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WHAT WE DO BEST: QUALITY COLLECTIONS CARE PRACTICES IN SMALL MUSEUMS IN UTAH

by

Pamela W. Miller

A dissertation submitted in partial fulfillment
of the requirements for the degree

of

DOCTOR OF EDUCATION

in

Education

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UTAH STATE UNIVERSITY
Logan, Utah

2008

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ABSTRACT

What We Do Best: Quality Collections Care Practices in

Small Museums in Utah

by

Pamela W. Miller, Doctor of Education

Utah State University, 2008

Major Professor: Janice Hall, Ed.D.
Department: Education

Small museums occupy a distinctive niche in the world of museums. They hold unique objects in their collections, exhibit them, and educate the public about them. All museums have the challenge to care for collections in a manner that will enhance their preservation for future generations. Large museums have paid staff and budgets for collections care. Small museums, as used in this study, have one full-time staff person or less, who are often inadequately trained in caring for collections. Nevertheless, they still must work to preserve their collections for the future. In this qualitative study, the grounded theory method was used to identify and recommend quality collections care practices in small Utah museums for developing training programs in collections care. There are small museums that practice aspects of quality collections care. These museums were identified using survey forms and Performance Goals records in the Utah Office of Museum Services. Seventeen staff and employees from 15 small museums

were interviewed. The data were analyzed using constant comparative analysis to categorize the comments. Themes emerged in response to two research questions: "What are quality collections care practices in Utah" and "How are staff and volunteers of small museums in Utah trained in quality collections care practices?" Themes from the collections care aspect centered on knowing what you have and caring for what you have. These included use of the PastPerfect Software Program; timely processing of museum objects; and following the museum's mission, security, housekeeping, and preventative conservation. Themes from the training aspect centered on training efforts within the museum, and training received, learned, or gained through efforts outside the museum. These included the Internet for training, sharing information, workshops and conferences, and mentors and networks. Application of the themes to collections care was discussed, including suggestions for implementation. This was followed by a discussion of the role of small museums, volunteers in small museums, state museum organizations, quality collections care practices, and training for collections care. Finally, an alarm was sounded for some serious issues confronting small museums in Utah, ending with recommendations for further study.

(255 pages)

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Pamela W. Miller

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CHAPTER I

INTRODUCTION

This dissertation reports a qualitative study of quality collections care practices in small museums in Utah. The study was based on interviews with staff and volunteers of small museums in Utah. This first chapter introduces the background for the study, states the problem of the study, describes its purpose, provides a theoretical framework, and defines some special terms used.

Background of the Study

Heritage Preservation (2005), in partnership with the Institute of Museum and Library Services, conducted a study of the state of America's museum, library, and archive collections. The resulting report identified the greatest needs of these institutions were aspects of collections care such as the museum environment, storage conditions, emergency planning and disaster preparedness, funding, and staff training. The organization warned that many collections are at higher risk of damage and destruction when these needs are not addressed. Trained staff were recognized both as a need and one way to satisfy the other needs. According to the report's definition, 75% of the study population was small institutions.

Danvers (1992) acknowledged that small museums in general commonly lack the fundamental tools and information to fulfill the museums' obligations to serve their communities or care for collections in a professional manner. The problems faced by small museums have not changed substantially since her report. Williams (2005)

recognized that small museums were challenged with problems of inadequately trained staff and questionable practices in collections care.

In Utah, the Utah Office of Museum Services (Utah OMS), the Utah Museums Association (UMA) and the International Society of the Daughters of the Utah Pioneers (ISDUP) sponsored a survey of Utah museums (2007). Conducted by Dan Jones and Associates, the survey provided information specifically on Utah museums. Although the survey did not differentiate between large and small museums or divide the museums into categories by size, the study reported that more than half of the museums surveyed had a budget of less than $25,000 per year. In addition, more than 370,000 hours of service was provided by volunteers, which averaged 3,140 hours per museum for the 153 museums that participated in the survey. The study noted, “All Utah museums care deeply about preserving their collections. Much work remains to be done, however, to raise the quality of care to a level that will assure the collections’ survival” (p. 5).

According to the accreditation commission of the American Association of Museums (AAM; 2005a), collections care means that “the museum keeps appropriate and adequate records pertaining to the provenance, identification, and location of the museum’s holdings and applies current professionally accepted methods to their security and the minimization of damage and deterioration” (p. 5). Collections care concerns the day-to-day work with collections.

Statement of the Problem

The problem identified for this study was inadequately trained staff in the area of

collection care in small museums. Heritage Preservation's (2005) recent study, called the Heritage Health Index (HHI), was the first study to assess the status of all U.S. collections held in trust for the public. Almost three fourths of these institutions composed of museums, libraries, and archives, would be considered small. The most common need cited in the study was the need for staff training in collections care. This was identified as a need by 70% of the institutions surveyed. Only 20% of the institutions had paid staff and some of those were part time. Many assigned duties of collections care to other staff or volunteers.

