteers are giving the museum the gift of their time, knowledge, and expertise, and accomplish meaningful tasks that further the mission of the museum. But at the same time, the museum is giving its volunteers a gift; the gift of unique, enjoyable, social, and educational experiences that they would not otherwise get if they were not volunteers. This reciprocity and mutual respect is ultimately what defines a quality museum volunteer program.

CHAPTER FIVE

METHODOLOGY

Formation of Topic

In this thesis, the management of collections volunteer programs in history museums is examined. Questions to be explored in this thesis include how volunteers in such programs are recruited, trained for work, and placed on projects; how programs are operated and managed on a daily basis; and how staff members overseeing the program are trained and supported in their work. A main goal of this thesis is to identify best practices in how collections volunteer programs are managed, and to make recommendations for those in the museum community who have, or want to have, collections volunteers.

To examine this topic, a literature review and case studies of museums that have collections volunteers was conducted. The literature review consisted of an overview of museum governance and organizational structure, collections care basics, and museum volunteer management. As outlined below, four museums were selected for case studies, based on the presence of information concerning collections volunteer programs on their websites. As a part of each case study, an interview with a museum professional, who served as a content expert was conducted.

Literature Review

First, in chapter two, basic museum governance and organizational structures were discussed. The relationship between a museum and its Board of Directors was covered, as well as a typical internal staffing structure, and how volunteers fit into both.

This discussion provided context for how a museum's collections care unit, and its volunteers, fit into the overall organization.

Second, in chapter three, collections care basics were discussed. Using professional staples *Museum Registration Methods, Fifth Edition* (2010) and *The Small Museum Toolkit* (2012), the principles of basic collections care were outlined, followed by a discussion of why caring for collections objects is important. The purpose of this discussion was to outline what typical collections care should look like, and what work a collections volunteer might be engaged in.

Third, in chapter four, museum volunteer management principles were outlined. Using primarily Ellen Hirzy's *Transforming Museum Volunteering: A Practical Guide for Engaging 21st Century Volunteers* (2007) and Joan Kuyper's *Volunteer Program Administration: A Handbook for Museums and Other Cultural Institutions* (1993), but consulting other relevant literature as well, basics on running a general museum volunteer program were outlined. Topics covered included why people volunteer, who the volunteer typically is, volunteer program infrastructure, recruitment and training, retention and recognition, and standards and best practices. The purpose of this discussion was to outline how a general museum volunteer program should be structured.

Case Studies

Case studies were chosen as the research method to allow for an in-depth examination of collections volunteer programs, and because this approach would support an investigation of an emerging practice in museums. To begin the selection process, a web survey was conducted of museums that had either taken the American Alliance of Museum's (AAM) Pledge of Excellence, were participating in AAM's Museum

Assessment Program (MAP), or were fully accredited by the AAM, in California (AAM 2019). AAM accreditation or affiliation was chosen as a starting point for the web survey because the Alliance sets the standards for the museum field, and any museum that works with them must meet, or plan to meet, their standards. California was chosen as the location for the case studies so that museums would be accessible to this researcher. From that initial survey, a list of history museums that met those criteria was compiled. It was decided to narrow the list of potential case studies to history museums because history museums appeared to be more commonly associated with collections volunteer programs. Then, the website of each museum on that narrowed list was carefully examined to assess its ability to be chosen as a final case study. The main criteria that guided this examination was: if the museum had a collection, if the museum's website mentioned having collections volunteers, and if the website listed a volunteer manager/coordinator.

From this in-depth examination of museum websites, a list of eleven potential case study sites was compiled; most of the organizations on this list were museums or historic houses that could be considered large or medium-sized, based on their annual budget. This list was initially further narrowed down into a final group of four organizations, which were selected to examine how both large- and medium-sized museums manage their collections volunteers. The final four case studies included two large history museums, the San Diego History Center in San Diego, California, and the Japanese American National Museum in Los Angeles, California; a medium-sized history museum, the Hayward Area Historical Society Museum of History and Culture in Hayward, California; and a medium-sized historic house museum, the Workman and

Temple Family Homestead Museum in the City of Industry, California. Interviews were conducted with museum personnel serving as content experts at each of the case study organizations.

For the first case study, the San Diego History Center, an initial email was sent to the general volunteer email address on November 9, 2018. A follow up email was sent directly to Alison Hendrickson, the Visitor and Volunteer Engagement Manager, on November 30, 2018, and a response was received from her on December 10, 2018. The interview with Alison Hendrickson took place in person on January 11, 2019.

For the second case study, the Hayward Area Historical Society Museum of History and Culture, an email was sent to Eleanor Katari, the Education and Program Manager, on January 17, 2019. On January 19, 2019, a response was received from Ms. Katari, recommending that the curator, Diane Curry, would be a better person to speak to. On January 28, 2019, an email was sent to Diane Curry, and a response was received from her on January 29, 2019. The interview with Diane Curry took place in person on February 1, 2019.

For the third case study, the Workman and Temple Family Homestead Museum, an initial email was sent to Michelle Muro, the Collections Coordinator, on January 11, 2019. A follow up email was sent to Ms. Muro on January 25, 2019. A phone call was placed to the museum on February 2, 2019. On February 5, a phone response was received from Ms. Muro, and the interview with her took place in person on February 12, 2019.

For the fourth case study, the Japanese American National Museum, an initial email was sent to the general volunteer address on November 9, 2018. A response was

received from Julia Murakami, the Volunteer Program Manager, recommending that the collections manager, Kristen Hayashi, would be a better person to speak to, on November 9, 2018. A response was received from Ms. Murakami on January 18, 2019, and an email was sent directly to the collections manager on January 19, 2019. A follow up phone call was placed to Ms. Hayashi on January 25, 2019. On February 13, 2019, an email response was received from Ms. Hayashi, and a phone interview was conducted with her on February 15, 2019.

Each case study consisted of an overview of the museum's history and governance, as well as their collections, exhibitions, public programming, and volunteer programs. Interviews with content experts were intended to discover details about how their collections volunteer program was developed and managed that was not visible on the museum's website. Each person interviewed was chosen as a content expert because of their significant role in supervising the collections volunteers. The goal of the interview was to gain knowledge about each collections volunteer program, that in conjunction with the literature review, could be used to evaluate the program. In order to maintain consistency, the same sixteen questions were asked of each content expert.

Interview Questions

The interview questions were designed to address three areas: recruitment/training/placement of volunteers; program operations/management; and the training of the volunteer manager/coordinator.

The first seven questions focused on how the collections volunteers at the organization were recruited, trained, and placed on their specific projects, and were

designed to understand how each collections volunteer program was developed, and how the volunteers were prepared for collections work.

Questions 1 through 7 asked:

1. When did the collections volunteer program start? Was it developed by the collections unit?
2. Why was the collections volunteer program developed? (Mission-based? Needs-based?)
3. Does your museum do any recruitment for collections volunteers specifically?
4. What sort of experience does the museum look for in a volunteer who wants to work with the collection?
5. How does your museum screen potential collections volunteers?
6. What is the museum's approach to training and orienting collections volunteers?
7. How does the museum match each collections volunteer to their task?

The next six questions focused on details of the collections volunteer program, and how the program is managed on a daily basis. This set of questions was designed to understand the logistics of the program, and what being a collections volunteer looks like at each particular institution.

Questions 8 through 13 asked:

8. How many collections volunteers does the museum have?
9. What tasks do volunteers work on in the collection?
10. Who supervises the collections volunteers?
11. What mechanisms are there to review volunteer work with the collection?
12. How does your museum recognize the work of collections volunteers?

13. How does the museum handle discipline for collections volunteers? How does the museum address any interpersonal issues with collections volunteers?

The next three questions focused on the volunteer manager or coordinator, or the supervisor of the collections volunteers, and were intended to understand how staff were trained to manage volunteers, and what sort of resources they have at their disposal for managing volunteers.

Questions 14 through 16 asked:

14. How is the museum's volunteer manager/coordinator trained?

15. What professional resources, if any, did your museum rely on when creating the collections volunteer program?

16. What professional development opportunities does your volunteer manager/coordinator have access to?

In conclusion, by conducting a literature review and case studies, this thesis examined and evaluated history museums that have volunteers actively working with their collection. In the following four chapters, case studies will be presented.

CHAPTER SIX

SAN DIEGO HISTORY CENTER

History and Governance

Founded in 1928, and located in Balboa Park, San Diego's cultural center, the San Diego History Center is one of the oldest and largest historical organizations on the West Coast, and one of the few dedicated to preserving the heritage of a large metropolitan area (SDHC 2019a). George W. Marston, a noted local philanthropist, businessman, and civic leader, founded the Junipero Serra Museum, and gave the museum and surrounding land to the city of San Diego in 1929 (SDHC 2019a). The museum continued to grow, collect, and evolve, and moved to Balboa Park in 1982. In 2010, the museum formally adopted the name San Diego History Center (SDHC 2019a).

The mission of the San Diego History Center is to “tell the diverse story of our region – past, present and future – educate and enrich our community, preserve our history, and foster civic pride” (SDHC 2019a). The museum truly sees itself as a civic resource dedicated to preserving the history of the San Diego area and inspiring pride in the region. As part of their commitment, the SDHC enthusiastically forges partnerships with other museums, local school districts, the media, community organizations, and businesses to spread their mission to the broadest possible audience (SDHC 2019a).

The museum is a registered 501(c)(3) nonprofit that in FY16 had a \$3.5 million operating budget (SDHC 2019a), and is therefore considered a large museum in this thesis. The funding for the San Diego History Center comes from a variety of sources, including earned income from admissions, memberships, store sales, and facility rentals, and contributed revenue from individuals, foundations, and corporations (SDHC 2019a).

The museum also receives annual operating support from the San Diego Commission for Arts and Culture, and local, state, and federal government grants (SDHC 2019a). The SDHC is governed by a twenty-three member Board of Trustees and has a nineteen member Advisory Board (SDHC 2019a). The museum is run by forty full- and part-time staff and over 100 volunteers, and serves over 150,000 people annually, 1,700 of which are members (SDHC 2019a).

Public Programs

The San Diego History Center runs a wide variety of public programs to support their mission, including school programs, youth and family programs, and guided tours (SDHC 2019b). Their school programs serve students from Kindergarten through high school, and align with both California State and Common Core Standards. All of the school programs are taught by trained docents and professional educators, and include such subjects as *Stories of San Diego*, where students explore the origins and evolution of San Diego through primary sources (SDHC 2019c) and *Jewish Culture: Then and Now*, where students learn about Jewish life in San Diego (SDHC 2019c). There are a variety of curriculum resources available online for teachers, and the museum is willing to work with teachers to customize their museum experience, if the teacher does not feel like any of the available choices align with their classes' needs (SDHC 2019b).

For their family audience, the SDHC has a youth historian program called *Bum the Dog: History Center Kids Club*, where children can learn more about the community they live in (SDHC 2019d). The program is named after Bum the Dog, San Diego's official town dog, who lived in the late 1880s (SDHC 2019d). As part of the program, kids get activity booklets that challenge them to be more observant of San Diego. Past

issues of the booklets have focused on the city's architecture (SDHC 2019e) and holiday traditions of many of San Diego's cultural groups (SDHC 2019f).

The museum also offers a variety of guided walking tours for their adult audience, both private and public (SDHC 2019g). Group size for the tours ranges from ten to twenty people, and cost between \$4 and \$6 per person (SDHC 2019g). There are currently four tour options to choose from: a gallery highlights tour, a tour through the current exhibition *LGBTQ+ San Diego: Stories of Struggles and Triumphs*, a tour of Balboa Park, and a tour of Presidio Park (SDHC 2019g).

Collections and Exhibitions

The San Diego History Center is home to a vast collection of 45 million documents, covering a wide range of business and architectural records, maps, diaries, and manuscripts, as well as 2.5 million historic photographs (SDHC 2019a). Their collection also includes 1,500 rare and historic films, 15,000 historic objects, many of which are from the Kumeyaay period, 7,000 items of historic clothing, and many significant pieces of San Diego art (SDHC 2019a). Through the Research Archives page of the website, visitors can explore every facet of the SDHC's collection. There is information about what each collection currently has, what some of the highlighted objects are, how to access the collections (either in person or online), and how to donate to the collection (SDHC 2019h).

There are currently six exhibitions on view, covering a wide range of topics relevant to the history and culture of San Diego, and on view for varying lengths of time. *Carol Lindemulder: A Color Story*, the most recent exhibition, explores the artist's use of color to convey her love of the region (SDHC 2019i). *LGBTQ+ San Diego: Stories of*

Struggles + Triumphs, was created in partnership with the Lambda Archives (SDHC 2019j), demonstrating SDHC's commitment to being a community partner to tell the history of San Diego. The exhibition covers both the tragedy and triumphs the San Diego LGBTQ community has experienced, and covers such themes as identity, persecution, pioneers, families, and the future (SDHC 2019j). The other exhibitions include *Bob Matheny: Almost Anonymous*, which presents key work of the local artist (SDHC 2019k), *Her-Story: Pioneers of San Diego*, which covers the stories of six women who were early settlers of San Diego (SDHC 2019l), *Inside | Out*, which displays objects from the collection that are not normally put on display (SDHC 2019m), and *Marston's History Emporium: A Hands-On Learning Lab*, which provides a kid-centered approach to how history is made and collected (SDHC 2019n).

Volunteers

The San Diego History Center has a robust volunteer program, where there are many activities that a volunteer can partake. In the Education department, there are four different positions a volunteer can hold: a gallery guide, a docent, a community historian, or a public program volunteer (SDHC 2019o). The gallery guides are “ambassadors of the museum” (SDHC 2019o), and engage with the museum's visitors in the different galleries. The docents are responsible for leading the SDHC's tours, both within the museum and for their offsite tour (SDHC 2019o). The community historian volunteers develop and present their own lectures and presentations on local history, in consultation with the museum's staff (SDHC 2019o). The public program volunteers assist, and sometimes lead, many of the museum's public programming events (SDHC 2019o).

There are three opportunities for volunteers within the collections and archives

department; volunteers can work with the photograph collection, the document archives, or with the object collection (SDHC 2019o). Photograph collection volunteers help the museum staff process their photography collection, which mainly includes digitizing the prints and negatives (SDHC 2019o). The document archive volunteers perform a variety of tasks including cataloging books and manuscripts, creating finding aids, data entry, and transcription (SDHC 2019o). The object collection volunteers work primarily on data entry and cataloging the many objects in the curatorial collections (SDHC 2019o).

In addition to the roles in the above two departments there are still more roles that a volunteer can hold at the San Diego History Center. There are administrative volunteers, who assist the various departments in whatever administrative tasks they have, such as filing and envelope stuffing (SDHC 2019o). There are special event volunteers, who help out museum staff wherever needed during the museum's various evening and weekend events (SDHC 2019o). And finally, there are special project volunteers, who help the staff on a specific project for a specific amount of time; past projects have included working in the store, or staffing the information desk (SDHC 2019o).

There are many benefits to being a volunteer at the San Diego History Center. Volunteers get museum store discounts and free admission to both museum sites and the research archives (SDHC 2019o). They obtain Balboa Park employee discounts to events and programs happening within the park, and an invitation to the Park's volunteer appreciation event (SDHC 2019o). Volunteers are also invited to the History Center's own volunteer appreciation event, and receive the museum's quarterly newsletter (SDHC 2019o). These benefits are only the tangible benefits to being a volunteer; the museum

also emphasizes the intangible benefits that come with volunteering at the museum, such as the ability to make new friends, learn new skills, and follow their passion for history (SDHC 2019o).

The museum makes it very easy to apply to become a volunteer, and to contact the Volunteer Manager. The email address to the general volunteer email is listed in multiple places on the website, as is the phone number to the Volunteer Manager (SDHC 2019o). The volunteer application is linked directly to the website. On the application, the museum asks the volunteer for their general contact information, their demographics, and their emergency contact information (SDHC 2019p). But the application also asks the volunteer for their educational background and what sort of special skills they may possess, including speaking another language and software capabilities (SDHC 2019p). Finally, the application asks the volunteer to rank what positions they want to volunteer for, and explain why they are interested in volunteering at the San Diego History Center (SDHC 2019p). The entire process appears to be very easy, and provides the museum with much information about their potential volunteers.

The volunteer program at the San Diego History Center is overseen by the Volunteer Manager, Alison Hendrickson. Ms. Hendrickson is a trained museum professional, who focused on museum education and the visitor experience when getting her M.A. in Museum Studies from NYU (Hendrickson 2019). While she was working on her M.A., she took coursework in Human Resources Management, and many of the skills she learned on how to manage staff are easily translated to managing volunteers (Hendrickson 2019). Ms. Hendrickson is able to utilize her considerable professional training and resources to focus on volunteerism at the museum. She is responsible for the

recruiting, interviewing, orienting, and training of all of the San Diego History Center's volunteers, despite what department they ultimately volunteer in (Hendrickson 2019). Her efforts have created the simple and streamlined process that candidates go through as they become volunteers.

Collections Volunteers

The collections volunteer program at the San Diego History Center has been in place for decades, and was originally developed because the collections staff needed assistance with their many projects (Hendrickson 2019). When seeking collections volunteers, the museum will occasionally specifically recruit for collections volunteers, especially if there is a special project that requires support (Hendrickson 2019), through the museum website, as well as by reaching out to the many local universities located nearby (Hendrickson 2019). However, most of the time, people interested in volunteering in the collections approach the museum, un-recruited, so much so that there is a waitlist to become a collections volunteer (Hendrickson 2019).

The museum looks for certain requirements in its collections volunteers. Experience with data entry, especially if the potential volunteer has used Past Perfect before, or has experience digitizing materials, is high on the skills-needed, as is object handling (Hendrickson 2019). Experience working with collections objects, or creating finding aids, or transcription of some sort, even if it is not necessarily in a museum setting, are necessary for collections volunteers (Hendrickson 2019).

In order to become a collections volunteer, first the candidate completes a volunteer application, indicating that they want to work with the collection, and detailing any of the above special skills that they have (Hendrickson 2019). Next, the candidate is

invited to a general volunteer orientation, where they have the opportunity to learn more about the history and mission of the museum (Hendrickson 2019). After that, the volunteer manager circulates the volunteer applications throughout the collections department staff for review, and the collections staff decides, based on the applications and skill sets, which potential volunteers they want to bring on board (Hendrickson 2019).

Once a volunteer is selected to become a collections volunteer, they are given a brief training and orientation on the procedures in the collections department; because the volunteer is expected to already have some technical collections skills, they are not trained on the basics such as object handling, but more on what the museum's specific collections processes are (Hendrickson 2019). Collections volunteers are placed on specific projects based on their skills and prior knowledge; if their background is in data entry, for example, the volunteer will be assigned to a cataloging project. If their background is in photography, they may be assigned to scanning photograph negatives (Hendrickson 2019).

There are currently about twenty volunteers working within the collections department, mainly with the photography collection or in document archives (Hendrickson 2019). The collections volunteers are some of the most engaged volunteers across the entire museum; many have been volunteering with the collection for years, if not decades (Hendrickson 2019). They work on a variety of projects, including transcribing primary sources, creating finding aids, processing collections and entering them in the database, and scanning, digitizing, and uploading photos to Past Perfect under the supervision of the archivists, registrars, and collections staff (Hendrickson 2019).

The collections volunteers work closely with the collections staff, often working together, one-on-one, on their projects. Much institutional trust is placed in the abilities of the collections volunteers to accomplish their projects with minimal supervision, relying on the volunteer's skills, and often, extended history with the museum and understanding of procedures (Hendrickson 2019).

Every year, the museum puts on an appreciation party, to coincide with National Volunteer Appreciation Week, where all volunteers across the museum are celebrated and recognized for their accomplishments (Hendrickson 2019). The museum commemorates volunteer service anniversaries, and each department gives out awards to recognize some of their outstanding volunteers, including the collections department (Hendrickson 2019). In addition to this yearly recognition, the Volunteer Manager, Alison Hendrickson, creates social media posts for the museum highlighting the work of the museum's volunteers on a weekly basis, and often features the work of collections volunteers (Hendrickson 2019).

Discussion

The San Diego History Center clearly has a robust and successful collections volunteer program. Three main factors can be observed that contributes to the program's success: the existence of 1) a professionally trained volunteer manager; 2) a careful screening and orientation process; and 3) there are clear job descriptions and expectations. Each of these three areas will be discussed below.

First, and perhaps most important to the success of the collections volunteer program at the San Diego History Center, is the existence of a paid staff position to manage volunteers who possesses a background in museums and relevant training to

managing volunteers. As Kuyper emphasizes, the existence of a dedicated volunteer administrator is one of the key components of any volunteer program (Kuyper 1993). The key benefits of having a dedicated volunteer administrator are continuity and efficiency; that person can streamline the entire volunteer process, and focus all of the volunteer activities in one location within the museum structure (Kuyper 1993). It is extremely important for a volunteer program administrator to have prior skills and experience managing complex programs as well as people, and have good leadership and communication skills (Kuyper 1993). At the San Diego History Center, these professional recommendations are actively practiced. The management of the volunteer program is condensed into the hands of a trained professional, Ms. Hendrickson, who is not only able to focus on managing volunteers as a primary responsibility, but can support troubleshooting, should any issues arise.

Second, in order to become a collections volunteer, volunteers are carefully screened and well-oriented. Having a multi-step interview and screening process is key to finding the right volunteers for the work (Kuyper 1993). By filling out an application and partaking in an initial interview with a volunteer administrator, followed by a secondary interview with the direct staff supervisor, a museum is able to fully gauge the experience and interests of a volunteer candidate, and place them in the best possible role (Kuyper 1993). As described above, the collections volunteer program at the San Diego History Center adheres to these principles. A person cannot simply walk into the collections department and become a collections volunteer. First, they must fill out the volunteer application, indicating what their interests and existing skill sets are, and have an initial interview with the volunteer manager. Then, the candidate attends a general

orientation and training, where they can learn more about the museum itself, and what the museum's expectations for its volunteers are. Only then are potential collections volunteers passed onto the collections staff, who review the candidate's qualifications and ultimately determine if they want to bring a volunteer on or not. By having candidates for the collections volunteer program go through this process, it ensures that the needs of both the potential volunteer and the collections department are met. It also serves to create community and builds buy-in for the volunteers, allowing the collections volunteers to understand the context of their work and how it contributes to the overall efforts of the museum.

Third, clear job descriptions and expectations of what it means to be a collections volunteer exist. The SDHC website clearly outlines the duties of each type of collections volunteer, as well as the time commitment and skill expectations. For the photograph collection volunteers, the job responsibilities include digitizing prints, negatives, and slides for data entry, and cataloging documents and photos (SDHC 2019o). Volunteers in this department must work three to four hours a week, and having experience with Photoshop and cataloging is preferred (SDHC 2019o). For the document archives volunteers, their job responsibilities include cataloging books and manuscripts into PastPerfect, processing collections to create finding aids, data entry, transcribing oral histories, and reviewing, indexing, and cataloging transcriptions of oral histories (SDHC 2019o). While no specific time commitment is mentioned, neat handwriting and attention to detail are just some of the essential skills listed (SDHC 2019o). As for the object collections volunteers, their stated job responsibilities include data entry and cataloging of the many types of curatorial collections (SDHC 2019o). For these

volunteers, prior knowledge of museum terminology is preferred, as is the ability to sit and work on a computer for hours at a time (SDHC 2019o). Having museum staff identify volunteer roles that serve the institution is one of the best practices outlined by the American Association for Museum Volunteers (AAMV 2019), and by clearly posting these job descriptions on their website, the San Diego History Center staff have put thought into what they need from, and expect of, their collections volunteers.

Overall, the San Diego History Center collections volunteer program meets many of the professional standards and best practices for managing museum volunteers, of which having a paid volunteer manager, running the collections volunteers through a general orientation, and having clearly defined roles, responsibilities, and expectations are three highlights.

CHAPTER SEVEN

HAYWARD AREA HISTORICAL SOCIETY MUSEUM OF HISTORY AND CULTURE

History and Governance

The Hayward Area Historical Society Museum of History and Culture is a 501(c)(3) nonprofit organization located in Hayward, California (HAHS 2019a). The mission of the Hayward Area Historical Society, which manages the museum, is to “promote an understanding of our shared history and the challenges and opportunities of the future by collecting, preserving and interpreting the diverse heritage of the East Bay community” (HAHS 2019b). The historical society has served the Hayward community for over sixty years (HAHS 2019c), and was primarily volunteer-run for most of that time. In 1999, the first professional museum staff were hired (Curry 2019), and the organization has continued professionalizing ever since.

The Hayward Area Historical Society Museum of History and Culture is primarily funded by the private donations of local community members (HAHS 2019a). However, the museum also promotes a vehicle donation program as part of its fundraising efforts, where proceeds of the tax-deductible donation go towards all mission-driven activities of the museum, including exhibitions and school programs (HAHS 2019e). The organization is governed by a ten-member Board of Directors made up of prominent members of the Hayward community (HAHS 2019d). The museum is run by five paid staff members (HAHS 2019f), and therefore, is considered a small museum in this thesis.

Public Programs

The Hayward Area Historical Society Museum of History and Culture runs a variety of programs to further their mission and engage with the local community. The museum runs two types of family programs, one focused on younger children called *Toddler Time*, and additional family programs for older children and their families (HAHS 2019g). The *Toddler Time* programming is geared towards children aged one to four years and their caretakers, and focuses on activities that will enhance the toddlers' motor and language skills (HAHS 2019g). *Toddler Time* takes place on the second Thursday of every month (HAHS 2019g), with the forthcoming event focused on transportation (HAHS 2019h). The additional family programming encourages elementary-aged children and their families to learn about the history and culture of the Hayward area through fun, hands-on activities and games (HAHS 2019g).

In addition to their family programs, the Hayward Area Historical Society Museum of History and Culture runs a variety of school tours. These tours range from sixty to ninety minutes long, and are led by an experienced museum educator (HAHS 2019i). There are four tour options for teachers to choose from: the *HAHS Museum of History & Culture* tour, in which school groups are shown around the museum, and learn about how history is made; the *Downtown Hayward Walking Tour*, where school groups get to explore downtown Hayward through the eyes of four children who once lived in Hayward; and two different *McConaghy House* tours, one for preschool-aged children and one for older elementary-aged children, which both explore how the people of Hayward lived in the late 1800s (HAHS 2019i).