Purpose of the Study

The purpose of this research was to identify and recommend quality practices in collections care in small Utah museums for developing training programs in collections care. There are museums in Utah which practice aspects of quality collections care such as having a Collections Management Policy or having all collections catalogued. These museums were identified through their performance goals worksheets collected by the Utah OMS during the past 6 years. In addition, a recent survey sponsored by Utah OMS et al. (2007) collected data on collections care and preservation in Utah as part of a statewide initiative to preserve museum collections.

Research Questions

The following questions directed the research.

1. What are quality practices in collections care for small museums in Utah?

2. How are staff and volunteers of small museums in Utah trained in quality collections care practices?

Interview Questions

Interview questions gathered the data to answer the research questions. They were organized as follows.

Research Question 1: What are quality practices in collections care for small museums in Utah? Interview questions associated with this research question are: (a) what are your collections care practices, such as how do you process collections materials, what do you do on a regular basis to keep and maintain collections records, what are your security measures, what are your guidelines for handling collections, what are your guidelines for maintaining a proper museum environment, and describe your daily routine; (b) describe the key parts of your collection care practices and those you consider your best practices; and (c) how many people in your museum have collections care responsibilities?

Research Question 2: How are staff and volunteers of small museums in Utah trained in quality collections care practices? Participants will be asked: (a) do you have a training program for volunteers in collections; (b) is the training program formalized or written; (c) how are staff and volunteers trained to care for collections; (d) how do you pass information on to new employees or volunteers; (e) what kind of competencies do you believe are most important to you in your museum assignment, what areas need the most improvement, what do you wish you had learned earlier or been told; (f) what have

you learned from attending museum conferences; (g) describe some of the helpful workshops or seminars you have attended; (h) what are the barriers, if any, that keep you from getting the training you need; (i) what resources do you have access to for such materials as books, technical pamphlets, other people, etc; (j) does the museum have a library of resources or reference materials on museum practices; (k) does the museum have a computer with access to the Internet; (l) do museum volunteers have access to the computer for acquiring on-line information or researching collections questions; (m) what resources are you aware of for training in your geographical area; (n) what is your budget for staff development or volunteer training; (o) how often do you communicate with employees or volunteers at other museums; and (p) where do you go if you have questions?

This study is important in that quality practices in collections care have not been identified for small museums. This study looked at Utah's small museum community to identify and recommend quality practices for developing training programs in collections care. The information gathered will be a major benefit to organizations designing and conducting museum workshops and training. By focusing on those quality collections care practices known and practiced successfully by some small museums, baseline competencies in collections care can be established and then built upon to raise the capabilities of small museums to protect and care for their collections. Training organizations will also understand better how training is received and passed on to staff and volunteers in the small museum.

Theoretical Framework

Museums are an important part of American culture. In general, all museums are centers of education for their communities (Alexander & Alexander, 2008; Malaro, 1998; Utah OMS et al., 2007), and most will have additional purposes: history museums make the past more meaningful to Americans (Bingmann, 2007), and some museums are cultural venues for their communities (Seligson, 2008). The *2006 Utah Museums Survey* stated, "Museums are protectors of our artistic, historic, scientific, and cultural heritage" (2007, p. 2). In addition, museums are considered tourism attractions for many communities, playing an important role in economic development. Together, these responsibilities and roles constitute a large task for small museums and demand many different skills and competencies: educator, art historian, scientist, manager, researcher, record keeper, collections caretaker, grant writer, historian, marketer, public relations, and economic developer.

The Role of Small Museums

Small museums occupy a unique niche in the museum community. They tend to have the smallest budgets, the greatest needs for collections care, and have staff with multiple and complicated responsibilities (Bingmann, 2007). Or they may not have staff at all and rely entirely on volunteers. In Utah, the *2006 Utah Museums Survey* (Utah OMS et al., 2007) reported that Utah had 255 museums and more than half of them have budgets of less than $25,000 per year. Statewide, the volunteer hours contributed in 2005 were the equivalent of 177 full-time staff positions. The Mid-America Arts Alliance

(2007) explained the importance of small museums:

> Small and rural museums are not just the largest museum sector, they are critical to the cultural fabric of our nation. They illustrate the best virtues of small town values and volunteerism, providing thoughtful places of inquiry, history, research, and wonder. Small and rural museums also serve as harbingers of economic and educational distress. Because they have been neglected for so long, it is easy to notice only their deficiencies. But these cultural organizations are worthy of public and private investment because of the instrumental service they perform, not just because of their needs. (p. 3)

Small museums hold the treasures of their local histories. The collections come from local families and people with ties to local history, so local visitors have an emotional connection with the museum as they view objects that belonged to a great grandmother, another family member, or a neighbor. Local museums can become very personal and it is an additional challenge for the staff and volunteers of small museums to please the local constituency as they collect, develop exhibits, and design education programs. In fact, the demands of a local community to see their family objects on exhibit can actually prove destructive to those items. This is one reason it is important for workers in small museums to have knowledge of quality collections care practices.

The Importance of Caring for Collections

The most important part of a museum is its collections; there would be no museums without collections. Therefore, museums have the duty to use their collections now to educate the public while at the same time preserve collections for future generations (Scottish Museum Council, 2006; Utah OMS et al., 2007). “Collections must be stored and exhibited under proper conditions, handled with care, and be accurately documented” (Utah OMS et al., p. 5). It is a legal responsibility of museums to care for collections in a

reasonable manner (Malaro, 1998), so it is a serious matter. Small museums cannot be expected to manage collections care in the same manner as large museums without comparable staff, budget, or other resources; therefore identifying quality collections care practices for small museums will help them in their legal responsibilities to collections.

Larger museums may assign a staff member or members to specialize in collections care, or they may hire someone with special training in that area. Small museums may not even have paid staff, much less someone with prior experience or training. Staff and volunteers who work with collections will need training to properly care for their museums' collections. In addition, supplies for storage of objects and storage areas with safe environments for collections can be costly. Exhibit areas must be environmentally safe for objects placed on exhibit. Protecting collections from unsafe conditions, theft, or damage can be a challenge for small museums without budgets for hiring security guards, installing alarm systems, replacing windows, or designing new lighting systems. All of these challenges call for training in quality collections care practices for the staff and volunteers of small museums.

Need for Training in Small Museums

The importance of training for the staff and volunteers of small museums was observed by Mead (1985) who cautioned that their lack of professional training could be disadvantageous to the museum. However, her search of the available literature at the time indicated that: "Museum training should consist of a basic academic education, general museum training, and an internship for practical experience" (p. 193). This level

of training would be expensive. She asserted that not only was there a developing incongruity between the costs of training and the low salary scales in small museums, this scale of training was not realistic for the needs of small museums. Mead suggested “a training program which was vocational in nature, supplying background in the areas of: museum goals, exhibit techniques, and collections control and management.... The program should then terminate with a museum internship” (p. 197). This was still out of the reach for the existing staff and volunteers of small museums who could not leave their part time jobs, their families, or their communities.

In addition to academic programs in museum studies, other organizations offer a wide variety of training. In Utah such organizations are the Utah OMS, UMA, Utah State History, Utah State Archives, Utah Humanities Council, and the Utah Arts Council. However, museums not on membership lists or agency mailing lists may not receive notification of or other publicity for the training session. Many small museums do not have access to the Internet.

One of the problems with creating a training program for staff and volunteers of small museums is the challenge of the variety of tasks they perform on a daily basis. In an article on history museums Bingmann (2007) observed:

> It is most problematic that staff of historical institutions, which tend to have the smallest budgets and greatest need for collections care, are taxed by the greatest variety of functions. Institutions that have this level of multi-functionality need staff who can work with building preservation, three-dimensional objects, textiles, archival material, and bound publications, functions that tend to be discipline-specific in graduate training programs. (p. 19)

Studies have been done of museum training programs for volunteers, but have addressed the subject of docents, or people who teach in a museum setting (Castle, 2001;

Goodlad & McIvor, 1998, Grenier, 2005; Sachatello-Sawyer et al., 2002). Another study concentrated on the success of volunteer programs (Sirota, 1995). Unfortunately, little study has been done to determine how small museum staff and volunteers learn about their fields outside of formal museum studies programs (Baron, 2003).

Definitions

Key terms used in this study need to be defined for purposes of consistency and benefit of the reader. These terms are: small museum, collections stewardship, collections care, accessioning, cataloging, processing collections, paper conservator, Integrated Pest Management, and Preventative Conservation.

Small museum: For the purposes of this study, the definition of small museums will be a museum with one full-time staff person or less. The one full-time employee would be one person and not two half-time people. Classifying a museum based on budget was problematic because in some cases the museum employees would be paid by another entity, such as a city. Thus their salaries were not paid out of a museum budget and the museum's budget was not reflective of the expenses of a paid staff. Defining a small museum based on the number of full-time employees is more insightful to the nature of a small museum. The precedence for this definition was set by the Utah Office of Museum Services in the fall of 2006 (personal communication) when they awarded financial aid for staff and volunteers of small museums to attend the Utah Museums Association annual meeting in Cedar City.

Collections stewardship: Collections stewardship and collections care are often used synonymously, but they are not the same thing. According to the Accreditation Commission of the AAM (2005a),

> Collections stewardship is the careful, sound, and responsible management of that which is entrusted to a museum's care. Possession of collections incurs legal, social, and ethical obligations to provide proper physical storage, management, and care for the collections and associated documentation, as well as proper intellectual control. Collections are held in trust for the public and made accessible for the public's benefit. Effective collections stewardship ensures that the objects the museum owns, borrows, holds in its custody, and/or uses are available and accessible to present and future generations. A museum's collections are an important means of advancing its mission and service the public. (p. 1)

Collections care: This study utilizes the definition of the Accreditation Commission of the AAM (2005a), which stated that collections care means "The museum keeps appropriate and adequate records pertaining to the provenance, identification, and location of the museum's holdings and applies current professionally accepted methods to their security and the minimization of damage and deterioration" (p. 5). Therefore, collections care is a subset of collections stewardship. This study focused on collections care.