In order to engage the adult segment of their community, the museum also offers paranormal tours of two of the historical society's historic properties to guests that are

eighteen or older (HAHS 2019j). These tours lead the groups through all areas of the properties during the evening and night hours, and the properties have been proven to have much paranormal activity (HAHS 2019j). This program is the most expensive of all the museum's public programs, but the proceeds from these paranormal tours are used for the restoration of the properties themselves (HAHS 2019j).

Collections and Exhibitions

The Hayward Area Historical Society Museum of History and Culture is home to a wide variety of objects relating to the local Hayward area, as well as some objects that relate to the greater Bay Area and California (HAHS 2019k). The majority of the collections are archival in nature, and range from business records and magazines to newspapers and school yearbooks (HAHS 2019k). Some of their collection highlights include *Oakland Tribune* newspaper clippings going back to the 1920s, Congressman Pete Stark's papers from his forty-year career, and over 20,000 photographs of the Hayward area (HAHS 2019k). In addition to this information about the current collection, the museum gives explicit instructions for how to donate to the collection, including a wish list of what the museum is specifically looking to add to their collection, who to contact, and what to expect once an object has been donated (HAHS 2019l).

There are currently three exhibitions on view in the museum. In the history gallery, the inaugural show for that space is on display, called *Your Story* (HAHS 2019m). In this exhibition, personal stories were sourced from the local community, as well as from the museum's archive collection, for accounts that illustrate how people lived their daily lives in Hayward (HAHS 2019m). The exhibition's text, featuring the short stories collected as well as accompanying objects from the collection, are grouped

into seven themes that demonstrate life in Hayward: enterprise, home, education, leisure, infrastructure, agriculture, and turning points (HAHS 2019m). In the community gallery, the exhibition on display is the *Hayward Arts Council 2019 Members Show*, which features artwork from various local artists who are also members of the Hayward Arts Council (HAHS 2019n). The last exhibition currently on display is in the children's gallery, and is called *Our Town* (HAHS 2019o). This gallery features many hands-on activities that allow children of all ages to learn about and engage with local history (HAHS 2019o). Areas for exploration include the Hayward Hotel, Holmes Grocery Store, the Cannery, and the natural environment of the San Lorenzo Creek (HAHS 2019o).

Volunteers

The Hayward Area Historical Society Museum of History and Culture depends on the work of its volunteers, and has a wide variety of volunteer tasks for every level of interest and schedule (HAHS 2019p). There are eight different types of volunteer opportunities listed on their website, which include cemetery clean ups, community outreach, archives and collections, McConaghy house docent, museum greeter, native plant garden caretaker, programs (adults and family), and school tour docent (HAHS 2019p).

In order to become a volunteer, a candidate must first fill out a volunteer application, which is very easy to do, as the application is linked directly to the museum's website (HAHS 2019p). The application asks the potential volunteer for their basic contact information, their demographic information, and their availability, as well as what their assignment preferences would be (HAHS 2019q). Once a volunteer candidate has

submitted their application, they will be contacted by a representative of the museum to review what the obligations of being a volunteer are, as well as the benefits (HAHS 2019q). Then, the candidate must attend a Volunteer Orientation meeting, which happens three times a year, in February, May, and September (HAHS 2019p).

The volunteer program is based in the museum's Education department. If a volunteer has any questions about volunteering, or about the application process, they are directed to contact the Education department, either via phone or email, both of which are clearly provided on the volunteer webpage (HAHS 2019p). Eleanor Katari, as the Education and Program Manager and the sole employee in the Education department (HAHS 2019f), supervises the museum's volunteer program. She reviews each potential volunteer's application, contacts the candidate, conducts the initial interviews, and runs the volunteer orientation session (Curry 2019).

Collections Volunteers

At the Hayward Area Historical Society Museum of History and Culture, the collections volunteer program has existed as long as the organization has been in existence, as the Society was completely volunteer-run for the first few decades (Curry 2019). However, in 1999, professional staff started working at the museum, and the collections program became more formalized and directed, because the first collections manager needed assistance (Curry 2019). When looking for collections volunteers, the museum recruits mainly when they have a specific project that needs help (Curry 2019). The museum has the most success finding collections volunteers within their existing pool of volunteers, who answer the call when the collections unit asks for assistance (Curry 2019). Occasionally, a person interested in volunteering in the collection will

approach the museum on their own, in which case they speak with the volunteer coordinator, and then get passed on to the collections staff (Curry 2019).

The museum does not look for any particular requirements or skill sets in their collections volunteers; there are many different levels of projects a collections volunteer can work on, so there are many different levels of skills needed (Curry 2019). Some of the most important qualities that the museum staff look for in their collections volunteers are patience, legible handwriting, and an ability to volunteer on a consistent basis (Curry 2019). Many of the projects that the collections volunteers work on are cataloging and inventorying objects, which does not require any special skills (Curry 2019). What the museum looks for most when screening its collections volunteers is an interest in the work; the volunteer has to be willing to sit for long periods of time and do mundane, repetitional tasks (Curry 2019). Once a volunteer has undergone the application and initial interview process with the volunteer coordinator, they undergo a training with the collections staff (Curry 2019). This training includes doing a walk-through of the particular collection that the volunteer is going to be working with, as well as an explanation of how this project will contribute to the overall work of the museum (Curry 2019). The volunteer receives an overview of the collections management system PastPerfect, how it works, and how to fill out inventory forms (Curry 2019). Volunteers are placed on their projects based on a combination of their interests and the museum's current needs (Curry 2019). If a volunteer has a background in working with costumes, then the volunteer will be placed to work with the museum's costume collection, carrying out the tasks the museum needs done with that collection (Curry 2019). The collections

staff will also move the collections volunteers around to different projects if it becomes clear that their initial project assignment was not a good match (Curry 2019).

There are currently eleven volunteers working with the collection, performing a wide variety of tasks (Curry 2019). These volunteers are conducting an inventory of the 400 to 500 boxes of photo negatives the museum has, as well as an inventory of the newspaper clippings collection (Curry 2019). They are also cataloging the photo and costume collections (Curry 2019). It has been an institutional priority to inventory the museum's vast newspaper collection, and the collections volunteers have been instrumental in making progress on that project (Curry 2019). The collections volunteers work under the direction of the curator and the assistant archivist, but are allowed to work on their projects independently (Curry 2019). The collections unit has many projects to complete, and so the collections volunteers are given great trust to complete their work well (Curry 2019). The curator and assistant archivist will occasionally spot-check the work of the volunteers, especially if they are new, but for the most part, the volunteers are trusted to accurately complete their tasks (Curry 2019).

In order to recognize the work of their volunteers, the museum tries to put on a volunteer recognition event at least once a year (Curry 2019). When a particularly big project is finished, the museum will often take the time to honor that specific volunteer and to celebrate their accomplishment (Curry 2019). The City of Hayward holds a city-wide volunteer recognition event that the museum has occasionally participated in, but it has often come across as impersonal (Curry 2019). The museum staff prefer to recognize the work of their volunteers personally, taking the time to thank them in-person for their time, as often as possible (Curry 2019). The collections staff make an effort to talk to the

collections volunteers on personal level, and make sure that they are happy and satisfied with the projects they are working on (Curry 2019).

Discussion

The Hayward Area Historical Society Museum of History and Culture, despite the smaller size of the museum's infrastructure, has a high-functioning collections volunteer program. Two main factors can be observed that contributes to the program's success: the existence of 1) meaningful work for the collections volunteers; and 2) sincere appreciation and recognition of volunteer work. These two areas will be discussed below.

First, the museum has its collections volunteers working on projects that are important institutional projects. Some of the most important things a museum should take into consideration when designing its volunteer jobs are: is the job needed, and how does the job contribute to the museum's mission and overall goals (Hirzy 2007). If a volunteer project does not meet these criteria, the engagement of those volunteers will decline, and damage the volunteer program (Kuyper 1993). Having roles that are important, and that serve the larger institution, is something that volunteers prioritize, and ask for themselves as a community (AAMV 2019). At the HAHS Museum of History and Culture, there is very clearly an institutional need for collections volunteers. The museum does not have a paid collections manager, or any paid collections staff, so without the work of its collections volunteers, the work of preserving the collection, and therefore the tangible history of Hayward, would not happen. Through their work, the collections volunteers are actively contributing to the mission of the museum.

Second, the staff directly supervising the collections volunteers make a point to thank the volunteers for their work. Often, when a museum thinks of volunteer recognition, awards and service milestone recognition comes to mind first, but true recognition involves getting to know the volunteers on a personal level, and making them feel welcomed and appreciated every day (Hirzy 2007). Simple things like speaking to the volunteers by name, giving them their own space to work and relax, and involving them in the daily life of the museum can go much further in managing volunteers than formal awards (Hirzy 2007). This method of informal volunteer recognition is something the HAHS Museum of History and Culture excels at with their collections volunteers. The curator and the assistant archivist make a point to speak to their volunteers on a personal level, and check in on how their life is going, how their family is, and how they are feeling that day. The staff also thanks each volunteer for their work on a daily basis, showing their sincere appreciation for the work the volunteer has accomplished. This practice follows professional recommendations and best practices for the modern management of volunteers, and helps ensure the longevity of the program.

Overall, the Hayward Area Historical Society Museum of History and Culture meets many best standards and professional recommendations for managing museum volunteers, of which supplying volunteers with mission-fulfilling work and providing personal recognition of volunteer work are two highlights.

CHAPTER EIGHT

WORKMAN AND TEMPLE FAMILY HOMESTEAD MUSEUM

History and Governance

Located in the City of Industry, California, the Workman and Temple Family Homestead Museum is a historic property that interprets the history of two families, the Workman family, and the Temple family. In 1841, the Workman family immigrated to the area from New Mexico, and set themselves up as cattle ranchers, building a modest adobe house on their property that they added to over the years (Homestead 2019a). After losing the property in the late 1870s, one of the Workman's grandsons, Walter Temple, reacquired the property in 1917, and built a Spanish Colonial Revival mansion next to the original adobe house (Homestead 2019a). Unfortunately, the Temple family also lost the property in the early 1930s (Homestead 2019a). The property and houses were used first as a boys' military school, and later as a convalescent hospital, until the City of Industry purchased the property in the in the 1960s and 1970s (Homestead 2019a). The city restored the property, and opened the museum to the public in May of 1981 (Homestead 2019a).

The Workman and Temple Family Homestead Museum “inspires visitors to become advocates for history as they explore what life was like in this region from the days of the Mexican ranchos to the Roaring Twenties” (Homestead 2019a). The two houses, the Workman house, built around the original adobe structure, and the Temple mansion La Casa Nueva, can only be seen on guided tours, which are offered four times a day, Wednesday through Sunday (Homestead 2019a). Through the stories of the

Workman and Temple families, and the properties they left behind, the museum seeks to tell the broader story of what life was like in the region between the 1840s and 1930s.

The museum is owned and funded by the City of Industry. The city budgets between \$1.4 and \$2 million annually to support the museum and its activities, and in the fiscal year 2019, the city has budgeted \$1,778,900 for the Homestead Museum (City of Industry 2019). The museum is run by ten paid staff, which include a museum director, a director of public programs, a programs manager, a collections coordinator, and a facilities coordinator (Homestead 2019b). The amount of financial support, as well as the staff size, means that the museum is therefore considered a medium-sized museum in this thesis.

Public Programs

The Homestead Museum runs a wide variety of public programs for its visitors, which are made up primarily of tours of the two historic houses. Tours are free, and require advance registration (Homestead 2019c). Tours require a minimum of ten people, but can accommodate up to seventy people, and last about ninety minutes for both houses (Homestead 2019c).

In addition to their tours for the general public, the museum also offers tours for special audiences. There is a specialty tour for adults with cognitive impairments, through a partnership with California Living (Homestead 2019c). There are also four different tours for school groups and children. The *A Journey Through Time* tour, targeted for fourth grade students, is an interactive tour that teaches the students to connect the past to the present through such activities as bartering for supplies and recording a radio play (Homestead 2019d). The *Ain't We Got Fun?* program, intended

for children between the ages of two and twelve, allows the students to explore how the people of the past entertained themselves through story time and a toy-making activity (Homestead 2019d). *All About Cowboys*, for children two through nine, teaches students about *vaqueros* and ranching life, while *Home, Sweet Home*, a program for children aged two through twelve, teaches students about architecture and the stories that architecture can convey (Homestead 2019d).

The Homestead Museum offers much more than tours and school programs, as they also offer activities such as book clubs, workshops, and lectures. The museum runs both a fiction and non-fiction book club, both of which focus on themes related to life in Los Angeles between 1830 and 1930. Each theme for book clubs lasts for about three months, and there is a different assigned book for each theme every month; the current non-fiction theme is Women: Politics, Religion, and Vocation, while the current fictional theme is The Birth of Noir (Homestead 2019e). The museum hosts festivals celebrating different eras of history, including the Victorian Era and the Twenties (Homestead 2019f), as well as lectures and talks, including an upcoming talk about history and open spaces, and a past lecture series that focused on female justice (Homestead 2019g). Additionally, the museum hosts various workshops, ranging in topics from researching family history, to the language of the fan, to the basics of textile conservation (Homestead 2019h).

Collections and Exhibitions

The Workman and Temple Family Homestead Museum, in addition to the two historic houses and historic cemetery, is also home to a large collection of objects that focuses on the greater Los Angeles area between 1830 and 1930, as well as objects that

are significant on the regional, state, and national scale (Homestead 2019i). The main collecting areas of the museum include architecture, economics, and household management and leisure, with artifacts related to the decorative arts, ranching, viticulture, party and event planning, household cleaning, and film (Homestead 2019i). The museum's other areas of collecting interest include race and ethnicity, politics, education, and fashion (Homestead 2019i). The particular strengths of the museum's collection lie in its photographs, including stereoscopic photographs of the Los Angeles area; documents pertaining to real estate, tourism, and winemaking; documents and reports from the Los Angeles County, California, and United States governments; maps, especially of the Los Angeles area; and books from pre-1930 about the history of California, Los Angeles, and the American West as a whole (Homestead 2019i). In addition to the collection, the Homestead Museum also has a research library of 2,500 books on a variety of topics (Homestead 2019i). Both the collection and the research library are available to the public, via online access or by scheduling an appointment (Homestead 2019i).

The museum does not have exhibitions on display in the traditional sense; the two historic houses are the main exhibitions. Collections items are used to furnish the two houses to display them in a way that reflects the time periods that the families lived in them. There is a Gallery on the site, but that Gallery mainly hosts the restrooms, an introductory video, a selection of books, and a crafting table, as well as a few selected objects on display (Homestead 2019j).

Volunteers

There are many ways that volunteers can contribute to the Workman and Temple Family Homestead Museum. The primary volunteer roles that are available are those of docent, museum teacher, administrative volunteer, and community service volunteer. A docent volunteer is responsible for leading the guided tours of both the Workman house and La Casa Nueva (Homestead 2019k). As a part of this specific role, docents receive extra training on the history of the region and the families, as well as on the museum's collection, and teaching techniques (Homestead 2019k). The museum teacher volunteers, in addition to leading guided tours of the houses, are specially trained to lead the student and youth programs that the museum offers (Homestead 2019k). The administrative volunteers have a wide variety of duties, including assisting with special events and outreach programs, working in the museum store, providing clerical assistance to various departments, helping prepare program materials, and assisting with publicity efforts (Homestead 2019k). Community service volunteers are short-term volunteers, who only volunteer on the museum's festival weekends, helping with a variety of tasks associated with the festivals (Homestead 2019k).

To become a volunteer, first a candidate needs to fill out a volunteer application, which is easily located on the museum's website. The application starts out by asking the candidate for their basic contact information (Homestead 2019l). Then the application asks for more in-depth information, such as how the candidate heard about volunteering at the museum, why they are interested in volunteering for the museum, and other volunteer experience they have had (Homestead 2019l). The application also asks the potential volunteer if they speak a language aside from English, and if they have any experience in office work, arts and crafts, retail sales, photography, public speaking, or

answering phones (Homestead 2019l). Then, the candidate is asked to choose which volunteer position they are interested in working in (or to rank the options if they are interested in more than one); the options listed are administrative volunteer, docent, collections volunteer, and museum teacher (Homestead 2019l). Once this application is submitted to the Programs Manager of the museum, the volunteer candidate will be called for an interview (Homestead 2019k). Upon attending a volunteer orientation, the volunteer will be cleared to begin working in their role, on their assigned projects (Homestead 2019k). If a candidate has any questions regarding this application process, they are encouraged to call the main museum line, or email the general museum email address (Homestead 2019k).

Collections Volunteers

The collections volunteer program at the Workman and Temple Family Homestead Museum has been in place for over four decades, and was initially started by the first curator of the museum to help her catalog the many boxes of family history documents and objects (Muro 2019). The museum does not recruit for collections volunteers outside of the institution; usually when a collections project comes up, the museum puts out a call to their current volunteer pool through the newsletter (Muro 2019). However, it is commonly known that there are collections volunteer opportunities at the museum, so there are often external people interested in volunteering with the collection who approach the museum, resulting in a waitlist to become a collections volunteer (Muro 2019).

The museum does not require any special skills or experience in candidates who want to volunteer in the collection; what is most important is an interest in working with

the collection (Muro 2019). If a volunteer indicates that they are interested in working in the collection on their volunteer application, and there is a project available that could satisfy those interests, then that person is called in to volunteer on that project (Muro 2019). After attending the general volunteer orientation, a collections volunteer will then be given an in-depth training by the collections coordinator (Muro 2019). The goal of this training is not only to teach the volunteers the technical skills of collections care, but to show them that working with a collection is so much more than research (Muro 2019). Volunteers learn a wide variety of technical collections care skills, and receive hands-on training in how to handle objects, when to wear gloves, how the museum numbers its objects, and how to find the location of objects (Muro 2019). After this training, a volunteer will understand basic preservation and collections care, how to recognize collections condition issues, and will possess a framework for supporting archival work (Muro 2019). Collections volunteers are matched with their project primarily based on the volunteer's interests (Muro 2019). If there is an available project that matches a volunteer's interests, they will be placed on that project; if not, the collections coordinator will keep those interests in mind, and when projects come up that match that particular interest, they will be offered to that volunteer first (Muro 2019).

There are currently six volunteers who work with the collection, many of whom have been with the museum for over twenty years (Muro 2019). These six volunteers work on a wide variety of projects, including cleaning glassware and porcelainware, the minor conservation of objects, housing of objects, superficial dusting of objects, vacuuming of the textiles and upholstered furniture, prep work, inventorying the collection and educational props, and rehousing objects (Muro 2019). The collections

coordinator and collections assistant supervise the collections volunteers, and often work alongside the volunteers on the project (Muro 2019). The staff help the volunteers plan out the project, how to properly execute it, answer any questions before the project gets underway, and guide and correct the work as the project is executed (Muro 2019).

In order to recognize the work of their volunteers, the museum holds a volunteer recognition event in April, to coincide with National Volunteer Appreciation Week (Muro 2019). At this event, volunteers receive gifts and their service hours are recognized (Muro 2019). To further show its appreciation, the museum provides discounts to volunteers for any paid workshops that the volunteers want to attend (Muro 2019). However, the collections coordinator also makes a point to show appreciation for the collections volunteers on a regular basis, by thanking each volunteer individually, and regularly, for all the work that they do in the collection (Muro 2019).

Discussion

The Workman and Temple Family Homestead Museum has a small but thriving collections volunteer program. Three main factors can be observed that contribute to the program's success: 1) a well-trained direct volunteer supervisor; 2) a robust training program; and 3) opportunities to further volunteer learning. Each of these three areas will be discussed below.

First, the direct supervisor of the collections volunteers has received training on how to manage volunteers. As discussed in a previous chapter, having a dedicated staff member to manage a museum's volunteer program is crucial to the success of that program (Kuyper 1993). That staff member should have experience planning and managing complex programs, possess motivational, supervisor, teaching, speaking, and

writing skills, and be adept at creative problem-solving (Hirzy 2007). They should also believe in the power of volunteerism and should strive to make the volunteer program reach its fullest potential (Hirzy 2007). In order to keep honing these interpersonal skills, a volunteer administrator should constantly seek professional development by attending workshops, conferences, and seminars (Hirzy 2007).

Despite not being the volunteer administrator (the museum does not have that position on staff), the collections coordinator, who supervises the collections volunteers, still manages to possess all of the skills that a volunteer administrator should. As a collections coordinator, skills include managing complex tasks and thinking creatively to solve problems. While not having any formal training in people management, the collections coordinator received extensive training from her predecessor on how to manage, train, and create projects for the collections volunteers. The collections coordinator also utilizes professional development opportunities as often as possible, attending webinars and conferences offered by various professional associations. For the collections volunteers, the museum's lack of a dedicated volunteer administrator has little discernable impact on the level of professionalism with which they are managed.

Second, collections volunteers are run through a detailed and in-depth training program. In addition to general training about the museum and its mission, volunteers need more specific training that relates to their specific position (Kuyper 1993). This training should be done by experts, ideally, the staff who would be supervising the volunteers (Kuyper 1993). The goal behind this training is to give volunteers the tools for success in their position, which for collections volunteers often includes how to handle objects, as well as the legal and ethical guidelines that that apply to collections

care (Kuyper 1993). At the Workman and Temple Family Homestead Museum, these professional standards are actively practiced. Collections volunteers receive a thorough collections care basics training from the collections coordinator, their supervisor. By providing the necessary information and tools upfront, the museum is empowering the collections volunteers to succeed in their work, which furthers the success of the museum itself.

Third, there are ample opportunities for collections volunteers to learn new skills and further their personal education. Providing opportunities for continued growth and training is a key component of any volunteer training program (Kuyper 1993). These opportunities to further enhance their skills and learn something new keeps the job interesting, and can help prevent volunteer burnout (Hirzy 2007). The Homestead museum offers multiple opportunities for collections volunteers to advance their personal education. Because there is no specific skills requirement before becoming a collections volunteer, simply learning and practicing collections care is an opportunity to learn. If there is a new project that requires a new skill, a collections volunteer is able to be trained on those skills, and work on a new project. And to further enhance the volunteer's learning outside of the collections department, volunteers are encouraged to attend the museum's educational lectures and workshops by being offered a discount. Through these methods, the museum is able to create a mutually-beneficial relationship with its volunteers, which serves to keep the volunteers engaged with the museum.

Overall, the Workman and Temple Family Homestead Museum collections volunteer program follows many professional standards and best practices for managing

museum volunteers, of which having a well-trained direct supervisor, providing in-depth training, and offering advanced educational opportunities are three key components.

CHAPTER NINE

JAPANESE AMERICAN NATIONAL MUSEUM

History and Governance

Opening in 1992, the Japanese American National Museum is the first museum dedicated to sharing the experiences and history of Americans of Japanese ancestry (JANM 2019a). Beginning in 1982, two groups separately sought to preserve the cultural identity of Japanese Americans; businessmen in Los Angeles' Little Tokyo, and WWII veterans (JANM 2019a). In 1985, the two groups merged, and incorporated the Japanese American National Museum as a nonprofit institution (JANM 2019a). The new nonprofit secured funding from both the California State Legislature and the City of Los Angeles, allowing the museum to establish a collection and renovate their building (JANM 2019a). In 1999, the museum opened its 85,000 square foot Pavilion, giving the museum more space to put on important exhibitions (JANM 2019a).

The mission of the Japanese American National Museum is “to promote understanding and appreciation of America’s ethnic and cultural diversity by sharing the Japanese American experience” (JANM 2019b). The Japanese American National Museum strives to be a world-class museum that allows people of Japanese ancestry to tell their stories, and to encourage Americans to explore their own heritage (JANM 2019b). The programs that the museum runs are meant to “preserve individual dignity, strengthen our communities, and increase respect among all people” (JANM 2019b). The Japanese American National Museum is accredited by the American Alliance of Museums, and is a Smithsonian Affiliate institution (JANM 2019b).

The Japanese American National Museum has a multimillion dollar annual operating budget, and is therefore considered a large museum for this thesis (JANM 2019c). The museum has two different boards that govern it; a board of trustees and a board of governors. The board of trustees has eighteen members, and the emeritus board of trustees has five members (JANM 2019d). The board of governors has forty members in its own right, and the emeritus board of governors has six members (JANM 2019d).

Public Programs

The Japanese American National Museum hosts a plethora of public programs. The museum hosts film screenings and discussion sessions of movies that relate to the mission, like *Sunsets* (1997) (JANM 2019e). The museum offers exhibition tours in Japanese (JANM 2019e), as well as cooking classes that teach how to prepare traditional Japanese dishes (JANM 2019e). The Japanese American National Museum also partners with a variety of local organizations for programs that connect to the work the museum does, including hosting a talk about if American presidents are above the law (JANM 2019e) and hosting a leadership conference for Asian Americans of all ages (JANM 2019e).

For school groups, the Japanese American National Museum has a wide variety of options for schools to choose from. There are fourteen different tours to choose from, each one targeted for different grade levels, and of varying lengths and activities (JANM 2019f). For example, many of the tours for younger students, in grades 1 through 3, involve short guided tours of an exhibition paired with activities, from storytelling to origami (JANM 2019f). Tours for older students, grades 7 and above, can include an hour-long object-focused tour of an exhibition, coupled with an origami activity and a

documentary film viewing (JANM 2019f). Each one of the museum's school tours are developed to meet multiple California standards (JANM 2019f).

The museum also runs two major, national programs: The National Diversity Education Program and the National Center for the Preservation of Democracy. The National Diversity Education Program is designed to bring a new approach to diversity education to students and educators (JANM 2019g). This program seeks to educate the educators on the importance of teaching diversity for the sustainability of America's democracy, and the museum infuses most of its work with the principle it has developed through this program (JANM 2019g). The National Center for the Preservation of Democracy, through its partnerships with educators and community members, seeks to inspire youth to become involved, active participants in America's democracy (JANM 2019h).