Accessioning: This term is used in the museum community to describe the formal process of adding an object or objects to a museum's collection. According to Simmons (2006),

> Accessioning is the process of transferring ownership of an acquisition to the museum, including the process of recording the acquisition as part of the collection. Acquisitions cannot be added to the collection, registered, or cataloged until they have been accessioned. (pp. 37-38)

Cataloging: According to Simmons (2006),

> Cataloging is the process of organizing the information about the accessions by creating a record of specific information about the object or specimen.... Many museums now maintain the catalog in an electronic format in addition to or instead of a hand-written version. (p. 38)

Processing collections: because many of the small museums interviewed did not or could not distinguish between the processes of accessioning and cataloging, this study uses the phrase ‘processing collections’ to describe the combined process of accessioning and cataloging. When the PastPerfect Software Program (1996) is used, the differences between the two processes are not apparent to those unfamiliar with them as distinct processes.

Paper conservator: The American Institute for Conservation of Historic and Artistic Works (n.d.) defined a conservator as a professional with specialized education to properly preserve objects for the future. A paper conservator is a person who specializes in the care, treatment, and preservation of paper objects such as letters, newspapers, photographs, and books.

Integrated Pest Management (IPM): A complex term, IPM refers to a process of protecting museum collections from pests (bugs), which emphasizes prevention, least-toxic methods, and a systems approach. The latter includes housekeeping practices and control of food (Buck & Gilmore, 1998). IPM is a part of preventative conservation, described next.

Preventative Conservation: According to Fisher (1998), it is a cost-effective strategy for

> mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for

> storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; reformatting/duplication. (p. 103)

Summary

The background for this study, the statement of the problem, the purpose of the study, and the theoretical framework have been described, ending with definitions of special terms. In Chapter II, a review of the applicable literature will be presented. Chapter III will describe the study's methodology. Chapter IV is a detailed presentation of the data and reporting of the museums. Chapter V is a description of the themes and applications. Chapter VI includes the study's summary, discussion, and recommendations for further study.

CHAPTER II

REVIEW OF THE LITERATURE

The purpose of this study was to identify and recommend quality practices in collections care in small Utah museums for developing training programs in collections care. A review of the literature was conducted related to small museums, quality practices in collections care, museum staff training, and museum volunteer training to establish the context of the study. The review provided information about how to define a small museum and the characteristics of small museums. Collection care practices were examined, aspects of museum staff training as related to small museums were identified as well as aspects of museum volunteer training related to small museums.

Small Museums

Danvers' (1992) report to congress for the Institute of Museum Services (now the Institute of Museum and Library Services, IMLS) summarized the results of the groundbreaking IMS National Needs Assessment of Small, Emerging, Minority and Rural Museums in the United States, the first government sponsored study to assess the needs of this specific museum community. Danvers led the assessment using three methods to collect data: (a) questionnaires were mailed to a random sample of 524 museums; (b) when the questionnaires were returned, 12 museums were selected to serve as case studies and received site visits; and (c) discussion groups were held with representatives of 25 museums which had returned the questionnaires and were willing to participate in the group discussions. Danvers' report defined museums in general and

small museums specifically. A museum was considered small if it had an annual operating budget of less than $250,000 and had five or fewer full-time paid or unpaid staff. In actuality, this report found that the average small museum had only two full-time staff members and operated with less than $90,000 per year.

Conley (2004) used this definition of small museums in his study of museum management issues. However, Heritage Preservation (2005) adjusted the dollar figures for inflation and defined a small museum by a budget of less than $500,000 if it was a history or general museum, and less than $350,000 if it was a natural history museum. According to this study, small museums had three or fewer full-time paid staff.

These definitions tend to overestimate the resources of small museums in many areas. Johnson (2000) compared 16 rural museums located within a 100-mile radius in southern Utah with the IMLS definition of a small museum noted above. She observed that none of the 16 museums remotely resembled the average small museum. Although she didn't include figures on annual budgets in her studies, almost half of the museums she studied operated with less than the average number of staff, were open to the public many more days than average (221 is average), and welcomed an average of 26,000 visitors per year compared to IMLS's average of 16,000 per year.

Crockett and the Mid-America Arts Alliance (2005) used the budget figure of less than $50,000 to define small museums in Arkansas, but he acknowledged that one-third of Arkansas museums operated on less than $25,000 per year and were usually run by an all-volunteer staff. Seventy-four percent of small Arkansas museums had no full time paid staff.

In a needs assessment of Nebraska museums and libraries, Crockett and the Mid-America Arts Alliance (2004) considered both museums and libraries together, but the figures were very similar to the Arkansas report: almost 60 % had no fulltime paid staff. One part of the definition of small institution in the Nebraska needs assessment was a budget of less than $100,000 per year.