Collections and Exhibitions

The Japanese American National Museum has over 80,000 objects in its collection that cover all aspects of the Japanese American experience. Some of the most important collections include diaries, drawings, and other first-person accounts of America's concentration camps, as well as materials from the 442nd Regimental Combat Team and the 522nd Field Artillery Battalion (JANM 2019i). Many of the museum collection's highlights are available for exploration through their website, where visitors can discover everything from letters children wrote from WWII internment camps to the paintings and drawings of Hideo Date (JANM 2019j). Each searchable collection gives in-depth information about the origins of the collection, as well as what exhibitions, if any, the items were featured in (JANM 2019k).

There are currently four exhibitions on display at the Japanese American National Museum, two temporary exhibitions and two ongoing exhibitions. The first temporary exhibit, *Gambatte! Legacy of an Enduring Spirit* features both modern and historical portrait photographs of people who were incarcerated during WWII, displaying the historical photo next to the modern photo for each individual (JANM 2019l). The second temporary exhibition, *Kaiju vs Heroes: Mark Nagata's Journey through the World of Japanese Toys* showcases one man's extensive collection of both vintage and modern vinyl Japanese toys depicting the strange and wonderful creatures, kaiju, and the heroes that rose to fight them (JANM 2019l). *Sadako's Crane*, one of the museum's ongoing exhibitions, displays an original paper crane made by a young girl who survived the bombing of Hiroshima, but did not survive the leukemia she later contracted (JANM 2019l). The final exhibition on display is the ongoing exhibition *Common Ground: The Heart of the Community*, which through hundreds of documents, objects, and photos from the museum's collection, tells the 130-year history of Japanese Americans, from the original pioneers through the present (JANM 2019l).

Volunteers

The Japanese American National Museum makes it clear that volunteerism is at the heart of the museum's community, and that the warmth and diversity of its volunteers truly enables the museum to carry out its mission (JANM 2019m). There are a wide variety of volunteer opportunities available at the museum, including arts & crafts volunteers, who lead activities and programs relating to traditional Japanese cooking, origami, and flower arranging (JANM 2019n). The collections volunteers help the staff document and care for the museum's artifacts and documents (JANM 2019n).

Community outreach volunteers venture into the larger community to serve as ambassadors and introduce the museum to the American public (JANM 2019n). Computers skills volunteers assist in a wide variety of computer projects, from data entry to website design, depending on the skill set of the volunteer (JANM 2019n). Exhibition installation and maintenance volunteers help the staff build and care for the physical exhibitions (JANM 2019n). The gallery and exhibition docents volunteer in the museum galleries, providing guests with in-depth explanations of the exhibitions and the Japanese American experience as a whole (JANM 2019n). Hirasaki National Resource Center volunteers help visitors with their research into the Japanese American experience through written resources, web access, and microfilm (JANM 2019n). Volunteers with the museum store can work either with guests or with stocking and inventory (JANM 2019n). Office assistant volunteers help a variety of different departments with a variety of different clerical tasks, from creating publications to correspondence (JANM 2019n). The school and group tour docents lead the museum's many guided tours through the museum (JANM 2019n). Volunteers for special events work in conjunction with the museum staff to plan many of the museum's events, including their New Year Family Celebrations (JANM 2019n). Volunteers can also serve as transcribers and translators, helping the museum conduct its research in four languages: English, Japanese, Spanish, and Portuguese (JANM 2019n). And lastly, volunteers can be greeters, working with the visitor services department to welcome guests to the museum (JANM 2019n).

In order to become a volunteer with the Japanese American National Museum, first a candidate must be a current museum member (JANM 2019o). Then, they must fill out a volunteer application, and return it to the Volunteer Services department (JANM

2019o). Once that is complete, the candidate enters the “applicant” phase, and has to attend five different training courses (JANM 2019p). These courses include: Course 101, a tour of the *Common Ground: Heart of the Community* exhibition; Course 102, a museum and staff orientation outlining the museum’s mission and principles; Course 103, a basic volunteer training, which reviews the museum’s policies and procedures; Course 130, a Japanese American history course focusing on origins, community, inclusion/exclusion, and civil rights; and Course 131, a Japanese American History course focusing on citizenship, community, culture, and unity/diversity (JANM 2019o). Following any additional department-specific training and an orientation period of six weeks, a volunteer applicant is upgraded to a full-time volunteer (JANM 2019p). As a full-time volunteer, a volunteer must maintain active volunteer status, which requires them to maintain six volunteer hours per month; for docents, that commitment is eight hours per month (JANM 2019p).

The volunteer application itself begins by asking the volunteer candidate if they can commit to each of the requirements of volunteering at the Japanese American National Museum (JANM 2019q). In addition to asking contact and demographic information, the application also asks for the candidate to provide references, and to detail how they heard about volunteering at the museum (JANM 2019q). Volunteer applicants are then asked to indicate what skills they possess, choosing from a list of provided skills, which includes everything from bookkeeping and office administration experience to fundraising experience (JANM 2019q). There is a space for volunteers to write in any skills they possess that are not listed on the application and to indicate what area of the museum they are interested in volunteering for (JANM 2019q). The

application also asks candidates about any languages they are proficient in besides English, particularly Japanese and Spanish, as well as details about any Japanese ancestry (JANM 2019q).

Collections Volunteers

The collections volunteer program at the Japanese American National Museum had been in existence for years, and was allowed to lapse, but the program was recently revived by the current collections manager (Hayashi 2019). The program was initially started by the collections staff to help process the museum's many donations, however, it strongly aligns with the mission because the museum strives to be a community archive that is accessible by the community (Hayashi 2019). The museum does not specifically recruit for collections volunteers, with the exception of one specific inventory project; normally, the volunteer manager approaches the collections manager if there is new volunteer who is interested in collections work, and if there is a project available, that volunteer is placed with the collections unit (Hayashi 2019). However, the collections manager works to make sure that is known among the volunteer community that collections work is an option available to them (Hayashi 2019).

The museum does not necessarily look for specific skills or experience in its collections volunteers. Volunteers indicate what type of skills and professional experience they have on their application form, and if there are any skills or prior occupations that might apply to collections work, such as an attention to detail, then they could be approved for collections work (Hayashi 2019). In order to become a collections volunteer, first the candidate has to apply to be a volunteer and indicate an interest in collections work on their application (Hayashi 2019). Then, the collections manager will

speak with the candidate, and assess their skill level and interests (Hayashi 2019). After attending the five institutional and historical courses mandated by the museum, new collections volunteers receive additional training from the collections manager on object handling, the numbering system, and how to use the database (Hayashi 2019).

Collections volunteers are placed on their specific tasks based on a combination of skills and interests. If a volunteer has a particular skill set, such as an ability to conduct research, that volunteer would be placed on a project conducting research on the collection (Hayashi 2019). If a volunteer is not sure what their interests are, they will be given basic tasks such as filing and transcribing inventory sheets; once the collections staff obtain a better sense of what a volunteer is good at or passionate about, they can be moved to a project that more aligns more with their interests (Hayashi 2019).

There are currently ten volunteers working in the collections department (Hayashi 2019). These volunteers are involved in a wide variety of projects, including photography, inventory of unprocessed objects, sewing accession numbers into textiles, rehousing objects, and describing objects for future entry into the database (Hayashi 2019). Collections volunteers can work independently or alongside the collections staff, depending on the nature of each project (Hayashi 2019). However, at the end of the day, each volunteer reports to the staff the progress they have made and what work they have accomplished, enabling the staff to track each individual project (Hayashi 2019).

Every year, the museum holds a large volunteer recognition event for all of the museum's volunteers, to coincide with National Volunteer Appreciation Week (Hayashi 2019). Awards are given out to the volunteers in a variety of different categories, and volunteers can be nominated for these awards by both the staff and their peers (Hayashi

2019). There is also a “Volunteer of the Year” award, that is very prestigious, and the winner of that award is selected by a specially-formed committee of volunteers (Hayashi 2019).

Discussion

The Japanese American National Museum has a thriving and expanding collections volunteer program. Three main factors can be observed that contribute to the program’s success: 1) clear expectations; 2) a rigorous orientation and training process; and 3) strong staff support for the program. Each of these three areas will be discussed below.

First, the museum makes very clear what is required and expected of all of their volunteers, including the collections volunteers. The volunteer page on the Japanese American National Museum website has a tab labelled “Requirements” that clearly and concisely outlines what expectations a potential volunteer will be held to. Volunteers must be museum members (SDHC 2019o). They must complete the five mandatory training courses, which are offered every three months (SDHC 2019o). Further training is often required based on the volunteer’s placement, so a volunteer should expect to be continually learning (SDHC 2019o). Volunteers must maintain “Active” status, which means that a volunteer must work at least six hours a month, and many of the volunteer benefits, such as underground parking and store discounts, are contingent on maintaining that “Active” status (SDHC 2019o). By clearly outlining all of these expectations on their website, available to volunteer candidates before they submit their application, the museum is following the best practices outlined by the American Association for Museum volunteers. These best practices call for a “clear and accurate” account of

volunteer roles, qualifications, and expectations, including time commitments and training requirements (AAMV 2019). The Japanese American National Museum's clarity and detail about what is expected of their volunteers prior to the application process ensures that only those who are prepared to meet those expectations apply, therefore increasing the quality and commitment of those who ultimately do volunteer.

Second, in order to become a collections volunteer, a candidate undergoes a rigorous orientation and training process. Having an in-depth training process is a key part of a successful volunteer program, because the volunteer has the opportunity to understand how their work fits into the larger mission of the museum (Kuyper 1993). A good volunteer training program should have four components: an orientation to the museum itself and the volunteer program, a general training about volunteer responsibilities, a specialized training in regard to a volunteer's specific job, and advanced training to continue the volunteer's development and education (Kuyper 1993). The training model at the Japanese American National Museum closely follows this recommended training model. As a part of the five courses every volunteer is required to take, there are classes that focus on the museum's mission and organization, and on the volunteer program and volunteer responsibilities. There is also a specialized training for the specific job a volunteer will be doing; for example, the collections manager runs a thorough object-handling and introduction to object numbering and database training. As for advanced trainings, the museum is always holding educational and training sessions that volunteers can attend, and within the collections department, if a volunteer was advancing in their project, they would have the opportunity to receive additional training, and move onto a more complicated project. Through this structured and in-depth training

model, the museum is creating collections volunteers who are highly engaged with the institution and who understand how their work in preserving the collection furthers the mission of the organization.

Third, the collections volunteer program at the Japanese American National Museum has strong internal staff support. For a volunteer program to succeed, it is critical that it has the support of the museum's staff at the leadership level and the paid staff level (Kuyper 1993). A museum's leadership often supports the program financially, by including the volunteer services department in the budget, and devoting resources to it, while the paid staff support the program by working with the volunteers and supporting them in their projects (Kuyper 1993). Creating a welcoming environment where the staff understand the value of the volunteers, and who can see the benefit to the museum's core work, is key to keeping volunteers engaged (Hirzy 2007). The collections volunteer program at the Japanese American National Museum has this staff support on both levels. The museum's leadership clearly supports the existence of volunteers, by supporting the volunteer services department and allowing a budget for paid volunteer services staff and general programmatic support. The paid staff are also highly engaged in the collections volunteer program; the current collections manager restarted the program because she sees the value of volunteer work, and actively promotes the collections volunteer program within the wider volunteer program. This level of commitment from the staff of the museum ensures that the collections volunteers feel welcomed, will have meaningful projects to work on, and ultimately, will contribute to the longevity of the volunteer program.

Overall, the collections volunteer program at the Japanese American National Museum follows many of the best practices and professional recommendations for managing museum volunteers, of which having clear expectations of volunteers, a rigorous orientation and training program, and strong staff support are three notable features.

CHAPTER TEN

DISCUSSION

In this chapter, after a summary of the thesis conducted thus far, a discussion that outlines three themes identified in history museums with collections volunteer programs will be presented. To review, in this thesis, a literature review was conducted, which first outlined the governance and staffing structure of museums and the role of volunteers within those structures and was followed by an overview of collections care basics and museum volunteer management. Four institutions that have collections volunteer programs were then examined through case studies. First, the San Diego History Center's collections volunteer program was examined, providing the perspective of a large history museum. Second, the Hayward Area Historical Society Museum of History and Culture's collections volunteer program was examined, providing the perspective of a medium-sized museum. Third, the Workman and Temple Family Homestead Museum's collections volunteer program was examined, providing the perspective of a medium-sized historic house museum. And finally, the Japanese American National Museum's collections volunteer program was examined, providing an additional perspective for a large history museum.

Theme 1: Staffing Volunteer Programs Appropriately is Important

Managing a museum volunteer program is hard work. The logistics of coordinating volunteers, and ensuring that they are managed well, is time consuming no matter how large the volunteer program is. Every good volunteer program should incorporate the following nine features: "supervision and communication with volunteers, liability coverage for volunteers, screening and matching volunteers to jobs, regular

collection of information on volunteer involvement, written policies and job descriptions for volunteers, recognition activities, annual measurement of volunteer impact, training and professional development for volunteers, and training for paid staff who work with volunteers” (Hirzy 2007, 30). Having a point person for all of this activity is crucial to ensuring that these responsibilities are met and carried out effectively.

One of the strongest and most-recommended practices when it comes to managing museum volunteers is for the existence of a dedicated volunteer manager or coordinator. No matter what the title is, a volunteer program functions best when there is one person to oversee it all, and serve as the hub around which all of the volunteer activity functions (Kuyper 1993). The volunteer manager should be responsible for advocating for the program and promoting volunteerism both within the museum and within the community (Hirzy 2007). They should develop plans, policies, recruitment strategies, orientations, and trainings (Hirzy 2007). And most importantly, they should manage the volunteers within their program, and be responsible for all of the communication, coordination, and evaluation of volunteers (Hirzy 2007). It is unrealistic to expect all of these duties to be folded into the jobs of other museum staff. The other staff have their own jobs to perform, which often are complex and time-consuming in their own right, whether it is planning and delivering educational programs or caring for the collection. The best way to ensure that these essential volunteer management tasks are carried out properly is to concentrate them in a separate position.

However, despite the profession’s agreement that the volunteer manager position is critical to a volunteer program’s success, implementation of this practice is inconsistent. Many museums still do not have a dedicated volunteer manager, and the

responsibilities of reviewing volunteer applications, interviewing volunteer candidates, and coordinating work schedules fall under the responsibilities of another department. Indeed, of the four case studies conducted in this thesis, only two of the museums had a volunteer manager and volunteer services department. For the two who did not, the responsibility of managing the volunteers fell under the responsibility of the Education or Programming department. This does not necessarily mean that the management of the volunteers at those museums suffers; however, it does mean that those staff have two, or sometimes more, jobs and responsibilities to focus on, and the volunteer program is not necessarily the priority. Despite all of the professional recommendations, paid volunteer managers are still not permanent fixtures in the history museum field.

Theme 2: Orientation and Training is Key

Having proper orientation and training is another key practice for managing museum volunteers. In their published standards and best practices, the American Association for Museum Volunteers recommends that “all volunteers receive an orientation to the museum” and “all volunteers receive training that prepares them to perform their work to the best of their abilities” (AAMV 2019). A volunteer orientation should cover the history and mission of the museum, including how the collection and educational programming carries out that mission, as well as the history of the volunteer program, what volunteer opportunities are available, and expectations for how role placement, further training, and evaluation will take place (Kuyper 1993). Quality, in-depth orientation and training processes serve various functions. On the surface, they provide the volunteers with all the knowledge and tools they will need to be successful museum volunteers. On a deeper level, they provide context for the volunteer; by

understanding the mission and core values of the museum, the volunteer will have a greater understanding of how their work will contribute to the overall work of the museum. And finally, having proper trainings and orientations demonstrates a museum's commitment to volunteerism; by investing staff time and resources into training, the museum is showing its volunteers that it cares about them, and that volunteers play an important role in the institution (Hirzy 2007).

In addition to a general orientation and training, each volunteer needs to receive specialized job training, that covers the specific tasks and responsibilities for their assigned project. No matter what role a volunteer is serving in, there will be techniques that apply to their job that they need to be trained on; for docents, information about the exhibitions and interpretation techniques would be applicable; for collections volunteers, understanding collections care, and how to handle objects would be necessary (Kuyper 1993). The benefits to proper task and skills training are obvious; a volunteer cannot accomplish their projects successfully if they are not given the tools to do so.

Overall, orientation and training for managing volunteers is widely implemented in museums. Having a well-trained volunteer population is a clear necessity. A volunteer will be not be useful to the museum if they are not trained and given the knowledge and tools to do their jobs. A lack of training could negatively impact the museum on many fronts; the tasks volunteers are assigned would not be done well, and volunteers would lose confidence in both the volunteer program and the museum, making finding new volunteers difficult.

In the four case studies conducted in this thesis, all four museums had both an orientation and training program for their collections volunteers. The depth of the

training and orientations differed across the case studies, but each museum had their collections volunteers attend a general orientation with whomever managed the volunteer program, and a job training with the collections staff who directly supervised them. Together with information derived from the literature review, the presence of this process in all four case studies suggests that good training of volunteers is an important standard in museums today.

Theme 3: Evaluation is Necessary though Challenging

Evaluation of volunteers is another critical component of volunteer management. Volunteers should be evaluated for the quality of their work, and volunteers in turn should evaluate the volunteer program (AAMV 2019). Museum volunteer programs should not be static; they must constantly evolve and change as the needs of the museum and the needs of the volunteers change. The museum should constantly be checking in on volunteer work, and evaluating if the work is done well, has value, and if the museum can increase its value (Hirzy 2007). Without evaluation, the museum has no data to understand if changes need to be made in the volunteer program. Evaluations of the volunteers and their work can reveal if a volunteer is not meeting the job expectations (Hirzy 2007); once these issues are identified, solutions can be created. Evaluations of the volunteer program by the volunteers themselves can reveal if there are gaps in the training program or in job supervision (Hirzy 2007); again, through evaluation, these issues can be revealed, and solutions generated. Evaluation can be conducted in a variety of ways, depending on the goal of the evaluation: through formal meetings, through anonymous forms, or through informal check-ins during the day (Van Hoven and Wellman 2016). What is most important is that some kind of evaluation is taking place.

Professional recommendations and best practices make clear that evaluation should be present in all volunteer programs, but the reality is quite different. Despite an understanding that evaluation is important, it is often not happening. Out of the four case studies conducted in this thesis, none of the museums were evaluating their collections volunteers in any formal way. The closest that many of the museums got to reviewing the performance of their collections volunteers was side-along review, when the collections staff would work alongside the collections volunteers, and spot check or correct the volunteer's work in the moment. There was no holistic, formal review or discussion about the volunteer's work overall, and there were no opportunities for the volunteers to provide feedback on the collections volunteer program. Based on the research done for this thesis, there is still a great deal of improvement to be made in implementing this particular best practice.

This thesis closes with the next chapter, where a set of conclusions and recommendations are outlined.

CHAPTER ELEVEN

CONCLUSIONS AND RECOMMENDATIONS

Collections volunteers are an important part of helping history museums meet their fiduciary and legal responsibility to provide proper care for their collection. By ensuring that collections volunteer programs are well-managed and given the proper resources they need to succeed, museums are investing in their own future, longevity, and relevancy.

In this chapter, three conclusions will be presented, followed by a set of recommendations for the museum field addressing what steps museums can take to better develop and support their collections volunteer programs. First, museums must have a dedicated volunteer manager; second, museums would benefit by enhancing their screening efforts for collections volunteers; and third, museums must have in-depth orientation and training programs.

Conclusions

Museums Must Have a Dedicated Volunteer Manager

Museums must have a dedicated volunteer manager on their staff. This person would serve as the head of a volunteer services department, and would be the centralized focal point for all volunteer activity. They would be responsible for the entire volunteer acquisition and management process, from recruitment to recognition. This volunteer manager would recruit for potential volunteers, be the person who reviews all potential volunteer applications, and would conduct the initial volunteer interviews. They would develop and run all of the volunteer orientation and initial training sessions, and ultimately place volunteers in their assigned departments and on their assigned projects.

They would be responsible for evaluation and providing feedback both to volunteers and to staff supervisors. The volunteer manager would also organize the recognition program, in whatever form it takes.

If it sounds as if the volunteer manager position has much responsibility, that is because it does. Managing and coordinating dozens, sometimes hundreds of volunteers, depending on the size of the institution, is a full-time job. It is unrealistic to expect a staff member who already has a full-time job, with full-time responsibilities, to take on these added tasks. Expecting the education manager, or programs manager, or collections manager, or even the director to absorb the responsibility for running the volunteer program would only result in a poorly-run volunteer program. It simply makes sense to give the majority of the volunteer responsibilities to another staff member, leaving the education manager or collections manager to only be responsible for overseeing volunteer work during their individual shifts. By focusing all of the efforts of managing a volunteer program into one separate position, greater efficiency and consistency within the program can be supported, and the benefits a volunteer program can provide to a museum can be optimized.

Museums Would Benefit by Enhancing Their Screening Efforts for Collections Volunteers

Implementing enhanced screening when selecting which volunteers work with the collection would be of great benefit to museums. Currently, as observed in the four case studies for this thesis, very few museums screen for special skills when selecting their collections volunteers. The qualities that museums look for the most are an interest in working with the collection and soft skills, such as an attention to detail or patience. Sometimes, if a museum is lucky, a volunteer may possess some ancillary skills, such as

a familiarity with photography, or a background in textiles. Very rarely do museums screen for a background in collections care, or archival or library experience, which easily translates to collections care.

Collections care is sensitive, specialized work. The skills needed to handle, clean, catalog, house, and care for objects are not easily found. Museums should not alter their screening process entirely, to be completely exclusionary to anyone without those set skills, but simply a willingness to work with the collection is not enough. Museums should expect more from their collections volunteers, and screen accordingly. Searching for skills that are similar, and would translate well to collections work, would be a good start. Volunteers with library or archive experience, or experience with data entry, or fine arts experience would be good matches for a collections volunteer program.

By screening more carefully for collections volunteers, the museum only enhances the quality of the volunteers. Training would still have to be done on the specific programs and procedures the collections unit follows, and basic object handling and care, but the volunteers would already have a head start; the information would be familiar or review, rather than completely new. This may result in fewer volunteers becoming approved to work with the collection, but collections volunteer programs tend to be small already; the focus should be on quality, not quantity. Higher-skilled collections volunteers result in better collections care, and that is something every history museum should be concerned with.

Museums Must Have In-Depth Orientation and Training Programs

Volunteer orientation and training programs must be in-depth if they are going to be most effective. Having volunteers run through a quality orientation and training is

absolutely essential to managing a successful volunteer program. The orientation should cover a wide variety of topics, including the history of the museum, the mission of the museum, the organizational structure of the museum, and how the volunteers fit into that structure. Volunteers should also be given an in-depth overview of the various exhibitions, educational programs, school tours, and collections that the museum has, regardless of their eventual placement. It would also be helpful for volunteers to receive subject-specific training; for example, if the museum focuses on airplanes, then volunteers should receive training on the history of flight and of airplanes. These 'introductory' or 'general' orientation and training sessions are crucial to building a strong volunteer program. They educate the volunteer on the museum and its history and subject matter and ensure that the volunteer feels sufficiently informed on the place and subject matter at hand. It also provides the volunteers with the context for their future volunteer work. If a volunteer understands how their small task, be it stuffing envelopes, leading a tour, or inventorying an object connects to the larger mission and core activities of the museum, then they will feel more engaged in their work.

Volunteer training should be equally in-depth. Even if the screening process for volunteers is good, volunteers still need to be given the proper tools and skill set to do their work. This should involve their direct staff supervisor showing the volunteers, step by step, how to do every task they might be assigned to. The staff supervisor should lead the trainings in a clear and thoughtful manner and allow the volunteers to ask questions. Hands-on training should also be incorporated, allowing the volunteers to try the task in a safe setting, where they can receive feedback. For collections volunteers, this training should be given by the collections manager or coordinator, and should cover object

handling, object cleaning, the numbering system, how to inventory an object, how to catalog an object, how to locate an object, and how to move objects, among many other topics. Trainings such as these serve multiple purposes; they not only prepare the volunteers for their work but create an environment where the volunteers feel safe and supported. If volunteers are given the respect, attention, and ability to learn at the beginning of their service, they will feel more comfortable, will perform their work well, and be empowered to come to their supervisor with questions and issues.

Recommendations

In order to help history museums implement or improve their collections volunteer programs, three recommendations, informed by the research in this thesis, are presented below as important first steps that will provide museums with the maximum benefit.

Devote Resources to Hiring or Funding a Volunteer Manager

In order to improve their collections volunteer program, one of the first steps a museum should take is to hire a volunteer manager. Volunteer programs, not just collections volunteer programs, run smoother and more efficiently with a dedicated staff member leading them. To demonstrate institutional support for the volunteer program, the museum should allocate funds in their budget to hire a volunteer manager. If a volunteer manager or coordinator position already exists in a part-time role, the museum should promote that position to full-time; effectively managing volunteers is a full-time job, and should be treated as such. If a full-time volunteer manager already exists, the museum should ensure that that person has the resources available to them to effectively do their job. Whether that support is financial, or comes in the form of the support of

other departments whose work is relevant to that of the volunteer manager, or is expressed as leadership support for the changes a volunteer manager may want to implement, it is important that the museum offers their support; by supporting the success of the volunteer manager, the museum is by extension supporting the volunteer program as a whole.

If there is absolutely no money in the budget to hire a volunteer manager, even on a part-time basis, the museum can still devote resources to support the staff who are managing volunteers. If there is no volunteer manager, staff who were trained to do another job are most likely finding themselves managing volunteers; the collections manager, or education manager, for example. The museum should provide the resources and support for these staff to educate themselves on volunteer management. Funding should be allocated for these staff to attend webinars, workshops, or conferences that pertain to volunteer management. Museums can hold memberships to professional associations such as the American Association for State and Local History (AASLH) and provide their staff access to the numerous professional resources and technical leaflets these associations publish on volunteer management. Even if it is not currently financially possible to hire a volunteer manager, museums can still find ways to support the staff responsible for managing volunteers; they should also begin planning to hire a volunteer manager in the future, and work towards allocating enough funding in future annual budgets for the position.

Implement or Change Recruitment Methods for Collections Volunteers

Museums need to go out and find the best volunteers they can. For collections volunteers, this means implementing a recruitment strategy for collections volunteer

specifically, or changing existing recruitment methods. As discussed above, the quality of the overall work will improve if collections volunteers are screened for skills and experience that relate to collections care. But in order to better ensure that the pool of applicants has the experience the museum is looking for, the way in which collections volunteer are recruited needs to be examined.

If museums are not doing any external recruitment for collections volunteers, the first thing they need to do is start. Simply recruiting volunteers from among the existing pool of volunteers for a particular project is not enough. There is always collections work to be done, and museums should try to find new volunteers with applicable skills to help accomplish projects for the collections staff. Acquiring new volunteers into the program, before the current volunteers retire from volunteering and the museums lacks collections volunteers, will help ensure the success and longevity of the collections volunteer program.

If a museum is recruiting externally for collections volunteers, but is not receiving many qualified applicants, the museum also needs to evaluate their recruitment strategies. First, a museum should think about the types of people who would possess the desired skill sets; then, the museum should advertise in areas where these people are most likely to be found. If a librarian's skills are desired, then the museum should advertise in libraries, and connect with library associations and listservs to connect with their target volunteer audience. If the research skills of students are desired, then the museum should get in contact with the relevant departments at the local universities and colleges to have them advertise volunteer opportunities; a museum should especially explore if there is a

museums studies or public history program nearby and target those students for potential collections volunteers.

It is simply not enough to wait for interested collections volunteers to come to the museum; the museum must actively, and strategically, recruit for qualified collections volunteers.

Review and Revise Orientation and Training Processes

A thorough volunteer orientation and training program is absolutely imperative to having a successful volunteer program. If a museum's volunteers are not properly prepared for their work, the program will not be beneficial to either the museum or the volunteers. This process needs to be composed of two parts: an orientation to the museum, its mission, and the volunteer program, and a training for the specific role.

Orienting a volunteer to the museum is crucial and should serve as the opportunity to educate future volunteers about the museum. During an orientation session, or ideally multiple orientation sessions, the volunteer manager should discuss the mission of the museum, the primary activities and core products of the museum, as well as logistics and benefits of the volunteer program. There should also be an orientation to the subject matter the museum focuses on, so that volunteer can better understand the museum's content. By providing this in-depth orientation, volunteers will understand how their work fits into the context of the larger goals of the museum.

Training programs should be equally in-depth and be separate from the orientation program. Volunteer training should be conducted by the direct staff supervisors of the volunteers, before a volunteer is approved to begin working. They should be taught every skill they will need for their project and be given the opportunity

to test these skills themselves, in the safe space of a training environment. This way, volunteers will be allowed to learn and make mistakes before their real work begins.

Every museum needs to review their orientation and training program and evaluate if their program matches this process. Is the orientation separate from the training? What subjects does the orientation cover? How long is the orientation process? Who does the training? What does the training cover? How long does training take?

By answering these questions, museums can take a closer look at their orientation and training processes, and make whatever changes are necessary to follow the guidelines of the professional literature. Orientation and training should be separate (Kuyper 1993), and if they are not, the museum needs to separate them. The content covered in each component needs to be evaluated as well. If a museum discovers that important information is lacking, the volunteer manager should work immediately on revising the orientation content and/or training system and implement these changes. The amount of work involved in this review and revision process may be a significant investment for the volunteer manager and institution as a whole, but the dividends will be great; a more educated volunteer force will result in better volunteer work, and a better museum overall.

Concluding Thoughts

Caring for their collection is one of the primary activities of museums. They hold their objects and artifacts in the public trust, and it is their legal and fiduciary responsibility to provide the proper care for their collections, to ensure that they are available for future generations to learn from and to enjoy. However, the collections units of history museums are frequently understaffed; many only have one or two paid

staff caring for the collection. As a result, history museums often turn to volunteers to help care for their collections.

The management of museum volunteers, however, and more specifically, of collections volunteers, is also under resourced. Despite significant literature on managing museum volunteers more broadly, there has been little research into the specific needs of collections volunteers, and what that means for their management. Collections volunteers in particular need special tools and skill sets to work with the collection, and museums need to pay closer attention to how they recruit, train, and support these volunteers. Many history museums are doing the best they can with the resources they are given to manage their collections volunteers according to best practices, but there is more work to be done.

History museums should devote more time, attention, and resources into their collections volunteer programs, because these programs are the embodiment of a museum's core mission: to care for the collection, and to work with the community. Through their collections volunteers, museums are inviting their communities into institutions, and giving volunteers the opportunity to do important, mission-related work. Therefore, it is critically important, on multiple levels, for museums to give their collections volunteer programs appropriate levels of support, so that museums can meet their mandate to steward collections and serve communities.

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APPENDIX 1: MUSEUM WEBSITES CITED

- 1.1 HAHS Museum of History and Culture, 2019a. “Donate.”
- 1.2 HAHS Museum of History and Culture, 2019b. “Mission.”
- 1.3 HAHS Museum of History and Culture, 2019c. “Hayward Area Historical Society looking to sell museum building as part of financial restructuring.”
- 1.4 HAHS Museum of History and Culture, 2019d. “Board of Directors.”
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- 1.7 HAHS Museum of History and Culture, 2019g. “Family Programs with HAHS.”
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- 1.10 HAHS Museum of History and Culture, 2019j. “Explore the Paranormal.”
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- 1.12 HAHS Museum of History and Culture, 2019l. “How to Donate Artifacts.”
- 1.13 HAHS Museum of History and Culture, 2019m. “Your Story.”
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- 1.19 Japanese American National Museum, 2019b. “About JANM.”
- 1.20 Japanese American National Museum, 2019c. “Audited Financial Statements.”

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1.1 HAHS Museum of History and Culture, 2019a. "Donate."



Support

DONATE
MEMBERSHIP
VOLUNTEER
VEHICLE DONATION
PROGRAM

DONATE

The Hayward Area Historical Society is a 501 (c) 3 non-profit organization. We rely on the generosity of our community to support us as we fulfill our mission to promote an understanding of our shared history and the challenges and opportunities of the future by collecting, preserving and interpreting the diverse heritage of the East Bay community.

For questions regarding monetary or in-kind donations, please contact our Development department at (510) 581-0223 or email development@haywardareahistory.org.

To donate artifacts, please review the information under [How to Donate Artifacts](#).

DONATE



1.2 HAHS Museum of History and Culture, 2019b. "Mission."



About

MISSION

BOARD OF DIRECTORS

CONTACT

PRICES

The Hayward Area Historical Society promotes an understanding of our shared history and the challenges and opportunities of the future by collecting, preserving and interpreting the diverse heritage of the East Bay community.

1.3 HAHS Museum of History and Culture, 2019c. “Hayward Area Historical Society looking to sell museum building as part of financial restructuring.”

FOR IMMEDIATE RELEASE

Media Contact:
Diane Curry
(510) 581-0223

Hayward Area Historical Society looking to sell museum building as part of financial restructuring

HAYWARD, Calif., Nov. 19, 2018—The Hayward Area Historical Society announced today it is putting up for sale its Museum of History and Culture building on Foothill Boulevard as part of a financial and operational restructuring of the organization.

The Historical Society purchased its 50,000 square foot home at 22380 Foothill Blvd. in a foreclosure sale for \$1.87 million in 2010 and moved in four years later in 2014 after an extensive and still incomplete \$5 million renovation project.

Today, however, the cost of those renovations combined with the expense of operating the facility have proven far greater than originally expected and are threatening the solvency of the Historical Society and its ability to continue to fulfill its important civic, cultural and educational mission.

“Now more than ever, communities need to understand their past to put the present in perspective and to chart a course forward,” said Historical Society President Richard Pribenau. “The Hayward Area Historical Society has been dedicated to preserving and interpreting our community history for more than 60 years, and the action we are taking today is essential for us to be able to continue to do so for the next 60 years.”

The Historical Society Board of Directors voted unanimously to sell its Foothill Boulevard property in June. It took the action after accepting the resignation of former Executive Director AT Stephens in March and appointing Curator and Archivist Diane Curry as interim executive director.

Curry said that in addition to shedding its property, the Historical Society is going to need to operate as a smaller organization on a smaller budget to survive—potentially in a smaller space in its Foothill Boulevard building, once sold to a new owner, or elsewhere in one or more locations.

1.4 HAHS Museum of History and Culture, 2019d. "Board of Directors."

**About**[MISSION](#)[BOARD OF DIRECTORS](#)[CONTACT](#)[FAQS](#)**BOARD OF DIRECTORS**[Richard Patenaude, President](#)[Mariellen Faria, Secretary](#)[Jacques Gautreaux, Treasurer](#)[Pat Hodges](#)[Tom Lorentzen](#)[Karen McHenry Smith](#)[Amy Nelson Smith](#)[Matt Riley](#)[Guy Sandoval](#)[Bob Simon](#)

1.5 HAHS Museum of History and Culture, 2019e. "Vehicle Donation Program."

Support

DONATE
MEMBERSHIP
VOLUNTEER
VEHICLE DONATION
PROGRAM

VEHICLE DONATION PROGRAM**DONATE YOUR CAR TO THE HAYWARD AREA HISTORICAL SOCIETY**

Your donation is essential to our efforts to preserve the legacy of our community's meaningful past and present histories. We accept all kinds of vehicles: cars, boats, motorcycle, motor homes from anywhere in the United States. Donations are 100% Tax Deductible.

Donating is EASY! Just fill out the [secure online form](#) to get started.

Questions? Visit the [donation FAQ page](#) or call (855)-500-7433.

*Proceeds support the Hayward Area Historical Society's temporary and permanent exhibitions, public programs, K-12 school tours, and other exciting activities at the HAHS Museum of History & Culture and three historic properties: McCaughey House, Mark Mansion, and the San Lorenzo Pioneer Cemetery.
EIN: 94-1508257*

1.6 HAHS Museum of History and Culture, 2019f. "Contact Us."

HAHS STAFF LIST

If you have a specific question, please refer to the list below. The main museum phone number is (510) 581-0223.

EXECUTIVE

Diane Curry
Interim Director
ext. 141
diane@haywardareahistory.org

EDUCATION

School tours, Discovery Kits, Programs, Volunteers
Eleanor Kazari
Education and Program Manager
ext. 161
eleanor@haywardareahistory.org

EXHIBITS, ARCHIVES, AND COLLECTIONS

Diane Curry
Curator and Archivist
ext. 141
diane@haywardareahistory.org

EXHIBITS, ARCHIVES, AND COLLECTIONS

Diane Curry
Curator and Archivist
ext. 141
diane@haywardareahistory.org

John Christian
Associate Archivist
ext. 142
john@haywardareahistory.org

MEMBERSHIP & MARKETING

Marcos Owings
Membership and Marketing Manager
ext. 152
marcos@haywardareahistory.org

MUSEUM STORE & VISITOR SERVICES

Seth Newbury
Visitor Services Manager
ext. 112
seth@haywardareahistory.org

1.7 HAHS Museum of History and Culture, 2019g. "Family Programs with HAHS."

Calendar

PROGRAMS AND
EVENTS

FAMILY PROGRAMS

EXPLORE THE
PARANORMAL

FAMILY PROGRAMS WITH HAHS

Are you looking for family friendly activities in your neighborhood? Join us with your little ones to learn more about the history of our shared community.

Toddler Time is geared towards children ages 1 to 4 years and their caregivers (siblings are always welcome). Your tiny tots will enjoy stories, songs, arts, crafts, and movement games that will enhance their language and basic motor skills. Join us the second Thursday of each month (except January) in the Children's Gallery at the HAHS Museum of History & Culture from 10:30 to 11:30 AM to learn with your children.

Additional family programs are geared towards elementary school aged students and their families. We welcome you to learn more about the history and culture of the Hayward area through fun hands-on activities, games, arts, and crafts. Unless otherwise noted, these programs happen in the Children's Gallery at the HAHS Museum of History & Culture.

For more information about upcoming family programs please visit check our calendar, subscribe to our eNewsletter below, or call 510-581-0223.

1.8 HAHS Museum of History and Culture, 2019h. "Calendar."



Family Friendly

[Toddler Time] Transportation

Thursday, March 14, 2019

10:30 AM – 11:30 AM

HAHS Museum of History & Culture ([map](#))

Cars and trucks and things that go! Trains and airplanes, too! Come hear songs and fingerplays about the busy, bustling world of TRANSPORTATION. Stay afterwards for some zooming, vrooming crafts and activities.

Toddler Time is a family program geared toward children ages 1-5 years and their caregivers. It takes place on the second Thursday of each month from 10:30 – 11:30 AM. Together, we learn through games, crafts, songs, and stories. Older siblings are always welcome.

NOTE: Starting in February, there will be a \$5 program fee per each adult for attending Toddler Time. Thank you so much for your support!

1.9 HAHS Museum of History and Culture, 2019i. "School Tours."

Education

SCHOOL TOURS
 DISCOVERY KITS
 TEACHER RESOURCES

SCHOOL TOURS

Looking for a memorable and meaningful field trip for your students? Our 60-90 minute school tours are led by a tour docent who will ensure a rich learning experience. Tours are \$70.00 per class/group of up to 30 students and must be scheduled at least two weeks in advance by phone or by [using this form](#). Guided tours are available Tuesdays through Fridays. Please call the Education Department at (510) 581-0223 ext. 161 for more information.

Sponsored Tours as well as Scholarships are available for school tours only; please be sure to read through all guidelines before proceeding.

Sponsorship Policies & Procedures
Scholarship Policies & Procedures

HAHS MUSEUM OF HISTORY & CULTURE

Students discover various stories of the Hayward area and contribute their own. Through interactive group work, students learn more about their community's history and see themselves as participants in a shared history.

Ask about our **healthy, all compostable box lunches** available at The Cannery Cafe daily. Kid friendly options are available for vegetarian, vegan, gluten free diets. Teachers eat free with every 20 lunches ordered.

Time: 1.5 hours | Grades: K-3

DOWNTOWN HAYWARD WALKING TOUR

Discover downtown Hayward's multicultural history through the eyes of four children who once lived in the area. This trip through time features children's personal stories, historic photos, storefronts, civic buildings, and a walk along the Hayward Fault.

Time: 1.25 hours | Grades: 3-5

MCCONAGHY HOUSE

Take your students back into the late 19th and early 20th centuries at the McConaghy House. This 1888 farm house offers a glimpse into the daily lives of a middle class family. Students can explore furniture, decorations, entertainment, and cooking that was customary from the Victorian era into the 1930's. The field trip includes an interactive experience inside Archie's Playroom and old-fashioned games outside.

Time: 1.5 hours | Grades: 3-5

MCCONAGHY HOUSE SPECIAL PRESCHOOL TOUR

Let your students experience McConaghy House with their senses – dance in the guest parlor, juice oranges outside, make butter, explore the kitchen and spend time in Archie's Playroom!

Time: 1 hour | Grades: Pre-K - 2

SAN LORENZO PIONEER CEMETERY

1.10 HAHS Museum of History and Culture, 2019j. "Explore the Paranormal."



Calendar

PROGRAMS AND
EVENTS
FAMILY PROGRAMS
EXPLORE THE
PARANORMAL

EXPLORE THE PARANORMAL AT MEEK MANSION AND MCCONAGHY HOUSE

Experienced investigators lead attendees through the properties with access to all non-restricted areas from 7PM to 3AM. Many paranormal research groups have investigated the two locations and found them to be very active sites. Data collected on previous investigations include electronic voice phenomena (EVP), cold spots, touches, apparitions and much more.

Tickets are \$75 and must be purchased in advance. Proceeds go toward the ongoing restoration and preservation of both properties. Equipment is not provided. Ages 18+

Please check back for future investigation dates. For more information, please email haahparanormal@haywardareahistory.org.

1.11 HAHS Museum of History and Culture, 2019k. "Research."

Collections

HOW TO DONATE
ARTIFACTS
RESEARCH
COLLECTIONS
HIGHLIGHTS

WHAT'S YOUR STORY?

Have a question about local history? Our Research and Archives collection may be just the place to look for answers! Explore magazines, maps, newspapers, oral histories, photographs, yearbooks, scrapbooks, telephone books, reference books and more.

WHAT WE HAVE IN OUR COLLECTION

Research and Archives holds archival material related to the Hayward area (Hayward, Castro Valley, San Lorenzo Fairview, Ashland and Cherryland) as well as some information on the broader Bay Region and California. Types of materials include: business records, magazines, maps, newspapers, records from local organizations, personal papers, photographs, school yearbooks, scrapbooks, telephone books, city directories, general history and reference books, pamphlet files and some oral histories.

WHAT WE DON'T HAVE

Research and Archives does not have birth, marriage or death certificates, obituaries, census records or detailed information related to Fairmont Hospital burials at the San Lorenzo Pioneer Cemetery. If you are unsure whether we can help, please contact us.

ON-SITE RESEARCH

To get the most out of your visit to us, it is best to set up an appointment. This can be done by calling 510.581.0223 x141 or x142 or emailing the Curator/Archivist or Associate Archivist.

A FEW HIGHLIGHTS FROM OUR COLLECTION

Oakland Tribune Clippings Files
(roughly 1922-1996)

Daily Review clippings
(roughly 1956-2000)

Hayward Journal newspaper
(1878-1903, 1929-1950)

Haypress newspaper
(Hayward Union High School)
(1926-1981)

Congressman Pete Stark's papers spanning a 40 year congressional career
(1973-2012)

City of Hayward account ledgers and assessment records
(1876-1949)

San Lorenzo Pioneer Cemetery records

Hayward Poultry Producers Association records
(1920s-1940s)

Farm Bureau Annual Reports for Alameda County
(1919-1952)

1.12 HAHS Museum of History and Culture, 2019l. "How to Donate Artifacts."

Collections

HOW TO DONATE
ARTIFACTSRESEARCH
COLLECTIONS
HIGHLIGHTS

HOW TO DONATE ARTIFACTS

All artifacts that we accept into the collection must fit with the HAHS mission and the needs of the collection. Please check our wish list for objects we're currently looking for. If you think you have an artifact that we might be interested in, please contact the Collections Manager or Curator/Archivist. We'll need a brief description of the item, its origin and history if known, and general dimensions before we accept or decline the donation. **Please do not send or drop off an object until you have spoken with a Curator or Archivist.**

HAHS cannot guarantee that objects will be displayed. Only a small portion of the HAHS collection is exhibited at any given time. HAHS reserves the right to decline objects if they are inconsistent with our collections needs, duplicates, not in good condition or if they contain hazardous materials.

Please note:

- Objects are not accepted as long-term loans;
- HAHS will not store artifacts that are not donated to us;
- HAHS does not make, arrange or pay for appraisals of artifacts.

To inquire about an artifact donation, contact Diane Curry, Curator and Archivist, at diane@haywardareahistory.org, or John Christian, Associate Archivist, at john@haywardareahistory.org.

1.13 HAHS Museum of History and Culture, 2019m. "Your Story."

THE INAUGURAL EXHIBITION IN THE HISTORY GALLERY IS YOUR STORY.

We solicited stories from community members and searched through the Archives for accounts and reminiscences to create a narrative of our history. Grouped together around common themes of daily life and activity, these stories come together into the exhibit as chapters in a book: Enterprise, Home, Education, Leisure, Infrastructure, Agriculture, and Turning Points.

The curator introduces each theme by providing the context needed to understand each topic. Then, stories in the form of short quotes from community members, past and present, were added. These stories bring color and personality to the history of the area because it is their voice. These individual stories show how everyone has a connection to the broader history of a community. To accompany the text, we added photographs and artifacts from the Historical Society's rich collection. Some of these artifacts have either never been displayed or have been resting for many years. A few key loaned artifacts help round out the presentation.

As visitors walk through the exhibition we hope that all the stories, photographs, and artifacts help them make their own connection to the history of the Hayward area. At the end of the exhibit, we provided a space for visitors to share their comments and, hopefully, a story of their own that we will add to the exhibition in the months to come. We intend to keep adding stories and rotating artifacts periodically to keep the exhibit fresh and engaging for everyone. We hope you enjoy Your Story as much as we did bringing it together!

"In 1925 I worked at Plant #4. I drove one of the 'locomotives' on the railroad tracks we laid out across the (salt) ponds. It was the oldest of the 'drivers' and it had a defective steering mechanism which was always malfunctioning. The other men didn't like to pilot this particular vehicle. Of course I had many derailments and delays and took quite a ribbing from the regular workmen..." -Allen Oliver

1.14 HAHS Museum of History and Culture, 2019n. "Community Gallery."

HAYWARD ARTS COUNCIL 2019 MEMBERS SHOW

JANUARY 26 THROUGH APRIL 21, 2019 (EXHIBIT EXTENDED!)

The 2019 Members Exhibition features artworks by Hayward area artists who are members of the Hayward Arts Council. The Hayward Arts Council stimulates community interest in visual and performing arts, promotes opportunities for artists to exhibit, and encourages public participation in free art demonstrations.



SUBSCRIBE

Sign up for our e-newsletter to receive updates about upcoming programs and events.

1.15 HAHS Museum of History and Culture, 2019o. "Our Town."

OUR TOWN

The Children's Gallery, *Our Town*, is a fun, hands-on learning space to explore the history of our communities. Geared toward children from toddlers to about age 11 (though we expect teens and adults to enjoy it, too!), *Our Town* has four areas to discover. Check in to the Heyward's Hotel and leave messages for other visitors. The recreated interior, complete with trunks and luggage invites children to unpack baggage to find out who came to visit and what they brought with them. Do business at Holmes Grocery Store, a former B Street landmark. Children can play at buying and selling grocery items, checking things off of shopping lists, weighing their produce, and ringing up sales on the vintage cash register. In the Cannery, learn about the variety of produce grown here and the canning industry that packed many of those products. Children try their hand at canning by packing fruit on a moving conveyor belt. The last space in the Children's Gallery is about our natural environment. A grand mural depicts the way our area might have looked and sounded before people settled here and changed the landscape. Children have a chance to catch 'fish' in a reimagined section of San Lorenzo Creek. Throughout the Children's Gallery, the emphasis is on active and engaging exploration.

1.16 HAHS Museum of History and Culture, 2019p. "Volunteer."

Support
 DONATE
 MEMBERS
 VOLUNTEER
 VEHICLE DONATION
 PROGRAM

VOLUNTEER

Becoming a volunteer can be a great way to involve yourself in the community, learn something new, meet people with similar interests, or determine if a career in history or museums is right for you.

Volunteers really make things happen here at the Hayward Area Historical Society and there are plenty of tasks for every interest and schedule.

If you are interested in volunteering please review our Volunteer Opportunities section below and fill out the **Volunteer Application**. New volunteers are required to attend a Volunteer Orientation meeting; these meetings are held three times a year (February, May, and September) and we will let you know of the next when your application is confirmed.

Please direct questions to the Education department at (510) 581-0223 ext. 161 or education@haywardarehistory.org

INTERNSHIP OPPORTUNITIES

Internships with the Hayward Area Historical Society are available in the disciplines of: Collections, Development and Education. We accept undergraduate and graduate students in the following fields: art, art history, anthropology, business, history, liberal studies, library science, historic preservation, ethnic studies, museum studies or public history. There are a variety of projects and placements available, and we are flexible with schedules.

VOLUNTEER OPPORTUNITIES

- Cemetery Clean Ups
- Community Outreach
- Archives & Collections
- McConaghy House Docent
- Museum Greeter
- Native Plant Garden Caretaker
- Programs (Adult & Family)
- School Tour Docent

Minimum age: 14 years

1.17 HAHS Museum of History and Culture, 2019q. "Volunteer Application Form."

**Volunteer
Application
Form**

Please complete this application form if you are interested in becoming a Hayward Area Historical Society volunteer. Once you complete the form, click the submit button at the bottom.

Name and address

First name:

Last name:

Title: Choose

Street 1: *

Street 2:

Street 3:

City: *

State: Choose * Zip: *

Home phone: OK to call me here

Work phone: OK to call me here

Cell phone:

Email address: *

Demographic Information

You may optionally provide the following information. It is used only to help us get a better idea of the demographic make-up of our volunteers.

Date of birth: Month Day Year (year optional)

Gender: Choose

Education: Choose

T-Shirt size: Choose *

Availability

Please indicate the days and times you are usually available to volunteer.

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
From:	<input type="text"/>						
To:	<input type="text"/>						

I would like to serve up to:

hours: Choose

- * Assignment Preference
- Adult Programs - Historic Properties
 - Adult Programs - Museum
 - Adult Tours
 - Archives - Preservation
 - Collections - Preservation
 - Community Outreach
 - Events
 - Family Programs
 - Front Desk
 - Gallery Guide
 - McConaghy Docent
 - Misc. Project
 - Paranormal Investigation
 - School Tours
 - Training/Meetings

1.18 Japanese American National Museum, 2019a. "History of the Japanese American National Museum."

[Home](#) » [About](#) » [History of the Japanese American National Museum](#)

History of the Japanese American National Museum

The mission of the Japanese American National Museum is to promote understanding and appreciation of America's ethnic and cultural diversity by sharing the Japanese American experience.

The Japanese American National Museum is the first museum in the United States dedicated to sharing the experience of Americans of Japanese ancestry as an integral part of U.S. history. Through its comprehensive collection of Japanese American objects, images and documents, as well as multi-faceted exhibitions, educational programs, documentaries and publications, the National Museum shares the Japanese American story with a national and international audience.

The National Museum was established in Los Angeles to preserve the rich heritage and cultural identity of Japanese Americans. In 1982, businessmen in L.A.'s Little Tokyo began exploring the possibility of building a Japanese American museum, as did a separate group of highly decorated World War II veterans. A representative from the financial group proposed incorporating a museum into a planned Little Tokyo residential complex, while veterans of the famed 442nd Regimental Combat Team sponsored a "Japanese American Soldier" exhibition at the Los Angeles Country Museum of Natural History.

The two groups soon joined forces, and in 1985 the Japanese American National Museum was incorporated as a private, nonprofit institution. Over the next several years, volunteers sought backing from community groups. In 1985, California State Senator Art Torres introduced a funding bill that acknowledged the major contributions Japanese Americans have made to the social, cultural and economic spheres of California, and the state legislature soon appropriated \$750,000 toward the Museum on the condition that Los Angeles provide matching funds. At the urging of the volunteer corps, the City of Los Angeles granted a \$1 million match the following year.