ExhibitsUSA (2002) conducted a training needs assessment for museums in Texas. For the purpose of this study, small museums were identified as operating on a budget of less than $100,000 annually. The study reported that 14 % of Texas museums had no paid employees; 27 % had one or less fulltime staff, and 38 % had two or less full-time staff. One of the key findings was that museum size directly impacted a museum's overall well-being and ability to execute its public function. Public expectations of the smaller museums were as high as those of larger museums even though they had smaller staffs and fewer resources. Size did not matter; public expectations were the same.

In 2007, the Small Museums Committee of the American Association for State and Local History (AASLH) conducted a brief electronic survey that was emailed to the AASLH membership. Catlin-Legutko (2007) reported the survey asked members what was the defining factor of a small museum. Receiving 455 replies, the committee reported that budget was the primary consideration in the definition of a small museum with 41% of the respondents; 21% of the respondents chose number of staff members, and 22% chose square footage. Within the category of budget, the aggregate data shows that a budget size of $100,000 or less defines a small museum according to 50% of respondents. In total, however, 80% of respondents choose budget size of $250,000 or

less. For the number of employees in a small museum, 58% answered that it would be 0 to 3; 30% chose 4 to 6. The committee issued a preliminary definition of small museums,

> A small museum's characteristics are varied, but they typically have an annual budget of less that (sic) $250,000, operate with a small staff with multiple responsibilities, and employ volunteers to perform key staff functions. Other characteristics such as the physical size of the museum, collections size and scope, etc. may further classify a museum as small. (p. 7)

Little has changed in the understanding of small museums if 15 years after Danver's 1992 report, $250,000 or less would still be considered a defining budget for a small museum. Johnson (2000) commented in her report that the 16 small museums in Utah featured in her study did not resemble the Danver's definition of a small museum. The financial part of AASLH's definition does not resemble the fifteen museums interviewed for this study, but the parts describing the multiple responsibilities of the staff and use of volunteers are reflective of the small museums studied here.

The AAM (1984) cautioned that: "Small museums are not just versions of large institutions. They are museums that make a distinctive contribution to their communities and the museum domain generally" (p. 21). Later, Weil (1990) described this difference in more detail:

> In the case of museums, big is not just more little and little is not just a smaller version of big. A big museum is no more the equivalent of a cluster of small museums added together than is a small museum the equivalent of a slice removed from a big one. Put otherwise, museums are not like a set of Russian dolls, nested one inside another and all alike except for their scale. Wholly aside from scale, small and large museums differ in a number of ways. (p. 31)

One example of the ways small and large museums differ is the diversity of tasks assigned to a particular staff member or volunteer. In large museums an employee may have one major assignment such as director, coordinator of educational programs, or

curation of collections. In small museums one employee or volunteer may have two or three of these assignments. Large museums may have multi-staff departments but small museums are more likely to have multi-department staff.

In summary, the literature revealed two ways small and large museums differ: (a) trained staff and (b) trained volunteers. The staff of small museums cannot be treated as staff of large museums nor expected to follow the same paths to professionalism. By virtue of their size and resources, small museums can be expected to differ from large museums in their approaches and priorities for collections care.

Quality Practices in Collections Care

Mason and Weeks (2002) conducted a survey of museum guidelines from museum associations and agencies all over the world. They found 25 schemes that they studied to identify areas of quality museum practice. These fell into two primary models: the AAM self-study and voluntary participation model, and the United Kingdom's (UK) Registration Scheme, which offers funding but relies less on self-assessment. Both are national programs, while some of the other programs are not. A third model is a combination of the two. All have the purpose of raising the quality of museums. The authors recognized that many museums around the world heavily rely on volunteers who should be able to benefit from the process. Staff training and development was strongly encouraged in many schemes because if a museum cannot invest financially in the training and education of their staff they cannot be reassured that staff is operating according to current professional practices.

It would be beneficial to describe the three types of models of accreditation schemes identified by Mason and Weeks (2002): (a) the voluntary model of self-study used by the AAM, (b) the UK Registration Scheme, and (c) the combination model.

AAM Voluntary Model

The basis of AAM's voluntary self-study model has been in existence since 1971 It was developed out of discussions on the issue of museum professional practices. Museums had identified themselves as important educational institutions that needed to be eligible for federal funding. In addition, the IRS was looking at nonprofit institutions in an effort to eliminate those which were inappropriately claiming tax-exempt status. The museum community needed a way to identify good public service. There was also a concern among museum professionals that if museums did not police themselves, someone else would impose standards upon them.

O'Donnell (1996) described the voluntary accreditation process as it developed historically and reported on the benefits of accreditation as perceived by participating museums. Participants reported that accreditation was an honor that signified use of professional museum practices and dedication to ongoing improvement. Accreditation provided a sense of trust to the community and amplified the museum's image to funding sources, both public and private. It was beneficial to the museum staff for their identification with the museum profession and recognition by their peers in the museum community. It provided staff with the encouragement to improve their museum and maintain high and current practices of work.