Seeking to safeguard the rich oral histories of first generation immigrants, or *Issei*, and the artifacts, photographs, written records and other materials documenting the lives of Japanese Americans before, during, and after the World War II mass incarceration, National Museum founders enlisted the support of the Japanese American community. In 1992, the Japanese American National Museum opened its doors to shed light on the Japanese American experience—a process of immigration and re-settlement common to so many Americans.

Built by Japanese immigrants in 1925, the National Museum's renovated historic building was the first structure designed specifically in Los Angeles to house a Buddhist place of worship, the Nishi Hongwanji Buddhist Temple. The ornate building incorporates elements of a temple in Kyoto, combining Japanese and Middle Eastern influences in its striking facade. The temple originally served as a house of worship, social hall and rental office space. A central gathering place in thriving Little Tokyo, the structure was later used to store the belongings of Japanese Americans sent to U.S. concentration camps during World War II. The building eventually fell into disrepair after the Nishi Hongwanji moved to a new facility in 1969, and was sold to the City of Los Angeles in 1973. Declared a landmark by the City, it became the long-awaited space for the Japanese American National Museum.

Since the opening of its historic site in 1992, the Japanese American National Museum has continued to fulfill its mission through historical exhibitions (*Issei Pioneers: Hawaii and the Mainland, 1885-1924*) and art exhibitions (*The View from Within: Japanese American Art from the Internment Camps, 1942-1945*). As a community-based institution, the Museum has developed numerous regional exhibitions and programs in partnership with other communities and museums, including *In This Great Land of Freedom: Japanese Pioneers of Oregon*, developed with the Oregon Japanese American community, and shown at the Oregon Historical Society and numerous museums throughout the Pacific Northwest. Other examples include *The Kona Coffee Story*, which was developed in partnership with the Japanese American community in Kona, Hawai'i, and toured throughout Hawai'i and in Brazil. The exhibition *From Bento to Mixed Plate: Americans of Japanese Ancestry in Multicultural Hawai'i* was developed with the National Museum's Hawai'i Advisory Council and included a community education component in partnership with the Hawai'i State Education Department. The Museum's exhibitions have traveled to the Ellis Island Immigration Museum in New York City (*America's Concentration Camps: Remembering the Japanese American Experience-1998*), the Smithsonian in Washington, D.C. (*From Bento to Mixed Plate: Americans of Japanese Ancestry in Multicultural Hawai'i-1999*), and to Brazil (*The Kona Coffee Story-1998*). *From Bento to Mixed Plate* also toured Japan.

The National Museum opened its new 85,000 square-foot Pavilion to the public in January 1999. The City of Los Angeles contributed a one-acre site for the Pavilion at \$1 per year on a 55-year lease. The contemporary stone, steel and glass Pavilion bridges East-West aesthetic traditions by adjoining with the Museum's original building. With the opening of the Pavilion, the National Museum premiered two major exhibitions: *Common Ground: The Heart of Community and Bruce and Norman Yonemoto: Memory, Matter and Modern Romance*. The former provides the broad outline of the history of Japanese Americans, while the latter represented the strong commitment to the arts. With generous grants from the Ford Foundation, the James Irvine Foundation and the Norton Foundation, the National Museum has broadened its activities in the presentation and preservation of Japanese American art, highlighting little known Nikkei artists such as Hisako Hibi, Henry Sugimoto, Hideo Date, Toshiko Takaezu and Ruth Asawa.

In 1999, the Museum organized the International Nikkei Research Project involving fifteen scholars and nine Nikkei institutions across the globe. The three-year project gathered research on the Japanese Diaspora and developed linkages between Japanese communities worldwide. Funded by the Nippon Foundation, the project brought together historians and researchers from Argentina, Paraguay, Canada, Peru, Brazil, Mexico, Japan and the U.S. where significant populations of Japanese have immigrated. The result was the publication of the first comprehensive history of the Japanese in the Americas in two books: *New Worlds, New Lives: People of Japanese Descent in the Americas* and *The Encyclopedia of People of Japanese Descent in the Americas*. Thanks to The Nippon Foundation, the National Museum premiered a multi-lingual Web site connected to the history of the Japanese throughout the world. DiscoverNikkei.org is a major resource of information and a place for people to share their experiences. DiscoverNikkei.org was named Best Research Site in 2007 and the project has organized many successful public programs, including a major gathering of Okinawans and those of Okinawan descent in 2008.

1.19 Japanese American National Museum, 2019b. "About JANM."

The mission of the Japanese American National Museum is to promote understanding and appreciation of America's ethnic and cultural diversity by sharing the Japanese American experience.

We share the story of Japanese Americans because we honor our nation's diversity. We believe in the importance of remembering our history to better guard against the prejudice that threatens liberty and equality in a democratic society. We strive as a world-class museum to provide a voice for Japanese Americans and a forum that enables all people to explore their own heritage and culture.

We promote continual exploration of the meaning and value of ethnicity in our country through programs that preserve individual dignity, strengthen our communities, and increase respect among all people. We believe that our work will transform lives, create a more just America and, ultimately, a better world.

History of the Japanese American National Museum

The Japanese American National Museum is the largest museum in the United States dedicated to sharing the experience of Americans of Japanese ancestry. The founding of the Museum is a story of high hopes, remarkable achievements, frustration, and ultimately, success. Like the saga of generations of Japanese Americans, it is a story of tenacity. This is that story. [more...](#)

Pavilion

Learn about the history of the Museum's facilities, and how to reserve them for special events.

Board of Trustees & Board of Governors

Policies & Reports

Work at the Japanese American National Museum



Smithsonian Affiliate

1.20 Japanese American National Museum, 2019c. "Audited Financial Statements."

	<u>2018</u>	<u>2017</u>
Assets		
Cash and cash equivalents	\$ 511,369	\$ 1,014,168
Restricted cash: gift annuities	49,451	51,408
Inventories, net	340,089	358,286
Pledges and grants receivable, net—Note 2	1,782,991	1,149,611
Investments—Note 3	11,986,821	12,546,253
Land held for investment	36,000	36,000
Beneficial interest in split-interest arrangements—Note 4	2,225,273	2,119,875
Building and land lease—Note 6	7,878,922	7,949,430
Historic Building—Note 6	4,867,357	5,100,007
Other assets	143,880	196,801
Property and equipment, net—Note 7	20,006,247	20,508,950
Capitalized bond issuance costs, net	85,168	113,557
Artifact collection—Note 1		
Total Assets	\$ 49,913,568	\$ 51,144,346
Liabilities and Net Assets		
Liabilities		
Accounts payable and accrued expenses	\$ 823,845	\$ 606,223
Notes and bonds payable—Note 8	2,727,500	3,072,500
Tenant deposits	2,405	10,000
Deferred revenue	7,698	7,698
Gift annuities and planned giving liabilities	211,638	222,646
Total Liabilities	3,773,086	3,919,067
Net Assets		
Unrestricted		
Undesignated	16,993,393	17,590,462
Board designated—Note 9	1,479,007	2,309,954
Total Unrestricted Net Assets	18,472,400	19,900,416
Temporarily restricted—Note 10	18,693,900	18,358,462
Permanently restricted—Note 11	8,974,182	8,966,401
Total Net Assets	46,140,482	47,225,279
Total Liabilities and Net Assets	\$ 49,913,568	\$ 51,144,346

1.21 Japanese American National Museum, 2019d. "Board of Trustees and Board of Governors."

Board of Trustees and Board of Governors

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1.22 Japanese American National Museum, 2019e. "Events Calendar."

Film Screenings 8:00 PM

Film Screening—Sunsets (1997) **Gambetta! Legacy of an Enduring Spirit**
November 17, 2018 - April 28, 2019

 FREE

JANM, Giant Robot, and CHOPSO are proud to present the restored, high definition director's cut of *Sunsets*, the 1997 Asian American New Wave indie classic and first feature by the team of Michael Aki and Eric Nakamura.

In this drama, Dave and Mark are two high school buddies living in Watsonville, California. Dave works in a comic book store, while Mark is preparing to go to college in the fall. When their friend Gary is released from jail, the three spend most of the summer drinking beer, chasing girls, and committing petty crimes. As the fall approaches, and with it the first stages of adulthood, the three realize the days are numbered for their friendship as they know it.

Aki and Nakamura will be present for a Q&A following the screening. This program is free, and RSVPs are recommended using the link below.

RSVP NOW

In the Tateuchi Democracy Forum

Exhibition Tours Sunday, March 3, 2019
11:30 AM

Common Ground Exhibition Tour in Japanese

 日系移民と日系アメリカ人の歴史を紹介する常設展「コモン・グラウンド」を日本語でご案内します。
ツアーは無料（入館料のみ）、予約不要です。

In conjunction with the exhibition Common Ground: The Heart of Community

Partnerships & Collaborations Wednesday, March 6, 2019

ZÓCALO—Are American Presidents Above the Law?

 A Zócalo/UCLA Downtown Event at JANM's National Center for the Preservation of Democracy
Moderated by Madeleine Brand, Host, KCRW's "Press Play"

The Mueller report promises to clarify what happened in the 2016 election and its aftermath. But that document may only add to the confusion over a broader question: What does it take to fire an American president? In recent months, critics of Donald Trump have discussed removing the president by impeachment ~~instruments~~ and the 25th Amendment. But no

ZÓCALO—Are American Presidents Above the Law?



A Zócalo/UCLA Downtown Event at JANM's National Center for the Preservation of Democracy

Moderated by Madeleine Brand, Host, KCRW's "Press Play"

The Mueller report promises to clarify what happened in the 2016 election and its aftermath. But that document may only add to the confusion over a broader question: What does it take to fire an American president? In recent months, critics of Donald Trump have discussed removing the president by impeachment, indictment, and the 25th Amendment. But no president has ever been impeached and convicted by the Senate, and the Department of Justice may preclude a president from being indicted. If impeachment is impossible, what methods exist, legally, for removing a president? Why do we have special prosecutors if they can't prosecute? Is the American president, for all practical purposes, above the law?

UCLA constitutional law scholar Jon D. Michaels, Wake Forest political scientist and author of *The Special Prosecutor in American Politics* Katy Harriger, and Joel D. Aberbach, political scientist and former director of the UCLA Center for American Politics and Public Policy, visit Zócalo to examine the historical, customary, and legal precedents that protect our presidents.

RSVP NOW

In the Tateuchi Democracy Forum

Photo by Ron Edmonds/Associated Press

Tuesday, March 12, 2019

7:30 PM

Partnerships & Collaborations

East West Players: Counter Culture Series reading—*Cocks Crow*



FREE

JANM is pleased to host the East West Players' reading of *Cocks Crow* by Alice Tuan, directed by Jennifer Chang.

Cocks Crow is what happens when Americans try to do business with China: is it a bad internet connection or are we being surveilled? Compelled by ambition, anxiety, and diminishing options at home, two Americans, Bill Peck and Shelly Larkin, pursue wealth on capitalism's wild new frontier.

At Yankee Doodle Do, an American diner in Shanghai, they find Agnes Deng is "representing" Han Jia Wei, the elusive Chinese bureaucrat they are trying to cut a deal with. The character Rafael Chan then enters into the mix to activate and derail this play about superpower deflation in the new century.

The reading is free and open to the public, but RSVPs are recommended using the link below.

Otafuku Okonomiyaki Cooking Class



SOLD OUT

Learn how to prepare *okonomiyaki* (Osaka style) from the experts at Otafuku Foods, Inc. This traditional Japanese dish, meaning "whatever you like, grilled" is as fun to cook as it is to eat. During this class, instructors will teach participants how to create their own *okonomiyaki* recipes, as well as give background on the history and nutritional benefits of the dish.

\$24 members, \$30 non-members. Museum admission included. Limited to 24 participants.

This workshop is sold out. To be placed on a waitlist, please email visitorservices@ianm.org. You will be notified if any spaces open up.

This cooking workshop is presented by Otafuku Foods, Inc.

Sunday, March 17, 2019
11:00 AM—4:00 PM

Lifelong Learning

Sashiko and Boro Traditions Workshop



In this one-day workshop led by Glennis Dolce, we will be mending and creatively reusing the fabrics of our lives using *sashiko* stitching to make a cloth that can be used as a scarf, a wall hanging, or used for making some other useful item of your choice. The concepts of *mottainai* (don't waste!) and *mu kara yuu o umu* (out of nothing, something is born) as it relates to *boro* textiles (tattered and stitch repaired cloth) will be practiced and discussed.

\$36 members, \$45 non-members. Bring a selection of your own fabrics or purchase the class materials kit (\$35 includes fabrics and basic tools and threads; due to instructor at the beginning of class, cash only). Bring scissors, scraps, and a sense of wonder!

Limited to 20 participants. Museum admission included.

Tickets available now

In the Kaichi & Toyo Nerio Education Center

Saturday, March 23, 2019

Partnerships & Collaborations

Kollaboration EMPOWER Creative Leadership Conference

Saturday–Sunday, March 23–24

**EMPOWER
LEADERSHIP
CONFERENCE**

The Kollaboration EMPOWER Conference is an event where aspiring Asian Americans of all ages and professions gather to learn directly from some of the community's most inspirational professionals. At EMPOWER, attendees

1.23 Japanese American National Museum, 2019f. "Group Visit Offerings."

Group Visit Offerings

A visit to the Japanese American National Museum encourages visitors to build personal connections, empathy, and compassion. Our tours complement classroom learning and share the richness of the Japanese American experience with students and adults, including native Japanese speakers.

Please check the Group Visit Offerings listed on this page. All group visits must be booked at least three weeks in advance. Unless otherwise noted, school group visits begin at 10 a.m., last between 1.5–2 hours, and can accommodate up to 120 students. Other important information about planning your group visit can be found by clicking on the links at the right, including how to apply for [free admission and transportation grants](#) for school groups.

Once you decide which tour option your school group would prefer, check our [calendar of available dates](#) and then click below to book.

If you have any questions, please email us at groupvisits@jainm.org. We are happy to help you!

BOOK NOW

Tour A

Recommended Age: Grades 1-3
Program Length: 1.5 hours total
Available 10 a.m. start time. 120 students maximum.
 Available Tue & Thurs only.

- [Planning Your Visit](#)
- [Frequently Asked Questions](#)
- [Online Reservation Form](#)

Group Visit Offerings

- [Tour A \(Grades 1-3\)](#)
- [Tour B \(Grades 1-3\)](#)
- [Tour C \(Grades 1-3\)](#)
- [Tour D \(Grades 4-6\)](#)
- [Tour E \(Grades 4-6\)](#)
- [Tour F \(Grades 4-12\)](#)
- [Tour G \(Grades 7-12\)](#)
- [Tour H \(Grades 7-12\)](#)
- [Tour I \(Grades 7-12\)](#)
- [Tour J \(Grades 7-12\)](#)
- [Tour K \(Grades 7-12\)](#)
- [Tour L \(Grades 9-12\)](#)
- [Tours - College/Adults \(College/Adults\)](#)
- [Tours - Native Japanese Speakers \(High School through Adult\)](#)
- [Self-Guided Groups](#)

Special Programs

- [Digital Speakers Bureau \(8th - 12th grades\)](#)

Tour A

Recommended Age: Grades 1-3
Program Length: 1.5 hours total
Available 10 a.m. start time. 120 students maximum.
 Available Tue & Thurs only.

- Self-Guided Groups

Special Programs

- Digital Speakers Bureau (8th - 12th grades)

Guided Tour 30 minutes

This interactive tour of the exhibition *Common Ground: The Heart of Community* is led by our volunteer docents and focuses on community, culture, and traditions by exploring the Japanese American immigration experience.

Origami Art 30 minutes

The word origami comes from the Japanese words for folding (*ori*) and paper (*kami*). Students will make their own origami art pieces while learning about the history of the craft and how it became an international art form. Students will make a house to symbolize home and community. Younger students will make a *kori* basket similar to those used by Japanese immigrants to carry their belongings, while older students will work on more complex projects.

Taiko Drumming 30 minutes

Japanese immigrants first brought the art of taiko drumming to the United States in the early twentieth century. In recent decades, the art form has absorbed influences from other world cultures to produce a uniquely Japanese American drumming style. In this interactive performance, students will learn basic taiko rhythms, try their hands at a call-and-response session, and learn how composers build complex pieces from simple beats.

CA HSS Content Standards: 1.5, 2.1, 3.3
 CA HSS Analysis Skills (K-5): Chronological and Spatial Thinking 3; Research, Evidence, and Point of View 2
 CA VAPA Visual Arts Content Standards: 1.3.3, 1.6.2, 2.3.3, 3.3.4
 CA VAPA Music Content Standards: 1.1.1, 1.3.1, 2.3.1, 2.3.3, 2.4.4, 3.2.4, 3.3.1
 CA CCSS for ELA/Literacy: SL.1.1-4, 2.1-3, 3.1-3

[^ TOP](#)

Tour G

Recommended Age: Grades 7-12

Program Length: 2 hours total

Available 10 a.m. start time. 120 students maximum. Available Tue-Fri.

Object Analysis Tour

60 minutes

This tour of the exhibition *Common Ground: The Heart of Community* provides a learning experience through analysis and interpretation of specific artifacts and images within the context of Japanese American history. After spending time in the galleries, a facilitated activity and group dialogue will help students connect the Japanese American story with the larger American experience.

Origami Art

30 minutes

The word *origami* comes from the Japanese words for folding (*ori*) and paper (*kami*). Students will make their own origami art pieces while learning about the history of the craft and how it became an international art form.

Documentary about the Japanese American Experience

30 minutes

One of two films described will be shown.

Remembering Manzanar

Recommended Level: Grades 7-12

Through rare historic footage, photographs, and the personal recollections of former inmates, *Remembering Manzanar* vividly evokes the experiences of the 10,000 Japanese Americans who were incarcerated in this remote desert facility during World War II. This documentary was created by the National Park Service for use at Manzanar National Historic Site.

9066 to 9/11: America's Concentration Camps, Then... and Now?

Recommended Level: Grades 9-12

This film compares the treatment of Arab and Muslim Americans after the September 11, 2001, terrorist attacks with the treatment of Japanese Americans after the 1941 bombing of Pearl Harbor. Revealing striking similarities, *9066 to 9/11* serves as a primer on the ongoing relevance of the Japanese American incarceration experience.

CA HSS Content Standards: 8.2.8, 8.12.7, 10.3.4, 10.8, 11.7, 11.11.2, PAD 12.10

CA HSS Analysis Skills (6-8): Chronological and Spatial Thinking 1, Research, Evidence, and Point of View 4; Historical Interpretation 1, 2, 4

CA HSS Analysis Skills (9-12): Chronological and Spatial Thinking 1; Historical Research, Evidence, and Point of View 4; Historical Interpretation 1, 3, 4

CA CCSS for ELA/Literacy: SL.7.1, 7.2, 7.4, 8.1, 8.2, 8.4, 9-10.1, 9-10.4, 11-12.1, 11-12.4; RH.6-8.2, 9-10.2, 11-12.2, 11-12.9

1.24 Japanese American National Museum, 2019g. “National Diversity Education Program.”

[Home](#) » [Education](#) » National Diversity Education Program

National Diversity Education Program



“How and why is diversity the foundational and functional basis for American democracy?”

The National Diversity Education Program is designed to bring to a broad spectrum of students and teachers in America a new approach to diversity education!

After engaging educators from across the nation in researching best practices in diversity education, and in surveying and testing methodologies in communities throughout the country, the Japanese American National Museum recommends a simple, highly accessible approach for teaching and exploring the complexities of diversity: **DIVERSITY ↔ DEMOCRACY**

At the core of this approach is the principle that diversity and democracy are integrally related to each other. One cannot be adequately discussed or taught without the other.

The project's initial scope worked with education partners in five key states – Arkansas, California, Illinois, Michigan, and Texas – to develop resources that modeled this new approach to diversity education. Please visit [Program Updates](#) for project overview and to find educational resources and project samples produced by National Diversity Education Program participants.



Photos: Don Farber

The guiding principles below are the basis of the Diversity ↔ Democracy approach for diversity education:

- We, the people, shape democracy
- I, too, shape democracy
- Those who have struggled for freedom and equality have expanded democracy's reach for all people

Why follow these principles for diversity education?

- Because equality is ingrained in American democracy. When the United States was founded, it was not just a new nation, but a new *kind* of nation – one in which all people "are created equal."
- Because America is a nation of diverse cultures – and the struggles of these peoples have expanded and strengthened the notion of democracy in this country.
- Because an American democratic society encourages active participation by an informed, diverse citizenry.

No longer taught in isolation, diversity is now seen in context with multiethnic American history, civil rights—and more significantly—civic engagement, because improving the understanding of diversity requires *active participation* by all citizens.

Diversity and American democracy are inextricably linked.
One cannot be adequately discussed or taught without the other.

Ongoing Projects of the National Diversity Education Program

This diversity education model has been informed and/or tested by the Japanese American National Museum's major areas of work below:

- **NATIONAL CENTER FOR THE PRESERVATION OF DEMOCRACY**, an educational center devoted to exploring the intersection of diversity and democracy (launched in October 2005)
- **ENDURING COMMUNITIES**, a five-state diversity education and history project that was awarded a prestigious \$1 million federal grant (FY06-FY09)
- **REVISIONING + ENGAGING MULTIETHNIC ARTS AUDIENCES IN AMERICA**, a landmark new three-year effort (sponsored in part by The James Irvine Foundation) examining the cultural interests of ethnically diverse audiences (FY07-FY09)
- **NATIONAL INSTITUTE FOR EDUCATORS**, a professional development program in diversity education that has involved educators from 13 states and won Congressional praise in 2005.

The National Diversity Education Program, a multi-year joint project of the Japanese American National Museum and the National Center for the Preservation of Democracy, is generously supported by Toyota Motor Sales, U.S.A., Inc.

TOYOTA

1.25 Japanese American National Museum, 2019h. "Major Projects."



Major Projects

Follow these links to learn more about the National Museum's current major projects:

- ▶ [Discover Nikkei](#)
- ▶ [National Conferences](#)
- ▶ [Arts Innovation](#)
- ▶ [National Center for the Preservation of Democracy](#)
- ▶ [Remembrance Project](#)

The Japanese American National Museum is a dynamic community-based institution that works in partnership with individuals, organizations, and diverse communities. Its programming reflects the Japanese American experience within the context of America's diverse history, culture, and arts, and within the international context of Japanese who have migrated to other parts of the world. JANM is continually engaged in major projects that further its mission to promote understanding and appreciation of America's ethnic and cultural diversity by sharing the Japanese American experience.



DISCOVER NIKKEI

A multilingual, online resource that presents the global Nikkei experience through first-person narratives, historic photos and research, and opportunities for user engagement.



NATIONAL CONFERENCES

JANM's national conferences strive to present transformative programming, presentations, and activities to multigenerational audiences.



ARTS INNOVATION

Learn how JANM is working to engage and serve younger and more diverse audiences in America.



NATIONAL CENTER FOR THE PRESERVATION OF DEMOCRACY

The National Center partners with educators and community-based mentors to inspire youth to become active, informed participants in shaping democracy in America.

1.26 Japanese American National Museum, 2019i. "Collections & Research – Artifact Donation."

[Home](#) » [Collections & Research](#) » [Museum Collections](#)

The Collection at the Japanese American National Museum

The Japanese American National Museum is the first Museum in the United States dedicated to sharing the experience of Americans of Japanese ancestry as an integral part of U.S. History. Housing over 80,000 artifacts, our collection encompasses all aspects of the Japanese American experience, from immigration and settlement, to the contemporary Japanese American experience.

Cornerstone collections include diaries, drawings, and other first person narratives of America's Concentration Camps, as well as materials from the 442nd Regimental Combat Team and the 522nd Field Artillery Battalion.

It is through this goal of preserving collections for future generations, where the artifacts role as ambassadors and storytellers for the Museum, becomes central to the Japanese American National Museum's ideology.

Share Your Family Story with the Japanese American National Museum

Please inquire with the Collections Management and Access Unit if your family has a story to share, a collection to donate, or is interested in their family artifacts currently in the collection. Monetary donations can be made to care for collections for their long-term storage and preservation.

For further details, please call the Collections Management and Access Unit at 213.830.5712 or email collections@jainm.org.

Accessing the Permanent Collection

Research requests to access the National Museum's Permanent Collection can be made to the Collections Management & Access Unit at 213.830.5712 or collections@jainm.org. Requests are scheduled in advance and require documentation as to what purpose the research visit will pose.

[Collections Online](#)
[Moving Image Collection](#)
[Artifact Donation](#)

[About the HNRC](#)
[HNRC Public Services](#)
[Ways to Support the Museum](#)

1.27 Japanese American National Museum, 2019j. "Museum Collections Online."

[Home](#) » [Collections & Research](#) » [Museum Collections](#)

Museum Collections Online

Welcome to the Japanese American National Museum's Collections Online featuring selected highlights from our permanent collection of over 60,000 unique artifacts, documents, and photographs.

- [Collections](#)
- [Search](#)
- [Hirasaki National Resource Center](#)
- [Moving Image Collection](#)
- [Resources](#)
- [Artifact Donation](#)



Clara Breed Collection

(93.75.31) The online collection of Clara Breed, or "Miss Breed" as she was known by her young library patrons, includes over 300 letters and cards received by Breed from Japanese American children and young adults during their World War II incarceration.

Items in this collection were featured in the exhibition [Dear Miss Breed: Letters from Camp](#)



Buddhist Churches of America Collection

(99.201) This online collection of selected panoramas from the Buddhist Churches of America (BCA) Archives documents temple events, national conferences, and other gatherings from the 1920s through the 1940s throughout the organization's eight districts.



Hideo Date Collection

(99.111) The online collection of New York City-based artist Hideo Date (1907-2004) dates from the 1930s to 2004 and includes 178 drawings, prints and paintings.

Items in this collection were featured in the exhibition [Living in Color: The Art of Hideo Date](#)

1.28 Japanese American National Museum, 2019k. "Clara Breed Collection."

[Home](#) » [Collections & Research](#) » [Museum Collections](#) » Clara Breed Collection

Clara Breed Collection

(93.75.31) The online collection of Clara Breed, or "Miss Breed" as she was known by her young library patrons, includes over 300 letters and cards received by Breed from Japanese American children and young adults during their World War II incarceration.

Miss Breed was the children's librarian at San Diego Public Library from 1929 to 1945. When her young Japanese American patrons were forced into concentration camps with their families in 1942, Breed became their reliable correspondent, sending them books, assisting with requests for supplies, and through her actions, serving as a reminder of the possibility for decency and justice in a troubled world. Years later, Breed passed on the collection of letters she received to Elizabeth Kikuchi Yamada, one of the original correspondents. Ms. Yamada, in turn, donated them to the Japanese American National Museum. The online collection includes digital facsimiles of the correspondence as well as full transcriptions of the letters.



- [Collections](#)
- [Search](#)
- [Resources](#)

Items in this collection were featured in the exhibition

[Dear Miss Breed: Letters from Camp](#)

This online collection currently contains 243 records.

Includes works by

[Arakawa, Margaret](#), [Breed, Eleanor D.](#), [Fujimoto, Fusatoshi](#), [Himaka, Mizue](#), [Hirasaki, Tetsuzo](#), [Hirasaki, Yaeko](#), [Ishino, Florence](#), [Ishino, Margaret](#), [Kawasaki, Lillian Yuriko](#), [Kihara, Yoshiko Kubo](#), [Kikuchi, Anna](#), [Kikuchi, David](#), [Kikuchi, Elizabeth](#), [Kubo, Aiko](#), [Kubo, Shizuye](#), [Ogawa, Louise](#), [Tasaki, Katherine](#), [Tsumagari, Fusa](#), [Tsumagari, Yukio](#), [United States, War Relocation Authority](#), [Watanabe, Hisako](#), [Watanabe, Jack](#), [Watanabe, William](#), [Yagade, Ted](#).

Sort results by: Date Object Number

« previous [1](#) [2](#) [3](#) ... [11](#) [12](#) [13](#) next »

1.29 Japanese American National Museum, 2019l. "Current Exhibitions."

[Home](#) » [Current Exhibitions](#)

Current Exhibitions



Gambatte! Legacy of an Enduring Spirit
November 17, 2018 - April 28, 2019

Gambatte! Legacy of an Enduring Spirit features modern and historical photographs documenting the stories of Japanese Americans who were forcibly incarcerated during World War II. Large-format contemporary photos taken by Pulitzer Prize-winning photojournalist Paul Kitagaki Jr. are displayed next to images shot 75 years ago by such noted photographers as Dorothea Lange, Ansel Adams, and others; each pairing features the same individuals or their direct descendants as the subject matter. Inspired by the

Japanese concept of *gambatte*—to triumph over adversity—the exhibition chronicles the strength and legacy of a generation of Japanese Americans who persevered over unimaginable hardship.



Kaiju vs Heroes: Mark Nagata's Journey through the World of Japanese Toys
September 15, 2018 - July 7, 2019

In California in the 1970s, Mark Nagata was living an all-American childhood when an aunt and uncle serving on a US military base in Japan sent him a box filled with some of that country's most popular toys. They were *kaiju* and heroes, and these gifts inspired him to zealously collect vintage Japanese vinyl toys over the course of his entire life.

Kaiju translates to "strange creature" in English but has come to mean "giant monster" referring to the creatures like Godzilla and Mothra that inhabited the postwar movie and television screens of Japan. The advent of these monsters brought about the creation of characters to combat them—hence the emergence of pop-culture heroes like Ultraman and Kamen Rider.

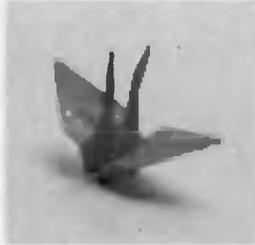
Kaiju vs Heroes: Mark Nagata's Journey through the World of Japanese Toys showcases hundreds of dazzling vintage and contemporary Japanese vinyl toys, providing a feast for the eyes and the imagination.

[Current Exhibitions](#)

[Upcoming Exhibitions](#)

[Past Exhibitions](#)

[Traveling Exhibitions](#)



Sadako's Crane
ongoing

SPECIAL DISPLAY

Born in Hiroshima, Japan, Sadako Sasaki was two years old when the atomic bomb was dropped on the city. When she was twelve, she contracted leukemia and was hospitalized. One of her roommates at the hospital told her about the Japanese belief that anyone who folds one thousand cranes would be granted a wish, so Sadako began folding cranes with the hope of recovering from her disease. Sadly, although she folded 1,300 cranes, she died on October 25, 1955.



Common Ground: The Heart of Community
ongoing

Incorporating hundreds of objects, documents, and photographs collected by the Japanese American National Museum, this exhibition chronicles 130 years of Japanese American history, beginning with the early days of the Issei pioneers through the World War II incarceration to the present.

1.30 Japanese American National Museum, 2019m. "Volunteer Program."

Volunteer Program

[Home](#) » [Support](#) » [Volunteer Program](#)

Volunteer Program

Looking through the opening pages of this website, one is immediately impressed by the striking beauty of the Japanese American National Museum's Pavilion as well as the enduring charm of the Museum's Historic Building. These buildings stand as landmarks to the tradition and history of the Japanese American community as well as the expectation and promise of the future.

The beauty of the National Museum rests not only in its award-winning design and style, but in the warmth and beauty of its heart. The heart of the Museum is found in its volunteers. Here you will find a warm and varied community of men and women, young and old, who share a commitment to the Museum and its mission. The Museum exists to promote understanding and appreciation of America's ethnic and cultural diversity through the preservation and sharing of the Japanese American experience.

We would like to extend a personal invitation to you to step into this worthwhile tradition of service. As you do so I believe that you will gain an even greater appreciation for our community as it exists within the broader tapestry of cultures and peoples that make up our nation.

Learn how you can contribute your time and experience in service to the Museum and the community at large. Click [HERE](#) to take the first step!

For further information, please contact the Volunteer Services Department at the Japanese American National Museum by phone at 213.830.5645 or send email to volunteer@jannm.org.

VOLUNTEER PROGRAM

[Opportunities](#)

[How Do I Begin?](#)

[Requirements](#)

[Application Procedure](#)

[Volunteer Application](#)
(download, print, mail)
[pdf](#) (requires [Acrobat!](#))
[doc](#) (Microsoft Word)

Call the Volunteer Hotline: 213-830-5645

[Volunteer Opportunities](#)

Learn more about the opportunities available for volunteers.

1.31 Japanese American National Museum, 2019n. "Volunteer Opportunities."

quickly discover that the Museum maintains a busy schedule of activities!

Volunteer Opportunities

Arts & Crafts

The fragrance of Japanese food has been known to fill the halls as guest "chefs" provide demonstrations in weekend cooking classes. Many also come to learn and then teach our visitors the disciplines and delights of origami and flower arranging.

Collections

Gloves and masks? It looks like surgery, but it is really the task of documenting and caring for Museum artifacts and historical collections.

Community Outreach

We are a Museum without walls. We desire to share our message and mission with schools, churches and community organizations. Community Outreach volunteers travel as speakers or ambassadors to introduce the Museum to the broader American community.

Computer Skills

From the most basic data entry to website design, we welcome any who can offer their expertise in this area.

Exhibition Installation and Maintenance

Good with a hammer? The Museum's exhibitions are crafted with the utmost care. Can you help in this area?

Gallery and Exhibition Docents

Docents are the Museum's "faculty," providing explanations and backgrounds for the Museum's many exhibitions. Gallery Docents provide visitors with an in-depth explanation of the Japanese American experience.

Hirasaki National Resource Center

Volunteers assist visitors access information about the Japanese American experience through written resources, web access, and microfilm.

Museum Store

Front or back? Volunteers assist in the operation of the Museum Store. You can serve up front with the public or in back with stocking and packing store inventory.

Office Assistants

Work together with Museum staff in creating publications, correspondence and assisting in assorted clerical duties.

School and Group Tour Docents

The docents are the Museum "faculty." School and group tour docents help interpret the Museum's exhibitions to groups by conducting Museum-wide tours.

Special Events

Volunteers work together with staff in planning such events as New Year Family Celebrations, Museum participation in Nisei Week and other community events.

Transcribers & Translators

The Museum does research in four language groups: English, Japanese, Spanish and Portuguese. Fala português? Please visit: www.discovernikkei.org

Visitor Services / Greeters

Extend the warmth of the Museum experience by working as a greeter welcoming visitors to the Museum.

Comments from volunteers

1.32 Japanese American National Museum, 2019o. "How do I begin?"

Consider your available schedule to work as a volunteer. Many volunteers work one day a week. To maintain status as an Active Japanese American National Museum Volunteer, a monthly commitment of a minimum of six hours is required.

Please fill out a Volunteer Application Form (PDF or Microsoft Word format). If you are a student, please fill out the Student Volunteer Application Form (PDF format). You may also call, write, e-mail, or visit the Museum to receive an application form.

School, community and church groups are welcome to volunteer as a group for special events and projects. Contact the Volunteer Office for a "Group Application Form."

Enroll as a Museum member (For Membership options, please refer to the section on [Membership](#)).

Those living outside of the Southern California area may also serve as volunteers for regional events that are held nationwide.

Complete required training sessions for new volunteers:

Course 101 - *Tour of Common Ground* as a study of the Nine Historical Formations
A walk-through of *Common Ground: Heart of Community*. A snapshot of the Japanese American experience.

Course 102 - Museum and Staff Orientation

What are the National Museum's mission and guiding principles? How do they impact me as a volunteer?

Course 103 - Basic Volunteer Orientation

An opportunity to be familiarized with the National Museum's policies and procedures.

Course 130 - Japanese American History viewed from the themes of "Origins, Community, Inclusion/Exclusion and Civil Rights"

Course 131 - Japanese American History viewed from the themes of "Citizenship, Community, Culture, Unity/Diversity"

Course 120 - *Serving Our Visitors With Style*

*Required for Public Volunteers

Course 121 - *It's Not What You Say, It's How*

*Required for Public Volunteers

Your partnership in the Volunteer Program of the Japanese American National Museum can begin today with a phone call, visit or an email to the Volunteer Program office. Upon completion of the Volunteer Application Form together with your Museum membership enrollment, additional information regarding Orientation and Training Sessions will be sent to you.

For further information, please contact the Volunteer Services Department at the Japanese American National Museum by phone to 213.830.5645 or send email to volunteer@janm.org.

Application Procedure

Volunteer Application
(download, print, mail)
[pdf](#) (requires Acrobat)
[doc](#) (Microsoft Word)

Call the Volunteer Hotline: 213-830-5645

Volunteer Opportunities

Learn more about the opportunities available for volunteers.

1.33 Japanese American National Museum, 2019p. "Volunteer Program Application Procedure."

Volunteer Program Application Procedure

Welcome to the Japanese American National Museum's Volunteer program. We appreciate your contribution of time, skills and experience to the ongoing mission of the National Museum. To help you begin the application process, please be aware of the following:

1. We require all Japanese American National Museum volunteers to be Museum members. Please make certain that your National Museum membership be current to assure your eligibility as a Museum volunteer.
2. As you begin the application process, you will remain in the "Applicant" category until you have submitted a completed application form to the Volunteer Services Office, and have completed the required Museum Courses 101, 102, 103, 130, and 131. These sessions cover Museum foundations and policies, as well as provide a general overview of Japanese American immigration and history.
3. Museum Courses 101, 102, 103, 130, and 131 are offered at least once every three months. Additional departmental training will be required as necessary. Please make it a priority to attend at your earliest possible convenience. Upcoming training dates can be determined by calling the Volunteer Services Office.
4. Permanent laminated nametags and parking passes will be issued to you upon confirmation of National Museum membership and when museum courses 101, 102, 103, 130, and 131 have been completed.
5. Upon completion of the training process and after an orientation period of six weeks (20 hours of volunteer service), you will be upgraded to full-time volunteer status.
6. Upon completion of the training and orientation period, you will qualify for Museum Store discounts. This discount will be in effect as long as you maintain your standing as an "Active volunteer."
7. An "Active Volunteer" is classified as one who maintains an commitment of six (6) hours per month. The "Active Volunteer" status will be reviewed by the Volunteer Services office every six months. Further information about "Active Volunteer" standing may be found in the Active Volunteer Policy.
8. Those volunteering in the Docent Program are asked to maintain a commitment of eight (8) hours per month.
9. Your involvement and placement as a Museum volunteer remains the prerogative of the Volunteer Services Department. Position availability is not guaranteed but dependent upon Museum department needs.

It is hoped that you will be able to quickly join the ranks of active National Museum volunteers through the completion of the Training Program and your placement in a worthwhile and suitable work environment.

Questions regarding the application process may be directed to the Volunteer Services

VOLUNTEER PROGRAM

Opportunities

How Do I Begin?

Requirements

Application Procedure

Volunteer Application

(download, print, mail)

pdf (requires Acrobat)

doc (Microsoft Word)

Call the Volunteer Hotline: 213-

830-5645

Volunteer Opportunities

Learn more about the opportunities available for volunteers.

1.34 Japanese American National Museum, 2019q. "Volunteer Application."

Instructions:

- a. Please answer ALL questions
 b. Please PRINT clearly and check (✓) all that apply; use black or blue ink or type your responses
 c. *Interviews by appointment only; NO WALK-INS*

Fax, mail, or deliver this application to:
 Japanese American National Museum
 100 N. Central Avenue
 Los Angeles, CA 90012
 Fax: 213-830-5673
 Email: volunteer@janm.org

Welcome and thank you for your interest in volunteering! The information you provide is confidential and is used for recruitment and placement purposes.

Application Date : _____ Volunteer Position Applying For: _____

Female Male Age Group: 18-30 31-40 41-50 51-60 61-70 Over 71

Program Requirements:

1. All volunteers are required to become Museum Members. *Are you a current member?* Yes: No:
 If yes, please provide membership # _____ If no, complete membership form and submit check.
2. Are you able to make the minimum commitment of 6/8 hours per month? Yes: No:
3. Are you willing to be trained and make the commitment to continuing education? Yes: No:
4. Are you able to commit to a designated day of the week? (see Page 3) Yes: No:
5. Are you in agreement with the Mission Statement of the Museum? (read below) Yes: No:

"The mission of the Japanese American National Museum is to promote understanding and appreciation of America's ethnic and cultural diversity by sharing the Japanese American experience."

Name: _____

Mailing Address: _____

City: _____ State: _____ Zip: _____

Retired: Working: Student: Interested in Community Service: Not working:

Home Phone: _____ Work/Day Phone: _____ Cell Phone: _____

E-Mail Address: _____

Best time to reach you: From: ____ a.m./ p.m. To: ____ a.m./ p.m. May we call you at work? Yes: No:

Employer/School: _____

(if retired, include name of former employer/company)

Degree or Certification: _____

Occupation and/or course of study: _____

If retired, from what career/profession? _____

(Continued on other side)

Revised 03/01/17 am
Adult Volunteer Application

Please detail your involvement in community organizations, clubs and other groups. e.g., memberships, level and areas of involvement, served on committees or boards?

References (Professional or Community Service)

Name	Relationship	Phone Number
_____	_____	_____

Have you worked/volunteered with the Japanese American National Museum before? No: Yes:

(Area of service and when) _____

How did you hear about us? _____

Volunteer Experience and Skill Set - From the list below, indicate the area(s) in which you would bring experience and ability. Our intention is to find a suitable placement for you according to the parameters you detail for us. The Museum provides additional training and volunteer support for some areas.

- | | |
|---|--|
| <input type="radio"/> Accounting / Bookkeeping | <input type="radio"/> Handyman |
| <input type="radio"/> Arts and Crafts | <input type="radio"/> Human Resources |
| <input type="radio"/> Asian American Studies /Ethnic Studies | <input type="radio"/> Journalism / Writing |
| <input type="radio"/> Books / Film & DVD Reviews | <input type="radio"/> Library Research |
| <input type="radio"/> Bulk Mail/Mailing | <input type="radio"/> Life History Interviewer |
| <input type="radio"/> Business Administration / Office Manager | <input type="radio"/> Management/Executive |
| <input type="radio"/> WWII Internment Camp Experience | <input type="radio"/> Photography/Videography: Specify |
| <input type="radio"/> Clerical Support / Filing / Photocopy | <input type="radio"/> Portraits <input type="radio"/> Events |
| <input type="radio"/> Computer Skills | <input type="radio"/> Product <input type="radio"/> Lighting |
| <input type="radio"/> <input type="radio"/> MAC <input type="radio"/> PC | <input type="radio"/> B/W or Color Processing |
| <input type="radio"/> <input type="radio"/> Scanners <input type="radio"/> Photoshop | <input type="radio"/> Specify mm format: _____ |
| <input type="radio"/> <input type="radio"/> MS Word <input type="radio"/> Excel | <input type="radio"/> Public Programs/Events / Working with |
| <input type="radio"/> <input type="radio"/> Powerpoint <input type="radio"/> Internet | <input type="radio"/> Children / Family Days |
| <input type="radio"/> Data Entry / Database | <input type="radio"/> Public Speaking |
| <input type="radio"/> Dictation/Transcription | <input type="radio"/> Public Relations/Marketing |
| <input type="radio"/> Education, Specialty: | <input type="radio"/> Shipping/Receiving / Mail Distribution |
| <input type="radio"/> Event Planning / Project Management | <input type="radio"/> Retail / Sales / POS System |
| <input type="radio"/> Exhibit Installation or Art Handling | <input type="radio"/> Telephone/Reception |
| <input type="radio"/> Film Editing/Production | <input type="radio"/> Transcription/ Translation Written/Spoken |
| <input type="radio"/> Fundraising / Development | <input type="radio"/> War/Veteran/Military Experience |
| <input type="radio"/> <input type="radio"/> Estate Planning / Planned Giving | <input type="radio"/> Website Design |
| <input type="radio"/> <input type="radio"/> Membership /Annual Giving | <input type="radio"/> Writing / Editing / Proofreading |
| <input type="radio"/> <input type="radio"/> Endowment / General Donations | <input type="radio"/> <input type="radio"/> Japanese <input type="radio"/> Spanish |
| <input type="radio"/> <input type="radio"/> Grant Writing / Research | <input type="radio"/> Portuguese <input type="radio"/> English |
| <input type="radio"/> Museum Gallery / Tour Docent Experience | |

Other skills not listed: _____

Area(s) in which you have an interest in volunteering: _____

Revised 03/01/17 am
Adult Volunteer Application

Below, please check the date(s) and shift time(s) you are available to volunteer:

- 6 hours/month minimum required for all volunteers
- 8 hours/month minimum required for National Museum Facilitators
- If facilitators are unable to fulfill the shift requirements listed below, there will be a required minimum number of tours per month. This number is subject to negotiation and may affect your "Active Volunteer" status.

Once a Week: <input type="radio"/>	Twice a Week: <input type="radio"/>		Twice a Month: <input type="radio"/>		Other:	
Shift Time	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
10:00 am to 2:00pm						
1:00 pm to 5:00 pm						
4:30 pm to 8:00 pm						

Ethnic/Cultural Background (Optional):

Language(s) Japanese: Speak: Read: Write:
 Spanish: Speak: Read: Write:
 Other: _____ Speak: Read: Write: Sign:

Japanese Heritage (Optional)

My generation is: _____

Prefecture: (Grand)Father's Family: _____ (Grand)Mother's Family: _____

Camp: (Grand)Father's Family: _____ (Grand)Mother's Family: _____

Prefecture: (Self): _____

Are you or your relatives from Hawai'i? Yes: No: Area: _____

Emergency Contact Information: Person(s) to contact in the event of an emergency:

(Primary Contact) Name: _____ Relationship: _____

Home Phone: _____ Daytime Phone: _____ Cell Phone: _____

(2nd Contact) Name: _____ Relationship: _____

Home Phone: _____ Work Phone: _____ Cell Phone: _____

Special Instructions (Allergies, Medication, etc.): _____

1.35 San Diego History Center, 2019a. "About."



THE SAN DIEGO HISTORY CENTER TELLS THE DIVERSE STORY OF OUR REGION – PAST, PRESENT AND FUTURE – EDUCATES AND ENRICHES OUR COMMUNITY, PRESERVES OUR HISTORY, AND FOSTERS CIVIC PRIDE.

HISTORY

One of the oldest and largest historical organizations on the West Coast, the San Diego History Center is one of the only institutions dedicated to the heritage of a major American metropolitan region. The History Center was established in 1928 by noted philanthropist, businessman and civic leader George W. Marston, who built the Junipero Serra Museum to house the new institution on Presidio Hill, site of the founding of San Diego and California. Marston gifted the Serra Museum and the adjacent land to the City of San Diego in 1929. For over sixty years, the Serra was the site of the Historical Society and Research Archives. In 1982, the Historical Society moved its collections and museum to Balboa Park, maintaining the Serra as an auxiliary museum and educational center. In 2010, San Diego History Center was formally adopted as the institution's name.

CIVIC ASSET

The History Center is the steward of our heritage and the principal resource for San Diego history – collecting, preserving and displaying unparalleled collections of regional history. No other institution is solely devoted to preserving San Diego's collective history and enhancing community identity. A unique civic resource committed to public engagement and collaboration, the History Center partners with other museums, San Diego and regional school districts, other historical organizations, media, businesses and corporations to deliver programs to the broadest audience.

SCOPE

The History Center presents dynamic, engaging exhibitions highlighting what makes San Diego unique and the region's emerging role in the 21st century. We serve as a lifelong learning center for all members of our community, providing outstanding educational programs for school children and popular programs for families and adults. The Research Archives serves residents, scholars, students and researchers onsite and online. With its rich historical content, archived material and online photo gallery, our website is visited by more than 1,500 distinct visitors daily. Since 1955, in cooperation with the University of San Diego, the

SCOPE

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The History Center operates facilities in two National Historic Districts: the San Diego History Center in Balboa Park; the Research Archives also in Balboa Park; and the Junipero Serra Museum in Presidio Park. The History Center has 40 full and part-time staff and contractors, and more than 100 volunteers assist with research, archiving, collections, education, exhibitions, membership and events. The History Center is governed by a 23-member Board of Trustees and a 19-member Advisory Board. We serve a membership of 1,700 and over 150,000 visitors annually at both museums. The San Diego History Center is a 501(c)3 non-profit organization whose operations are supported by earned income from admissions, memberships, store and photo sales and facility rentals. Our primary source of support is contributions and grants from individuals, foundations and corporations, as well as county, state and federal grants and annual operating support from the City of San Diego Commission for Arts and Culture. The FY16 operating budget is \$3.5 million. For more information: Financials (pdf)

COLLECTIONS

Our vast regionally and even nationally significant collections encompass 45 million documents – business, public and architectural records, maps, diaries and manuscripts; 2.5 million historic photographs, one of the most important collections in the western U.S.; 1,700 oral histories, the largest collection in California; 1,500 films, some rare and historic; 15,000 historic objects, including artifacts dating back to the Kumeyaay; 7,000 items of historic clothing, one of the finest collections in the U.S.; and a significant collection of San Diego artwork.

THE FUTURE

1.36 San Diego History Center, 2019b. "Learn."

LEARN



SCHOOL PROGRAMS



YOUTH & FAMILY PROGRAMS



TOURS & GUIDED WALKS

1.37 San Diego History Center, 2019c. "School Programs."

SCHOOL PROGRAMS

San Diego History Center education programs foster knowledge of San Diego and its rich heritage, celebrate the San Diego community and instill a sense of civic pride.

All K-12 programs offered at the San Diego History Center are designed as an extension of classroom learning. They are aligned with California State Standards and the Common Core and led by trained docents and professional educators. In addition to the programs listed in our brochure, the Education Department will work with teachers to customize a museum experience to meet the specific needs and interests of a particular class.

The History Center is a longtime participant in School-in-the-Park, the innovative City Heights/Balboa Park program funded by Price Philanthropies. The History Center also offers subsidized transportation and admission for Title I schools. The History Center relies on charitable contributions and grants to support Title One and other school programs.

Your tax-deductible gift will support San Diego schoolchildren learning about our community's history. To support our vital school programs: Donate

For complete information on current programs: 2017-2018 School Programs Brochure .pdf

To contact the Education Department about our School Programs or Title One school subsidized programs: 619-232-6203 x 130 or k12programs@sandiegohistory.org

To make a donation to support our school programs: Donate

For more information about School in the Park: www.schoolinthepark.net



PROGRAMS AT THE SAN DIEGO HISTORY CENTER

Stories of San Diego

This program offers a comprehensive exploration of San Diego's early beginnings. Through the examination of artifacts, documents, art, historic photographs, and other activities, the past comes alive and students discover how the history of San Diego is reflected in our culture today. Student investigations focus on the contributions of the diverse peoples that settled here, the events and personalities that have shaped San Diego, and the role that human-environment interactions have played in San Diego's development.



A first grader connects with the past through a museum treasure and prop.

Grade levels: Kindergarten-5th

History-Social Science Content Standards

1.2.1-1.2.6, 2.1.1-2.1.6, 3.1.1-3.1.6, 4.1.1-4.1.6, 5.1.1-5.1.6, 6.1.1-6.1.6, 7.1.1-7.1.6, 8.1.1-8.1.6, 9.1.1-9.1.6, 10.1.1-10.1.6, 11.1.1-11.1.6, 12.1.1-12.1.6

*align to the content that fits into the program.

CA Performance

1.1.1-1.1.6, 2.1.1-2.1.6, 3.1.1-3.1.6, 4.1.1-4.1.6, 5.1.1-5.1.6, 6.1.1-6.1.6, 7.1.1-7.1.6, 8.1.1-8.1.6, 9.1.1-9.1.6, 10.1.1-10.1.6, 11.1.1-11.1.6, 12.1.1-12.1.6

All History Standards

1.38 San Diego History Center, 2019d. "Bum the Dog: History Center Kids Club."

**SAN DIEGO'S BEST FRIEND: BUM THE DOG**

Did you know San Diego had an official town dog? From 1886-1891, Bum the Dog was San Diego's official town dog! Bum, a St. Bernard-Spaniel mix, arrived here on July 3, 1886, traveling as a stowaway aboard the steamship Santa Rosa from San Francisco. Bum found he liked San Diego, as did the townspeople who quickly adopted him as an ambassador for our growing city.

WHY THE NAME BUM?

Bum's story was told in a local newspaper column, *The Weekly Drift*, which was composed by James Edward Friend, an itinerate journalist who arrived just a month prior to Bum in 1886. Captain Friend soon referred to him as Bum the Dog, and the name stuck.