The self-study approach to AAM's accreditation was also described by O'Donnell (1996). Museums use the *Self-Study Questionnaire* to describe how they apply the guidelines of their respective fields to their own operations. Museums take a year to complete the Self-Study Questionnaire, which is then evaluated by the Accreditation Commission. A visiting committee calls upon the museums and submits additional reports to the Commission.

The accreditation program guidelines are structured around (a) a series of core questions, (b) characteristics of an accredited museum, and (c) the Accreditation Committee's expectations regarding categories such as collections stewardship, education and interpretation, and others.

Core Questions

Museums are reviewed on the basis of two core questions: "How well does the museum achieve its stated mission and goals? How well does the museum's performance meet standards and best practices, as they are generally understood in the field, appropriate to its circumstances" (AAM, 2005c)?

AAM explained that there cannot be just one set of best practices for all museums because museums are so diverse. Instead, museums should follow the specific practices of their genre. These are applied specifically to each museum's circumstances. The program is flexible enough to include the diversity of museums and their sizes and operating budgets. AAM emphasizes that professional museum guidelines are constantly changing and the accreditation program is adjusted to meet those changes.

Characteristics of an Accredited Museum

The characteristics of an accredited museum are stated in a positive manner. Those characteristics dealing with collections care are imbedded in the section under Collections Stewardship (AAM, 2005b):

> The museum owns, exhibits, or uses collections that are appropriate to its mission. The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections. The museum's collections-related research is conducted according to appropriate scholarly standards. The museum strategically plans for the use and development of its collections. Guided by its mission, the museum provides public access to its collections while ensuring their preservation. (p. 2)

Accreditation Committee's Expectations

The Accreditation Commission's Expectations Regarding Collections Stewardship (AAM, 2005a) includes collections care. They define care as follows:

> The museum keeps appropriate and adequate records pertaining to the provenance, identification, and location of the museum's holdings and applies current professionally accepted methods to their security and the minimization of damage and deterioration. (p. 1)

This definition provides two main categories of collections care. The first is a record of the source, identification, and movement of each museum object. The second part comprises security issues and preventative conservation issues.

Recordkeeping. In order to be eligible for accreditation, a museum has to have a formal and effective program for collections documentation, care and use, and at least 80% of permanent collections have to be accessioned. Laws and museum ethics must be observed with collections. Documents, including a comprehensive collections management policy and a strategic plan, must be clearly written, aligned with each other, and guide museum practices. The commission looks at the museum's mission and

compares it to the collections of the museum and the policies and procedures involving the use of museum collections. Uses of museum collections include scholarly research and public access. Another expectation of the commission is that trained staff is sufficient to the needs of the collections and staff responsibilities are delegated in writing.

Security and preventative conservation. Security provides for the safety of museum exhibits, museum staff and volunteers, and the collections. Space is allocated and used wisely to support this concept. Guarding against potential loss or risk is part of security and Preventative Conservation. Defined by Fisher (1998), preventative conservation is:

> the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication. (p. 103)

Environmental conditions are monitored on a regular basis and the museum is proactive in taking care of problems in this area, a conservation plan is in place, security issues are addressed and an emergency plan is written and practiced.

The Commission requires copies of museum documents illustrating collections care practices to be submitted with the Self-Study.

Registration Scheme Model

The second model identified by Mason and Weeks (2002) was the United Kingdom Registration Scheme, which offered funding but relied less on self-assessment. Mason and Weeks wrote their article in 2002. Since then, The Museums, Libraries, and

Archives Council (MLAC, 2004) of the United Kingdom developed an accreditation standard constructed on the previous Museum Registration Scheme. Museums in the United Kingdom which received funding from government entities, whether local or national, must be accredited. It is not a voluntary program. The program was applied throughout the United Kingdom including England, Scotland, Wales, and Northern Ireland.

The United Kingdom has an Audit Commission, which is the local government's independent watchdog organization. This commission conducts a comprehensive performance assessment (CPA) containing a culture service assessment. The services provided to the public by local government entities are assessed through the CPA. Museum accreditation essentially ensures local authorities that they are getting value for their money. It is a means whereby local authorities can compare one museum's performance to another, and then plan how to improve their museum's performance. Accreditation also ensures that museums are meeting accepted professional standards. The relationship between museum accreditation and the comprehensive performance assessment is described on MLA's website in an article written in 2007 (http://www.mla.gov.uk/resources/assets//A/accreditation_cap_07_12083.doc).