ROUGH BEGINNINGS

Bum lived in New Town (present day downtown), the city center teeming with restaurants and saloons. Bum was given beer to drink instead of water, and in his drunken state, often picked fights with other dogs including one that resulted in the loss of his front right paw, when he and the dog rolled in front of a train. Bum was also kicked by a horse which led him to reform his behavior. Bum was taken in by Ah Wo Sue, a Chinese businessman who cared for him while he recovered.

CITY AMBASSADOR

After he healed, Bum began traveling to nearby cities, like Los Angeles, by himself. In those days Bum took

LASTING LEGACY

Sadly Bum died on November 10, 1898 at the County Poor Farm in Mission Valley. He was 11 years old. San Diego children, saddened by his death, collected pennies that were used for a large public funeral for Bum. Memories of Bum continue to be shared at the Davis-Horton House Museum in the Gaslamp District today and as the ambassador for the San Diego History Center's Kid's Club.

PAST ISSUES OF BUM THE DOG KIDS CLUB ACTIVITY BOOKLET

Spring 2015 (PDF)
 Summer 2015 (PDF)
 Fall 2015 (PDF)
 Winter 2016 (PDF)
 Summer 2016 (PDF)
 Fall 2016 (PDF)

1.39 San Diego History Center, 2019e. "Bum Learns about San Diego architecture!"

Join
BUM THE DOG
History Center
Kids Club

Bum The Dog
History Center Dog Club

To sign us for your
FREE Kids Club
membership, go to
[www.sandiegohistory.org/
kids](http://www.sandiegohistory.org/kids)

You'll get an exclusive
Bum the Dog Kids
Club dog tag, 9 off
admission to the
History Center, 99c off
Bum the Dog books,
and much more in our
store and activities
in special Kids Club
programs and events
throughout the year.

**SAN DIEGO
HISTORY
CENTER**

Bum learns about San Diego architecture!

Bum is always interested in learning about people who changed history and helped make San Diego beautiful. Explore with Bum as he discovers more about famous San Diego architect Irving J. Gill. Make sure to visit our new exhibition *Irving J. Gill: New Architecture for a Great Country* (open Sept 24, 2016-March 26, 2017) and find Bum in the galleries!



Irving J. Gill was born in 1870 and came to San Diego as a young man. He designed many private homes and public buildings and became known for his simple and clean style of architecture that used the beauty of Southern California as part of his design.



San Diego, California, 1917
© 2017 San Diego History Center

Help Bum learn a new shape!

You can get ideas from the shapes and details Irving J. Gill used, or you can design something entirely your own!

cube
band window
columns
door

Build Bum a new doghouse in the space below. See the Elan Drawing Scripts house above for inspiration.



1.40 San Diego History Center, 2019f. "Bum explores holiday traditions!"

Join
Bum the Dog
History Center
Kids Club



To sign up for Bums Club, call 619.594.5900 or visit www.sandiegohistorycenter.org/kids. You'll get an exclusive Bum the Dog t-shirt, a CD of holiday songs, and all sorts of dog treats and fun activities. Or, great this Club program can be used throughout the year.

Bum explores holiday traditions!

As the days grow shorter and the nights get cooler, Bum begins to wonder what sort of seasons, and holiday traditions have been celebrated throughout San Diego history. Join Bum as he learns about fall and winter during each of San Diego's four historical eras.

Learning history can be like cracking a secret code. Using the symbols in the key, figure out the missing words to learn how people of the past celebrated this time of year!

 **Kuplihoaw** is the Kumeyaay word for the fall, the  of ripening. A "mini season" called **KW animsap**, the time of acorn harvest, also happens in the fall. The traditional calendar of the Kumeyaay era depended on the phases of the  and the movement of constellations.

 **Los Pastores** means The Shepherds. It is a church  telling the Nativity story, performed at Christmastime by  and Native inhabitants of California missions during the Spanish era. This tradition was brought from Spain and is still performed throughout the world.

 Epiphany is a  day, or celebration on January 6th. Californians of the Mexican era gave presents to each other that in the Catholic religion symbolizes the Three Kings' gifts to the baby Jesus.

 Thanksgiving is a holiday officially established during the American Era (1941) as the third  in November. This



Symbol Key

a = ■	u = ▼
b = ▲	v = ◆
c = ●	w = >
d = □	x = ◆
e = ▼	r = >
f = ◆	s = ▨
g = ○	t = ○
h = ▽	u = ○
i = ★	v = ◆
j = <	w = ◆
k = ◆	x = ◆
l = ×	y = ◆
m = ○	z = ★

1.41 San Diego History Center, 2019g. "Tours and Guided Walks."

PRIVATE ADULT GROUP TOURS:

Advance registration of at least two weeks from your preferred tour date is required. To inquire about booking a private group, please submit a request through the Adult Program Reservation Request form.

- **Scheduling:** Private tours are typically reserved and scheduled between the hours of 10am and 4pm. Private tours are not available on Residents Free Tuesday (2nd Tuesday of each month).
- **Group size:** A minimum of 10 people is required to schedule a group tour. There is a maximum limit of 20 people per docent (multiple docents dependent on availability)
- **Fees:** History Center and Serra Museum tours are \$4 per person/minimum 10 or \$40 flat rate. Balboa Park History Strolls are \$6/person/minimum 10 or \$60 flat rate.

TOUR OPTIONS:

SAN DIEGO HISTORY CENTER GALLERY HIGHLIGHTS TOUR:

One-hour tour, highlighting major components and themes of our current exhibitions. Customized special exhibition tours are also available.

LGBTQ+ SAN DIEGO: STORIES OF STRUGGLES AND TRIUMPHS

Tour LGBTQ+ San Diego: Stories of Struggles and Triumphs to explore the LGBTQ+ experience throughout history in San Diego through a guided, interactive experience. The tour focuses on exhibition highlights organized around major themes of identity, persecution, pioneers, and the power of community.

¡Tours ofrecidos en Español!

Esta visita a la exhibición LGBTQ + San Diego: Historias de luchas y triunfos explora la historia de la propia comunidad LGBTQ de San Diego mediante una visita guiada e interactiva. La visita se enfoca en los principales temas como identidad, persecución, pioneros y el poder de la comunidad.

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BALBOA PARK HISTORY STROLL:

Explore Balboa Park using photographs and documentation from the History Center collections to bring you back in time to the 1915 Panama California Exposition. This easy-paced stroll through the Park reveals intriguing aspects of its past and its vibrant present as the nation's largest urban cultural park.

JUNÍPERO SERRA MUSEUM IN PRESIDIO PARK:

One-hour tour looks at the several cultures that have occupied Presidio Hill and examines its various uses over time – as village, presidio (fortified settlement), and historic park. The tour includes a walk through the former site of the Spanish presidio and may visit the museum galleries. *NOTE: This tour travels over varied terrain and is outdoors for at least 30 minutes. Appropriate footwear is recommended. Please note: The Serra Museum is not ADA-accessible.*

1.42 San Diego History Center, 2019h. "Research Archives."

THE RESEARCH ARCHIVES

Open to the public, the Research Archives provides access to the Photograph Collection and the Document Archives, the region's largest collection of historical materials covering hundreds of years of San Diego history. The Document Archives houses 45 million documents: public and architectural records, books, maps, scrapbooks, manuscripts, newspapers, ephemera, diaries and the Oral History Collection. The extensive historic Photograph Collection has over 2 ½ million images. The Research Archives serves students, historians and the general public onsite and online.

For information on the History Center's Collections:

Document Archives	Object Collection
Photograph Collection	Historic Clothing Collection
Oral History Collection	San Diego Art Collection

LOCATION

The Research Archives is on the lower level of the San Diego History Center, in the Casa de Balboa.
1649 El Prado, Suite 3
San Diego, CA 92101
Phone: (619) 232-6203 x 117 or x 123 or
collections@sandiegohistory.org
For a location map: Balboa Park Map

RESEARCH SERVICES The Research Archives provides public access to the History Center's Photograph Collection and Document Archives, which combined are the region's largest collection of historical materials covering hundreds of years of San Diego history.

Scholars, students, professional researchers, and the general public may visit us in person. For those who can visit but require more individual research help, we offer One-on-One research appointments for an hourly fee. In addition to providing reference assistance in the

THE OBJECT COLLECTION

From its first acquisition in 1929, the History Center has expanded its collections to more than 17,000 objects representing our region's diverse history from the Kumeyaay to contemporary San Diego.

In nearly 90 years of collecting, the Object Collection has become a unique repository of regional historic artifacts, primarily objects of daily life, providing the public with valuable research and educational tools and widely used in History Center exhibitions. Located within this collection are items such as: children's toys, medical and dental objects, items of transportation, Kumeyaay archeological artifacts, Spanish Colonial artifacts and tools and equipment.

See some example of Children's Toys from our collection.

Collections objects are not available for viewing in our Research Library.

For questions about our Object Collection: collections@sandiegohistory.org

The History Center welcomes inquiries regarding donations of objects to our collection. To donate an object, please forward a photographic image with complete information, or schedule an appointment: collections@sandiegohistory.org. Objects brought to the History Center without review will not be accepted.

COLLECTION HIGHLIGHTS

Universal Portable Radio

Zenith Radio Corporation

Wood, metal, plastic, 1941

Purchased by the donor's father at the Walker Scott Department Store in the summer of 1941, the family followed the entire war from the Battle of Britain to VJ Day on this

THE DECORATIVE ARTS COLLECTION

The Decorative Arts Collection contains items such as furniture, glassware, silverware, dinnerware and ceramics. Notable items are the Alonzo Horton bedroom furnishing set, commemorative glassware from the 1935-1936 California-Panama International Exposition, Allied Craftsman Modernist ceramics and enamels, Theosophical Society hand-carved chairs, modern art glass and metalwork. The

1.43 San Diego History Center, 2019i. "Carol Lindemulder: Color Story."

**CAROL LINDEMULDER : COLOR STORY****EXHIBITION DATES: FEBRUARY 9TH, 2019 - MAY 5TH, 2019**

Frequently inspired by her travels and writing, Carol Lindemulder's paintings of the landscape are distinguished by an evocative and bold use of color to convey a strong sense of place. *Carol Lindemulder: Color Story* features a selection of oil paintings, dating from 1996-2018, that highlight the artist's passion for the natural and built environment, her mastery of color, and her dedication to recording the beauty of the region's deserts, fields, mountains, buildings and towns.

**OPENING RECEPTION:
FEBRUARY 16TH, 2019
FROM 4:00 - 6:00 PM**

at the San Diego History Center

**San Diego History Center Members
& Guests of the Artist: Complimentary****Non Members: \$10****RSVP**

1.44 San Diego History Center, 2019j. "LGBTQ+ San Diego: Stories of Struggles + Triumphs."

ENSURE YOUR LEGACY FOR THIS ONCE IN A GENERATION EVENT!

If you would like to support this exhibition financially, sponsorship opportunities are available

DONATE

BECOME A

We are currently accepting new exhibition volunteers for the roles of Gallery Guide and Programs & Events Assistants. Additional information about the Volunteer Program can be found on our Volunteer Program webpage. If you are interested in volunteering or have questions, please contact Alison Hendrickson, Visitor & Volunteer

LGBTQ+ SAN DIEGO: STORIES OF STRUGGLES + TRIUMPHS

JULY 8, 2018 - JANUARY 20, 2020

The San Diego History Center in partnership with the Lambda Archives brings the first exhibition EVER in Balboa Park, focused on San Diego's LGBTQ+ community. Titled LGBTQ+ San Diego: Stories of Struggles and Triumphs this will be the History Center's major exhibition of 2018 and will run to January 2020 with an estimated 250,000 visitors!



CURATION & COMMUNITY COLLABORATION:

The exhibition curatorial team is led by Lillian Faderman, LGBTQ+ scholar and author of the book *The Gay Revolution* and *Harvey Milk: His Lives and Death* from Yale University Press

EXHIBITION THEMES:

San Diego's LGBTQ+ community has faced both tragedy and triumph. This exhibition focuses on major community themes including:

- Identity - Who we are and how we define ourselves
- Persecution
- Pioneers who have helped shape our Region's LGBTQ+ Community
- Families we make and choose
- Where the San Diego LGBTQ+ Community is headed and the work that remains ahead

Visitors will hear from those in the LGBTQ+ region about the struggles to overcome persecution, the battle with AIDS, bullying, and intolerance, and the power of the community.

CALLING ALL LGBTQ+ FAMILIES! BE PART OF THE EXHIBITION!

We are collecting photos for our "Families We Make and Choose" wall as part of the exhibition, and looking for images that showcase your concept of family—either the one you were born into, or one that you became a part of. Fun, serious, it doesn't matter! We just want to

means to you. To submit your photo, click the link below

SUBMIT

NOMINATE A COMMUNITY HERO TO BE IN THE EXHIBITION!

We are looking for your input. Nominate an LGBTQ+ pioneer, visionary, champion, leader, or someone

1.45 San Diego History Center, 2019k. “Bob Matheny: Almost Anonymous.”

BOB MATHENY: ALMOST ANONYMOUS IS THE FIRST MAJOR SURVEY OF THE WORK OF SAN DIEGO-BASED ARTIST BOB MATHENY.

Since the late 1950s Matheny has developed his expansive practice through the lens of many different disciplines and mediums, including graphic design, sculpture, small press printing, painting, writing, photography, curating and performance. Grounded in the formal tenets of modernist design, but mitigated by a healthy dose of Dada irreverence and Duchampian hijinks, Matheny's diverse body of work is a singular blend of craftsmanship and concept, idea and object, wit and intelligence.

Matheny's legacy in San Diego's art community also extends to his role as a committed and progressive educator: In the early 1960s he was the first full-time art instructor at Southwestern College in Chula Vista, a position he held for three decades. During his tenure at Southwestern Matheny founded and programmed the college's art gallery, established its permanent collection of contemporary art and organized a series of public programs and events – including film screenings, performances, and happenings – that were forward-thinking and often controversial.

Presenting key works and moments in his remarkable six-decade career, Bob Matheny: Almost Anonymous showcases the artist's prolific output and honors his pioneering contributions to, and continued impact on, San Diego's art community.

OPENING RECEPTION: DECEMBER 15TH, 2018 FROM 4:00 – 6:00 PM
at the San Diego History Center



BOB MATHENY, UNTITLED (FROM THE PERSONIFICATION OF MARCEL DUCHAMP), 1972

digital print, courtesy of the artist. Photo: Bob Schneider

1.46 San Diego History Center, 2019. "Her-Story: Pioneers of San Diego."

HER-STORY: PIONEERS OF SAN DIEGO



The Ladies Pioneer Society was composed of educated women who arrived in San Diego in the late 1800s from diverse places around the country. This exhibition looks at 6 of these intrepid women pioneers and, through their own writings, examines their perspectives of their new home in San Diego during the early days of American settlement in the area.

They recorded the stories of their journeys to the West and the challenges they encountered while traveling and settling into a new cultural environment. The women often describe their shock at arriving in a city they viewed as dirty, uncultured, and rough — quite a change after living in the more established cities on the East Coast or San Francisco. However, over time, most were able to find beauty and to create a new life.

Their accounts include stories of life in Old Town; parties at Horton House; visiting La Jolla Cove, the Hotel Dal Coronado, and the Sweetwater River; and the new cultures and wildlife they encountered. These early female pioneers provide a glimpse into the small, dusty town San Diego once was and invite you to imagine their reality.

THE AARON PRICE FELLOWS PROGRAM

The Aaron Price Fellows Program prepares highly motivated and diverse San Diego public high school students to be responsible, engaged, and caring members of their community. The goals of the program are to foster friendships between Fellows from diverse ethnic, religious and economic backgrounds; teach Fellows about government, cultural, business and non-profit institutions to illustrate their significance and relevance in their lives and expose Fellows to exciting career opportunities.



Carlos Aguirre (left) and Marisol (right)

1.47 San Diego History Center, 2019m. "Inside | Out."

INSIDE|OUT

A PERMANENTLY EXHIBITED, ROTATING DISPLAY OF RARELY-SEEN ITEMS FROM THE SAN DIEGO HISTORY CENTER ARCHIVES.

June - September, 2016

Inside|OUT is the San Diego History Center's newest permanent exhibition located in our central atrium and brings objects, photographs, and documents from the archives to the exhibition floor! *Inside|OUT* is a large lighted display unit with 16 cases of different sizes and will be curated internally by collections staff featuring a rotating inventory of items that are rarely displayed in the museum.

Museums have only so much space to display and only so many subjects specific to certain items, so when you boast a collection of over approximately 17,000 objects, 45 million documents, and around 2.5 million photographs, it's hard to get all those pieces out for the public to see.

Inside|OUT will rotate the objects and documents on a quarterly basis and may or may not be themed to the other items in the display, depending on the staff curation preferences at the time.

The *Inside|OUT* exhibit was funded through a generous grant by Las Patronas, one of the oldest and most highly-respected social, cultural and philanthropic organization in San Diego.

LAS PATRONAS

The San Diego History Center has been collecting, preserving, and displaying items from San Diego's past since 1928 when local merchant and philanthropist, George Marston, formed the San Diego Historical Society (today the San Diego History Center). From its first acquisitions in 1929, the History Center has expanded its collections to include: photographs, works of art, public and architectural records, books, maps, scrapbooks, manuscripts, newspapers, ephemera, diaries, and oral histories.



1.48 San Diego History Center, 2019n. “Marston’s History Emporium.”

MARSTON’S HISTORY EMPORIUM

October 11, 2017 – October 28, 2019

Who is a San Diegan? Why is it important to know and understand our history? What do objects, photos, and documents say about our past? How have other children in San Diego made a difference in our community? These are just a few of the questions that will confront visitors to the History Center’s newest exhibition *Marston’s History Emporium*.

With an imaginative take on what a history emporium might look like, visitors will encounter seven stations, such as:

- **Kids Like Me?**—Through a collage of children’s photos from the SDHC collection, historic toys, and a seek-and-find game, kids will learn if they share any similarities with children in the past.
- **Our San Diego**—This niche gives groups of students an opportunity to “curate” a small exhibit that showcases their own interpretations of what San Diego means to them.
- **What’s in a Photo?**—Featuring large mural photo puzzles, this niche focuses on what we can learn from historical photos.
- **We Who Have Lived Here**—By digging through our archives, we have uncovered stories of little-known San Diegans, whom young visitors can learn about through documents, photos, and dress-up.
- **The Sights, Sounds (and Smells) of Old San Diego**—This multi-sensory matching game teaches students about different industries from San Diego’s past.
- **History at Home**—Kids can touch and play with everyday objects from the past, such as telephones, old tools, typewriters, and kitchen gadgets, as they explore a “living room,” “garage,” and “kitchen.”

SPONSORS

Susan and Larry Favrot and the Favrot Fund

 Commission for Arts and Culture



1.49 San Diego History Center, 2019o. "About the Volunteer Program."

ABOUT THE VOLUNTEER PROGRAM

VOLUNTEER

History Center volunteers contribute their time, talents and energy, helping the History Center in many valuable ways. Volunteering offers rewarding opportunities for growth and personal enrichment. Enhance visitors' understanding of the history of San Diego. Conduct tours of our dynamic exhibitions. Work with our collections and brush up on your library skills. Join like-minded individuals and meet new people, gain knowledge, experience and help tell the story of our community. **VOLUNTEER BENEFITS**

- Museum store discounts including 30% discount on books and other educational materials and 15% discount on all other merchandise.
- Free admission to both History Center museums (Balboa Park and the Junipero Serra Museum) and the Research Archives
- Free admission to all History Center-sponsored lectures, space permitting.
- Balboa Park employee discounts for tickets to special events and programs
- Invitations to Balboa Park volunteer and employee appreciation events
- Invitation to the History Center annual volunteer appreciation event.
- History Center quarterly newsletter, The Times, with informative articles and updates
- Opportunities to make new friends, utilize your unique skills and build your resume while sharing your passion for San Diego history

VOLUNTEER OPPORTUNITIES

Below are selected volunteer opportunities. For more information about other opportunities, including in other departments, contact the Volunteer Manager: volunteer@sandiegohistory.org or 619-232-6203 x163. Training is provided where indicated. All volunteers receive a general orientation and introduction to the History Center

EDUCATION VOLUNTEERS LEARN

GALLERY GUIDES

Gallery Guides are ambassadors of the museum. Duties include welcoming guests in a friendly and professional manner, engaging visitors in conversations about the content and intent behind our exhibitions, answering questions, and enhancing the visitor experience. Interpretative skills and techniques are taught and written materials and training are provided for individual exhibitions. Guides must agree to work a minimum of six hours a month. *Training is provided.*

DOCENTS

Docents facilitate interactive, inquiry-based tours for adult and school groups in order to spark visitors' imaginations and stimulate their curiosity. SDHC docents play a vital role in creating memorable experiences by bringing history alive. SDHC staff train docents at both the San Diego History Center in Balboa Park and the Serra Museum in Presidio Park as well as for our Balboa Park walking tour. A one-year commitment is required. *Training is provided.*

COMMUNITY HISTORIANS

Community Historians are a group of SDHC volunteers who offer presentations on local history to community groups and organizations. Presenters in this program would work closely with SDHC staff to develop their own presentations, covering a wide array of topics relating to San Diego's past. *Training is provided.*

PUBLIC PROGRAMS

Volunteers help our program attendees learn more about our exhibitions and collections through lectures, panel discussions, workshops, films, and more. Volunteers

COLLECTIONS & ARCHIVES

THE PHOTOGRAPH COLLECTION Photograph Collection

Photograph Collection volunteers work closely with staff to help process the History Center's vast historic Photograph Collection, including digitizing prints, negatives and slides for our digital database and cataloging documents and photos. Volunteers commit to at least three to four hours per week. Photoshop and some cataloging experience is preferred. Legible, neat handwriting is essential, as is attention to detail and good typing skills.

DOCUMENT ARCHIVES Document Archives

Document Archives volunteers work closely with staff to process our vast archival collections. Duties include cataloging books, manuscripts and other collections into our online PastPerfect catalog; processing scrapbook and archival collections to create finding aids; data entry for our collection of public records to create searchable databases; transcribing oral history interviews; reviewing, editing, indexing and cataloging oral history transcripts. Legible, neat handwriting is essential as is attention to detail and good typing skills.

OBJECT COLLECTIONS

Object Collection Historic Clothing Collection San Diego Art Collection
Object or Curatorial volunteers work closely with the staff on data entry and cataloging of the curatorial collections (objects of everyday life, historic clothing and textiles, decorative and fine art). Knowledge of museum terminology helpful; experience working with computers and willingness to sit at a computer for extended periods of time; attention to detail and accuracy a must along with legible and neat handwriting

PUBLIC PROGRAMS

Volunteers help our program attendees learn more about our exhibitions and collections through lectures, panel discussions, workshops, films, and more. Volunteers gain hands-on experience coordinating various aspects of the programs and assisting during programs. Most programs occur on evenings and weekends. Duties and hours vary depending on type and size of event. No minimum time commitment is required.

OTHER OPPORTUNITIES**ADMINISTRATIVE**

Administrative volunteers help with administrative projects on an as-needed basis in various departments. Duties may include stuffing envelopes, organizing files, assisting the staff with preparatory work for meetings and other tasks. Projects are periodic; there is no minimum time commitment for volunteers.

SPECIAL EVENTS

Special Events volunteers assist staff with special events on an as-needed basis. Events generally occur after hours or on weekends. Duties and hours vary depending on type and size of event. No minimum time commitment is required.

SPECIAL PROJECTS

Special projects volunteers assist staff with unique projects on an as-needed basis. Projects may include assisting in the Museum Store, selling memberships at special events or staffing an information desk. Duties and hours vary dependent on type and size of project. No minimum time commitment is required. *Training is provided.*

decorative and fine art). Knowledge of museum terminology helpful; experience working with computers and willingness to sit at a computer for extended periods of time, attention to detail and accuracy a must along with legible and neat handwriting.

BECOME A HISTORY CENTER VOLUNTEER!

San Diego History Center is currently accepting new volunteers. Fill out the Volunteer Application Form to apply online for all opportunities. The Volunteer Department will contact you to schedule an interview or invite you to an orientation. Please note that volunteer opportunities can be limited. Thank you for your interest!

[Volunteer Application](#)

ALREADY A HISTORY CENTER VOLUNTEER? [LOG IN](#)

LEARN MORE ABOUT SDHC INTERNSHIP OPPORTUNITIES: [Internships](#)

FOR MORE INFORMATION: Volunteer Manager (619) 232-6203 x163
volunteer@sandiegohistory.org

1.50 San Diego History Center, 2019p. "Volunteer Application."

SAN DIEGO HISTORY CENTER

OUR COMMUNITY | OUR STORY

Volunteer Application (Adult 18+)

Thank you for your interest in volunteering with the San Diego History Center!

Please note that the minimum volunteer age is 18. If you are 16-17 years old, please use the following link to complete the minor application: <https://www.volunteer.com/su/portal.dl/?ap=1551070280>

For internship opportunities, please visit www.sandiegohistory.org/internships/ and complete the Internship Application form.

Volunteer positions are listed in the "Assignment Preference" selection below. Please note, some volunteer opportunities are very limited and completing an application does not guarantee a volunteer position. "There is currently a waitlist for Photo Collection, Object Collection, and Document Archives and therefore we are not accepting new volunteers in those positions at this time."

Required fields are marked with an asterisk (*). Please provide adequate detail in the application to ensure we that we can find the best match for your background and interests. Once you have completed the form, click the Continue button at the bottom.

Personal Information

First name *
 Last name *
 Nickname
 Street 1 *
 Street 2
 City *
 State Choose * Zip: *
 Home phone OK to call me here
 Work phone OK to call me here
 Cell phone OK to call me here
 Email address *
 Date of birth Month Day Year *
 Polo Shirt Size-Unless Choose *
 How were you referred to SDHC? *
 Are you an SDHC Member?

Demographics

This information is optional and used only to help us understand the demographic make-up of our volunteers. SDHC is an equal opportunity organization and does not discriminate in volunteer selection on the basis of information provided in this section.

Gender Choose
 Ethnicity Choose
 Marital status Choose
 Military Service Choose

Special Skills/Certifications

Please choose as many as apply. The more skills you identify the better we can match you to open opportunities.