Section 4 (MLAC, 2004) of MLA's Accreditation Standard describes collections management and requirements for accreditation. Those comparable to items in the record keeping category of collections care described for the AAM are a board-approved acquisition and disposal policy, a current documentation procedural manual, maintenance of acquisition, catalog, inventory and loan records according to the UK Museum

Documentation Standard, and a plan for dealing with any collections backlog. Comparable to the security section of AAM is a requirement for a provision for security of collections. Preventative conservation requires museums to maintain minimum standards of collections care, which includes overall awareness of the condition of collections, monitoring of environmental conditions, environmental controls, a suitable building, good housekeeping habits, a plan for improvement, and preventative conservation policies and procedures. All of these are comparable to the AAM's accreditation program Characteristics of an Accreditable Museum (2005b) and The Accreditation Commission's Expectations Regarding Collections Stewardship (2005a).

Combination Model

Verling (2002) reported Ireland was developing a scheme for standards and accreditation in the Irish Museum Sector based on consultation with members of that sector. A few of the characteristics of the accreditation scheme were that it would be voluntary, incremental, flexible, and utilize onsite visits for the four-step process. The voluntary aspect is similar to that of the AAM in the United States. The incremental characteristic of steps allowed institutions to progress at a slower rate, if needed. The flexible characteristic recognized the different levels of staff and resources in museums. The assessment categories attempted to reach a balance with public access and public service while making certain that museum collections were protected and cared for with high standards.

A more detailed description of the categories of care of collections and

documentation of collections was provided by Ryan (1999). Care of collections included preventative conservation, environmental controls, storage, disaster planning, an active conservation plan, and security, very similar to the security and preventative conservation category of the AAM. Documentation of collections was similar to AAM's record keeping category and included the topics of recording/backlog resolution, cataloging system, deaccessioning, and access to information/retrieval of information. The draft model for the Irish Museum Accreditation Scheme noted that in step two museums indicate the standards already in place and the strategy whereby they would achieve the standards in all eight categories for their accreditation preparation. Museums had to know who owned their collection, who was responsible for them, and provide a description of the collection.

For step three, museums had to demonstrate a minimum standard in all eight categories. In the category of care of collection (comparable to security and preventative conservation), the museum had to submit a preventative conservation plan, a disaster plan, and details of their current environmental controls. Under documentation of collection (comparable to record keeping), the museum described their cataloging systems and provided a sample of their different types of records. For step four, which constituted actual accreditation, the museum met all standards listed in all eight categories.

In summary, many countries have national museum guidelines. Some of these are part of voluntary accreditation programs and others are part of nonvoluntary accreditation programs for which participation is required if the museum receives public funding.

Museums in the United States can receive accreditation through the AAM in a voluntary, self-study program. Part of the accreditation process covers collections care and expects appropriate record keeping as well as current acceptable practices in maintaining security. In Great Britain, museums which receive public funds have to participate in an accreditation scheme. It is less dependent on self study and more reliant on a performance assessment. The requirements for collections care under this system are very close to those of AAM. The combination model is illustrated by a program in Ireland which uses steps to provide flexibility to museums needing to advance more slowly in some categories. Requirements for care of collections were also very similar to those of AAM. One of the features of this system was a set of minimum standards for each category.

The literature shows that there are expectations for collections care which are common around the world. There are also many resources available which elaborate on all aspects of collections care and use. The National Park Service (NPS, 2006) has three handbooks for museums. One emphasizes caring for museum collections, one emphasizes museum record keeping, and one is a guide for use of museum collections. The handbooks contain valuable information but are written for National Park Service museums and museum employees. They presume some background, experience, and training on the part of the people using the handbooks, and may be too technical for those without some background in museums. The NPS (2007) also has a series of publications called *Conserv O Gram,s* which are two- to three-page topic-specific publications written for experienced museum employees, inexperienced museum workers, and even the general public. Some of the topics are very basic such as conservation terminology or

purchasing a vacuum to use in collections. This series can be downloaded from the NPS website or ordered as a hard copy which comes punched and ready to put in a loose leaf binder.

The Canadian Conservation Institute (2008) maintains an online database of research and articles written on conservation of collections. It also has a series of technical leaflets which can be ordered or purchased from their website. However, these sources are very scientific and technical, and contain more information than is needed by most small museums.

Some helpful information is found in books written by professional conservators for the general public. These books address caring for family treasures or historic artifacts and could be a resource for small museums. One book is *Caring for Your Family Treasures*, by Long and Long (2000). They described agents of deterioration and gave specific instructions in handling, cleaning, and caring for historical objects. However, there is little information on recordkeeping or some aspects of security. The Smithsonian (Williams & Jagger, 2005) published a book titled *Saving Stuff* with information far more detailed and technical, but still readily available to volunteers and staff of small museums. It, too, lacks information on record keeping and security.