Other Languages	American Sign Language Chinese Mandarin Farsi German Korean Portugese Swedish Vietnamese	Arabic Croatian Finnish Italian Other Spanish Tagalog	Chinese-Cantonese Dutch French Japanese Polish Serbian Turkish
Software Qualifications	Abril Illustrator Microsoft Office PastPerfect Volistats	Excel In Design Other PhotoShop Word	Google Docs Map Creating Outlook Power Point
Other Skills	Acting Construction Custodial/Housekeeping Education Exhibit Design Financial/Accounting General Film/Motion Pic Experience Handyman Neat Printing Organization Photography Registration(Artifacts) Script Writing Special Needs Populations Tour Guide Transcription/Spanish	Cashier Curation Data Entry Electronics Repair Exhibit Preparation First Aid/AED Grant Writing Library Services Newsletters writing Painting-General Pre-K Audiences Research Sewing Teaching-Classroom Transcription/Cursive Translation	Catering Cursive Writing Editing (For Publication) Event Management Facility Management First Aid/CPR Graphic Design Map Creation Onboarding Photo Editing Public Speaking Scanning Speaker's Bureau Toastmasters Transcription/English Videography

Availability/Assignment Preferences

Please choose your availability and your top two (2) volunteer assignments from the list of current volunteer needs.

For a full list of volunteer roles and detailed descriptions please visit our webpage www.sandiegohistory.org/volunteer. Please note, some volunteer opportunities are very limited and competing an application does not guarantee a volunteer position. "There is currently a waitlist for Photo Collector, Object Collector, and Document Archives and therefore we not accepting new volunteers in those positions at the time."

For internship opportunities, please visit www.sandiegohistory.org/internship_opportunities.html.

Note: Collection department opportunities including Archives and Photograph Collection are not available after 5pm or on weekends.

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Morning							
Afternoon							
Evening							
Assignment Preference			1st choice	Choose			
			2nd choice	Choose			

Notes: _____

Why do you want to volunteer?

Please answer the following question: Why do you want to volunteer with the San Diego History Center?

1.51 Workman and Temple Family Homestead Museum, 2019a. "About Us."

Workman House
• La Casa Nueva
El Campo Santo
FAQ
Contact Us

WHO WE ARE



Come and explore a hidden treasure like no other in Los Angeles. Located in the heart of a former Mexican rancho, the Homestead Museum's houses, cemetery, gardens, and stories will surprise you from start to finish. Located in the bustling City of Industry, the museum inspires visitors to become advocates for history as they explore what life was like in this region from the days of the Mexican ranchos to the Roaring Twenties. The museum is owned and funded by the City of Industry and managed by Historical Resources, Inc.

The history of the site begins with William and Nicolasa Workman, who emigrated to the area from Taos, New Mexico, in 1841, while this land was still part of Mexico. The Workmans quickly established themselves as cattle ranchers, but after a series of floods and droughts, the family began growing wheat and grapes for wine production. They built a modest adobe house, which they remodeled twice. Its current appearance reflects the most dramatic changes that were completed by 1870. Unfortunately, a failed bank investment in 1876 led to the loss of most of the family's wealth and land by the turn of the century.

Following the discovery of oil on land owned in the Montebello hills, the Workmans' grandson, Walter P. Temple, and his wife, Laura, reacquired a portion of the Homestead in 1917. The family built an exquisite Spanish Colonial Revival mansion next to the Workman House, which came to be known as La Casa Nueva (The New House). During the 1920s Temple was involved in numerous business endeavors ranging from oil drilling to real estate development. In 1923 he founded the Town of Temple, known today as Temple City. Sadly, like the Workmans, the Temples lost their wealth through failed investments, and lost the Homestead to foreclosure in 1932. The property was used as a boys' military school and a convalescent hospital before the City of Industry purchased the property in the 1960s and '70s. Following several years of restoration, the museum opened in May 1981.



Aside from touring the houses, visitors can take self-guided tours of El Campo Santo, the family's private cemetery founded in the 1850s. The Walter P. Temple Memorial Mausoleum, completed circa 1920, contains many Workman and Temple family members along with Pío Pico, the last governor of Mexican California and a friend of the Workman family.

Throughout the year the museum offers a variety of special events and programs for youth and school groups. Free tours of the homes are offered Wednesday-Sunday at 1, 2, 3, and 4 p.m. The only way to visit the houses is on a tour. Tours in Spanish are offered the second Sunday of every month at 2:30 and 3:30 p.m. Tours for groups of 10 or more in English, select foreign languages, and American Sign Language are available by appointment.

For more information, call (626) 968-8492, or send us an e-mail.

1.52 Workman and Temple Family Homestead Museum, 2019b. "Contact Us."

Family History

Rancho La Puente

Old Spanish Trail

Workman House

→ La Casa Nueva

El Campo Santo

FAQ

Contact Us

Contact Us

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Our office is open Monday-Friday, from 9:00 a.m. to 5:00 p.m.; and Saturdays and Sundays, from 12:30 to 5:00 p.m. We are closed on major holidays.

You can reach us by phone at (626) 968-8492.

Our mailing address is 15415 East Don Julian Road, City of Industry, CA, 91745

You can always reach us by e-mail. Click on the name of the person you'd like to contact, or for general inquiries, e-mail info@homesteadmuseum.org.

Robert Barron	Facilities Coordinator
Steven Dugan	Operations Assistant
Amanda Foster	Collections Assistant
Liliana Martinez	Programs Assistant
Michelle Muro	Collections Coordinator
Isis Ouan	Programs Assistant
Alexandra Raab	Director of Public Programs
Jennifer Scerra	Programs Coordinator
Paul Spitzzeri	Museum Director
Gennie Truelock	Programs Manager

1.53 Workman and Temple Family Homestead Museum, 2019c. "Group Tours."

Group Tours

Photography, Printing, & Site Use

Group Tours

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Free group tours of the museum's historic houses are available daily with advanced reservations.

You need a minimum of 10 people to reserve a tour and we can accommodate up to 70 people at a time. We suggest you make reservations one month in advance by calling (626) 968-8492 or sending an e-mail to info@homesteadmuseum.org.

The museum has plenty of free parking. Groups can reserve our picnic area free of charge. The picnic area can accommodate up to 60 adults or 74 children.

We're flexible!

Tour routes are modified based on the comfort, needs, and interests of individual groups.

Most of the site is wheelchair accessible, and we provide some seating within the historic houses. On average, tours of both houses last 90 minutes, but shorter tours can be accommodated, as well.

We're flexible!

Tour routes are modified based on the comfort, needs, and interests of individual groups.

Most of the site is wheelchair accessible, and we provide some seating within the historic houses. On average, tours of both houses last 90 minutes, but shorter tours can be accommodated, as well.

Tours for visitors with cognitive impairments

California Living is a group tour for adults with cognitive impairments. There is no minimum size requirement for this tour that visits select spaces within the historic homes. Up to 24 people can be accommodated at a time and seating is provided for all participants.

Looking to bring your students?

We offer a variety of youth and school programs. [Learn more here.](#)

1.54 Workman and Temple Family Homestead Museum, 2019d. "Youth & School Programs."

The following special tours can be reserved for free.

A Journey Through Time

4th grade students

Students enhance their observation and critical thinking skills as they connect the past to the present during this interactive tour. Highlights include:

- Bartering for supplies needed to live on an 1840s rancho.
- Discovering how access to goods and services grew in the 1870s.
- Making connections between consumerism and advertising in the 1920s.
- Recording a 1920s-style radio play that reinforces program concepts.

A Journey Through Time tours are offered select weekdays from mid-October through June. All programs begin at 10 a.m. and conclude at noon. Dates are limited and booked on a first-come, first-served basis. Two classes can be accommodated at the same time. [Click here for a flyer.](#)

Before or after their visit, teachers can [download fun and engaging materials](#) that meet both state and Common Core standards.

Reservations for the 2018-19 school year are full. Please contact the museum at 626-968-8492 for possible cancellations or to book a different type of tour.

[Click here for information on how to make a reservation](#)



Ain't We Got Fun?

Ages 2-12

Children will connect the past to the present in this hands-on tour exploring how people entertained themselves in the 1840s, 1870s, and 1920s. During this program students will assess how technology, a growing community, and scientific discoveries changed and continue to change how we have fun! The program includes:

- A visit to the museum's historic houses, the [Workman House](#) and [La Casa Nueva](#).
- The reading of a themed story (*Mack Made Movies*).
- Creating a historic toy that combines science and fun.

This program is offered throughout the year and lasts approximately 90 minutes. Two classes can be accommodated at the same time.

[Click here for information on how to make a reservation](#)

All About Cowboys

Ages 2-9

Most kids know what a cowboy is, but many don't realize that cowboys (vaqueros) were real people and also worked here at the Homestead. This program encourages students to explore the historical context of vaquero life on an 1840s rancho. Program components include:

- The reading of a story (*Lasso Lou & Cowboy McCoy*).
- Making a cattle brand craft.



- 
- The reading of a story (*Lasso Lou & Cowboy McCoy*).
 - Making a cattle brand craft.
 - A visit to the Workman House.
 - An opportunity for students to try their roping skills.

This program is offered throughout the year and lasts approximately 90 minutes. Two classes can be accommodated at the same time.

[Click here for information on how to make a reservation](#)

Home, Sweet Home

Ages 2-12

Students will take on the role of historian and use primary sources as they explore the storytelling possibilities of architecture and what it can tell us about living in a particular time and place. The program includes:

- A visit to the museum's historic houses, the Workman House and La Casa Nueva.
- An age appropriate story (*The Three Little Pigs* or *The House in the Mail*).
- Making a faux stained glass window craft.

This program is offered throughout the year and lasts approximately 90 minutes. Two classes can be accommodated at the same time.

1.55 Workman and Temple Family Homestead Museum, 2019e. "Book Clubs."

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Book Clubs

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Books can connect us with history in new and exciting ways. Each fiction and non-fiction book club series focuses on a subject that relates to the history of the Los Angeles region between 1830 and 1930. Museum staff will occasionally share items from the museum's collection that pertain to the subject of a book.

We ask that participants read the assigned book in time for each meeting.

Non-Fiction Book Club

Women: Politics, Religion, & Vocation

Friday, February 1
Friday, March 1
Friday, April 5

- 10 a.m. to 12 p.m.
- Free; space is limited and advance registration is recommended. [Click HERE to reserve your spot.](#)

February 1: [Women of Valor: Clara Barton and the Civil War](#) by Stephen B. Oates

March 1: [Seneca Falls and Origins of the Women's Rights Movement](#) by Sally Gregory McMillen

April 5: [Aimee Semple McPherson and the Resurrection of Christian America](#) by Matthew Avery Sutton

Fiction Book Club

The Birth of Noir

Wednesday, February 20

Wednesday, March 20

Wednesday, April 19

• 7 to 9 p.m.

• Free; space is limited and advance registration is recommended. [Click HERE to reserve your spot.](#)

February 20: [The Maltese Falcon](#) by Dashiell Hammett

March 20: [The Kept Girl](#) by Kim Cooper

April 17: [Double Indemnity](#) by James M. Cain

1.56 Workman and Temple Family Homestead Museum, 2019f. "Festivals."

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Festivals

Tours & Programs

Lectures

...

Upcoming Events

Victorian Fair of the Far West

Saturday & Sunday, April 27 & 28, 2019

- 1 to 5 p.m. both days.
- Free—but bring spending money for food and shopping.

Explore Los Angeles during the Victorian Era. Enjoy music, dance, fashion shows, historic house tours, demonstrations, and much more. Victorian Era attire is encouraged. Sorry, no pets allowed -- only certified service animals are permitted.

Past Events

Ticket to the Twenties

Saturday & Sunday, October 6 & 7, 2018

- 3 to 7 p.m. both days
- Free—but bring spending money for food and shopping. Food trucks on hand: *The Bakery Truck, Plaggio, Mac'd N Loaded, and Ragin' Cajun.*
- 1920s dress is encouraged and Prohibition will be strictly enforced!



1.57 Workman and Temple Family Homestead Museum, 2019g. "Talks and Lectures."

Upcoming Events

Work Clubs

Festivals

Social Tours & Programs

Talks & Lectures

Workshops

Upcoming Events »

Talks & Lectures

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Upcoming Events

History, Open Space, and Resiliency in the East San Gabriel Valley

Saturday, March 9, 2019; 1 to 4 p.m.

- Free

Listen to guest speakers from the Homestead Museum and the Theodore Payne Foundation. Participate in family-friendly activities and take a tour of the Homestead.



FEMALE JUSTICE - The Murder Trial of Lastenia Abarta, 1881

Sunday, January 27, 2019
2 to 4 p.m.

• Free; reservations are recommended.

Lastenia Abarta was barely out of her teens when she fell in love with Francisco "Chico" Forster, a prominent playboy who promised marriage. When he betrayed his pledge, Abarta shot and killed Forster on a busy street in broad daylight. Would a defense built on temporary insanity due to PMS keep a jury from finding Abarta guilty?



FEMALE JUSTICE - The Seduction Case of Lillian Ashley, 1896

Sunday, May 5, 2019
2 to 4 p.m.

• Free; reservations are recommended. Reservations begin March 22.

In 1894, Lillian Ashley filed a civil suit against the oft-married, and more often sued, Elias "Lucky" Baldwin for seduction. Love letters were exposed, an assassination attempt was made, and the family woes were turned into a travelling stage show. Was it all part of a plan to extort money from Baldwin? Or did Ashley have nowhere else to turn?



FEMALE JUSTICE - The Mysterious Death of I. Belton



1.58 Workman and Temple Family Homestead Museum, 2019h. "Workshops."

Workshops

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Upcoming Events:

It's All Relative

Saturday, March 16 & 30, 2019

- 10 a.m. to 12 p.m.
- Free. Space is limited. Advance registration is recommended. [Click HERE to reserve your spot.](#)

Explore your roots in this interactive workshop that may help you learn more about your family tree. The first meeting will cover the basics of research and how to care for family documents. The second will help participants dig deeper with further tricks and tools, along with tips on how to care for family photos. This workshop is ideal for beginners.



The Language of the Fan

Saturday, March 23, 2019

- 10 a.m. to 1 p.m.
- \$30 for adults; \$25 for seniors (55+) and students
- Space is limited. Advance registration is recommended. [Click HERE to](#)

In an age when rules of social behavior are often unwritten, the simple fan speaks volumes. Learn the language of the fan and construct one of your own not only to cool yourself down, but to heat up a relationship. All materials included!



Leathercraft Workshop

Saturday, April 6, 2019

- 10 a.m. to 1 p.m.
- \$30 for adults; \$25 for seniors (55+) and students
- Space is limited. Advance registration is recommended. Call 626.968.8492 to join a wait list.

Design and stitch an 8" x 8" leather tray to help keep track of keys, phones, keepsakes and more. All materials included!



White Glove Workshop: The Basics of Textile Conservation

Saturday, April 26, 2019

- 10 a.m. to 1 p.m.
- \$30 for adults; \$25 for seniors (55+) and students
- Space is limited. Advance registration is recommended. Registration begins April 26.

Learn different types of cleaning methods used by museum professionals to care for your precious textiles. All workshop tools, including textiles for



1.59 Workman and Temple Family Homestead Museum, 2019i. "Research & Collection."

ary Research & Collection

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1.60 Workman and Temple Family Homestead Museum, 2019j. "FAQ."

Is this a good museum for kids?

The Homestead is a great place for kids and families to visit!

Our public tours are ideal for age 8 and up, but many young families take tours, as well. Tours of the historic houses are offered separately, so there is time in-between tours for kids to have a snack or play in our gardens. Some parents with young children find that their kids enjoy the guided tour and stay for both. Some are happy to take one tour and return another day for the other.

Tours of El Campo Santo cemetery are self-guided and a pond filled with koi fish and turtles is nearby for exploring.

In our Gallery we have an introductory video that families can watch, a selection of books to enjoy, and a crafting table.

We offer a number of special events that are ideal for kids of all ages including our festival weekends (Victorian Fair and Ticket to the Twenties) and picnic-style events (Family Picnic, Sorrowful Soirée, and Holiday Merriment). [Take a look at our calendar.](#)

1.61 Workman and Temple Family Homestead Museum, 2019k. "Get Involved."

Get Involved

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1.62 Workman and Temple Family Homestead Museum, 2019l. "Volunteer Staff Application."



Date received: _____

Workman and Temple Family Homestead Museum
Volunteer Staff Application

Name: _____ Birthdate: _____

Address: _____ City, State: _____ Zip: _____

Home phone: _____ Work phone: _____

Cell phone: _____ E-mail: _____

How did you hear about the Homestead's volunteer program? _____

Why are you interested in volunteering at the Homestead? _____

Do you have other volunteer experience? Yes No If yes, please list organizations: _____

Tell us about your special interests and/or hobbies: _____

Are you in school? Yes No If yes, what school? _____

Do you need community service hours for school or a club? Yes No If yes, how many? _____

Are you fluent in any languages other than English? Yes No If yes, what language(s)? _____

I have experience in the following areas: Office work Retail sales Public speaking
 Arts and crafts Photography Answering phones

When are you available to volunteer?*

Weekdays Weekends Both

*Note: While scheduled and public tours are offered throughout the week, special events, mandatory workshops, and continuing education sessions fall on the weekend. Prospective volunteers should plan to be available approximately six weekend days per year.

Volunteer Application June 2013

Please mark the position that interests you the most. If there is more than one, please rank the position in order of preference (with #1 being the highest).

_____ **Administrative Volunteer** - Assists with greeting visitors, office-related work, and other museum programs and projects.

_____ **Collections Volunteer** - Assists with the care and maintenance of objects in the museum's collection and the site's historic buildings, along with other museum programs and projects.

_____ **Docent** - Conducts tours for visitors of all ages and assists with other museum programs and projects.

_____ **Museum Teacher** - Assists with youth-based programs, along with other museum programs and projects.

All volunteer staff members are expected to fulfill their specific job requirements, attend or make up all required training sessions, and work two or more special events per year.

_____ Please initial to acknowledge that you understand the volunteer requirements stated above.

I understand that this is an application for, and not a commitment or promise of, a position on the volunteer staff of the Workman and Temple Family Homestead Museum. I certify that the information provided throughout the selection process is complete and accurate to the best of my knowledge.

Signature: _____ Date: _____

Parent/Guardian Signature (if under 18) _____ Date: _____

Please print name of Parent/Guardian (if under 18)

Please mail, fax, or deliver completed applications to:

Homestead Museum
Attn: Programs Manager
15415 E. Don Julian Rd.
City of Industry, CA 91745

Phone: (626) 968-8492
Fax: (626) 968-2048

APPENDIX 2: OTHER WEBSITES CITED

- 2.1 American Association for Museum Volunteers, 2019. "Best Practices."
- 2.2 American Association for State and Local History, 2017. "Managing Volunteers: Lessons Learned Through Experience."
- 2.3 City of Industry, 2019. "FY 2018-19 Adopted Operating Budget."

2.1 American Association for Museum Volunteers, 2019. "Best Practices."



AMERICAN ASSOCIATION
FOR MUSEUM VOLUNTEERS



Home - Resources - Publications

STANDARDS AND BEST PRACTICES FOR MUSEUM VOLUNTEER PROGRAMS

PROPOSED BY THE AMERICAN ASSOCIATION FOR MUSEUM VOLUNTEERS (AAMV)

November 2011 (revised May 2012)

The following standards are proposed with the understanding that the diversity of museums and the roles volunteers play within them makes it extremely difficult to propose any single way a volunteer program should function.

We hope that the guidelines below will be helpful in evaluating museum volunteer programs to determine areas in need of expansion in any given institution. This is not intended to be a list of "must have" elements but a proposal of ideal components that will ensure that volunteers are successful in supporting the museum.

For the purpose of this document "volunteer" includes individuals who work in a variety of tasks at a museum for no payment of money, including docents and interns. Not considered for the purpose of this document are groups such as Boards of Trustees or fundraising "Friends of..." organizations who often volunteer their time.

Basic topic areas are first listed and then elaborated with additional elements to be considered.

Feedback is welcome!

THE BASICS

1. The institution ensures that the volunteer program has staff support and resources needed for its success.
2. Museum staff identify volunteer roles that serve the institution.
3. Recruiting is done in a fair manner so that information about volunteer opportunities is accessible.
4. Filling volunteer positions is done in a fair manner that ensures the best match for the job.
5. All volunteers receive an orientation to the museum.
6. All volunteers receive training that prepares them to perform their work to the best of their abilities.
7. Communication between staff and volunteers is effective and frequent.
8. Supervision from museum staff helps volunteers to continue to learn and improve job performance while offering them the opportunity to give feedback and contribute ideas.
9. Evaluation of and by volunteers is performed. Volunteers are evaluated for the quality of work they perform, and volunteers have the opportunity to evaluate the volunteer program.
10. Evaluation of and by staff is performed. Staff supervisors skills in working with volunteers is evaluated, and staff have the opportunity to evaluate the volunteer program and the role volunteers play.
11. Volunteers are recognized and rewarded for their work (commitment of time, quality/quantity of work, etc.)
12. Accurate records are kept to show the scope and breadth of the volunteer involvement in the life of the institution.
13. Risk management is in place.

2.2 American Association for State and Local History, 2017. “Managing Volunteers: Lessons Learned Through Experience.”

Managing Volunteers: Lessons Learned Through Experience

MARCH 14, 2017 | IN SMALL MUSEUMS, ADMINISTRATION, STAFF | BY AASLH CONTRIBUTING AUTHOR



A volunteer talking to visitors at the Cincinnati Museum Center.

We all know most non-profits run on volunteers. Working at a small historical society, this is especially true. When I first started my job in Spring of 2015, I was faced with a rather small volunteer force. I wasn't sure how to go about initiating change and growing the volunteer base, so I made it up as I went along. This is what I've learned.

- 1 **Feed your volunteers.** Every appreciation event involves food. We provide food at every living history event. One of our fall/winter events includes making cookies for visitors. I make extra for the volunteers. When the season is approaching its end and everyone is worn out, I carry around chocolate.
- 2 **Get to know them.** My volunteers are some of the most interesting and inspirational people I've met. None of them see age as a limitation. They ski and paint and lead such busy lives I get tired just listening to what all they do. Also, get to know their preferred method of communication. It seems like a small thing, but makes a huge difference.
- 3 **Notice them.** Volunteer appreciation and recognition events are a must. We do 3 or 4 get-togethers a year. Keep track of important events in their lives and pay attention when someone is sick or has a death in the family.
- 4 **Provide support.** Some volunteers want to help, but are nervous about stepping outside their comfort zone. Pair them up with an experienced volunteer and give plenty of pep talks. Adequate training is a must.

5. **Keep them in the loop.** This is probably one of the hardest to accomplish, especially as your volunteer pool grows. They need to know what their job is, but also should be aware of events and achievements of the organization itself. They can't be proud of what they do and the organization they volunteer for if they don't know what is going on.
6. **Embrace the quirks.** Volunteers are people. People have quirks. Don't judge and enjoy them for who they are.
7. **Be patient.** Remember you are dealing with people with concerns and questions. Yes, you will be asked the same thing 3136 times. It's OK. Be patient with change. It takes a long time, especially when things have been done a certain way for the past 20 years.
8. **Learn how to talk people into things.** I say this partly in jest, because you never want to manipulate someone into doing something they don't want to do. That's how you lose people. But in all seriousness, you do need to convince people that they are needed and will have fun. It's a skill I didn't know I had.
9. **You will never have enough volunteers.** I started with about 8 volunteers. It was not anywhere near enough. Scheduling was a nightmare. Now I have close 40 volunteers. There are still events that I can't fully staff and I'm running around doing 25 different things.

In the end, I've learned a lot and working with the volunteers is probably one my favorite parts of my job.

Editor's Note: To learn more about volunteer management, register for one or all three of AASLH's upcoming spring webinar series on recruiting, training, and managing volunteers.

2.3 City of Industry, 2019. "FY 2018-19 Adopted Operating Budget."

Homestead Museum Division (Division 626) – Summary of Expenditures & Account Detail

Object #	Account Description	2015 Actual Amount	2016 Actual Amount	2017 Actual Amount	2018 Amended Budget	2019 Adopted Budget
8013	Telephone	\$ -	\$ -	\$ -	\$ -	\$12,000
8018	Office Supplies & Postage	-	-	10,418	-	30,000
8021	Dues & Subscriptions	-	-	2,808	-	4,800
8025	Miscellaneous	-	-	2,029	-	-
8088	Landscape Maintenance	370,982	307,815	238,140	385,000	385,000
8120.01	Professional Services	11,802	2,589	88,384	375,000	193,500
8980	Repair and Maintenance Equipment	-	-	-	800	-
9580	Equipment Rental	-	-	7,186	-	2,300
9986	Small Equipment & Supplies	-	-	-	-	6,980
9970	Printing & Photographs	-	-	1,083	-	-
9910	Tripel & Meetings	-	-	5,092	-	10,800
9920	Vehicle Expenses	788	174	-	800	-
9931	Written Communication	-	-	1,392	-	-
9940	Advertising & Printing	-	-	80,104	-	80,000
9985	Computer Supplies	-	-	4,482	-	-
9985.01	Computer Services	-	-	19,368	-	25,000
9985.02	Computer - Licenses	-	-	840	-	-
5730	Utilities	35,021	32,039	-	36,000	-
5730.01	Utilities - Gas	-	-	1,388	-	2,880
5730.02	Utilities - Water	-	-	199	-	-
5730.03	Utilities - Electric	-	-	28,449	-	40,000
5900	General Engineering	9,187	17,529	567	5,000	5,000
8120	Security	84,231	82,802	84,708	91,000	100,000
8500	Museum Agreement	1,072,697	1,088,465	632,367	1,131,800	888,700
8510	Property Expenses	194,437	58,780	39,289	128,000	100,000
8510.04	Property Maintenance Reimbursement from Successor Agency	(26,181)	-	-	-	-
8520	Interlocal Service	9,289	6,280	11,880	12,000	15,000
9010	Furniture, Equipment & Picturs	7,873	18,335	3,827	11,000	-
		<u>\$1,779,898</u>	<u>\$1,887,894</u>	<u>\$1,684,888</u>	<u>\$5,079,800</u>	<u>\$4,779,888</u>