Housekeeping practices are a part of collections care. Adams-Graf and Storch (2000) wrote, “Cleaning is a fundamental, regular practice that can slow down (or speed it up, if not done properly!) wear and tear of historic interiors and collections, assist in both security and pest prevention and contribute to building monitoring and maintenance” (p. 3). Michalski (2004) published a list of the basics for care of collections

and included “reasonable order and cleanliness” (p. 58). He also stated that “the strategies of traditional good housekeeping resemble good collection preservation” (p. 65). The Minnesota Historical Society (Adams-Graf & Storch, 2000) developed a handbook for housekeeping in historic building museums. Its focus is on handling, cleaning, storage, and exhibit guidelines. The housekeeping section includes advice on developing a housekeeping routine and cleaning the various types of objects by materials such as glass, wood, metal, and textiles. A section on resources lists products acceptable for use and where they can be purchased. Although it was written for museums occupying historic buildings, it could also be helpful for museums in more modern buildings but with historic objects in their collections.

The literature reveals there is information available to museums about caring for collections. Although some of it may be too technical or overwhelming to be of use to the staff and volunteers of small museums there is information available for people who are willing to spend the time looking for it and studying it.

A trend in record keeping in recent years has been the development of collections management software for small museums and digitization of museum collections. IMLS (2002) surveyed museums concerning their digitization of collections. Of the 341 responding museums, 13% used no technologies at all. Sixty-seven percent had an annual budget of less than $250,000 and of these, “...only fifty-five percent had access to the Internet, e-mail, and standard office software” (p. 5). According to the study, the primary goals of museums engaged in digitization projects were to:

> increase access to the collections and collections’ records; preserve materials of importance or value; provide greater information about the institution’s collections

> to artists, scholars, students, teachers, and the public; reduce damage to original materials, increase interest in the museum; increase access to books, journals, documents, and other materials; provide access to digital collection on a Website. (p. 10)

The goals specific to collections care are those that increased access to the collections and collections' records by the museum staff and volunteers, and reduced damage to original materials.

The participating museums reported that there were hindrances in their goals for digitization such as lack of funding, priorities of other projects, and lack of expertise. Some museums did not see a need or recognize the usefulness of digitizing. The digitization processes described in this report were being used primarily for putting collections on a Website and not for collections management purposes such as processing collections.

IMLS (2006) updated the study in 2004 and found that small museums had expanded their use of technology but still lagged behind the larger museums. Barriers were again lack of funding and staff time. Over half the museums engaged in digitization used current museum staff, 55.9%; volunteers were used by 35% of the museums. Digitization was still done primarily for the purpose of putting collections on a Website rather than as a tool for record keeping and collections care.

Museum Staff Training

The staff and volunteers of small museums are seldom trained in museum practice when they come to work for a museum. The museums they work for do not have the budget to hire full-time museum professionals or people with prior museum experience.

Many times the staff and volunteers come from other professions, may be retired, or may have little or no experience working outside the home. What they have in common is time, a passion for the museum subject, and a desire to serve their communities.

Murch (2000) gave a good working definition of training: “Training is not just about courses. It describes any learning activity which improves the skills, knowledge and attitudes of employees or volunteers (including trustees and other board members) and enables them to do their job more effectively” (p. 1).

It cannot be assumed that because small museums are operated by part time staff the staff is untrained or not well trained. When describing staff training in the small museum, Mead (1985) pointed out that: “‘Full-time’ does not necessarily mean ‘well-trained’ and ‘part-time’ does not necessarily mean ‘untrained’” (p. 189). In fact, the results of Conley’s (2004) survey indicated that many small museums observe and follow professional standards in at least some areas of operation.

The literature suggests that there are at least four aspects of the subject of training and the staff of small museums: (a) deficiency in training or additional training in museum practice, (b) lack of resources to obtain training, (c) existing traditions of the museum that may make implementation of new knowledge difficult, and (d) access to training resources. Each of these will be considered briefly in this section.

Deficiency in Training

Mead (1985) identified articles from 1936-1980 that voiced concern on the subject of training museum staff. As early as 1969, AAM recognized that many small museums

had inadequately trained staff. Later, Danvers (1992) reported that although the staff and volunteers of small museums are motivated and dedicated to their work, they are unable to operate professionally or carry the museum to its fullest capabilities because they lack fundamental information. Williams (2005) was concerned about how well museum staff was trained to carry out the educational role of museums and how they would learn sound educational theories and practices. Heritage Preservation (2005) was worried about the future of collections in small museums without trained staff.

Deficiency in training by staff or volunteers is not to be mistaken for a shortage of desire. It has been observed in several states that the lack of training in small museums is a function of tight budgets rather than lack of interest or unwillingness to participate (Crockett & Mid-America Arts Alliance, 2004, 2005; ExhibitsUSA, 2002).

Other circumstances contribute to the deficiency in training. The museum staff is too busy with day-to-day business to leave the museum for training, or the training offered doesn't fit their particular needs. In some cases the small museum does not meet the eligibility requirements for a particular program; they misunderstand the requirements of the program or are afraid of hidden costs (Conley, 2004).

Resources for Training

As noted above, staff and volunteers of small museums desire more knowledge of museum practice but lack financial resources to participate. Crockett and the Mid-America Arts Alliance (2005) conducted a needs assessment for Arkansas museums. Their research found 70% of the respondents funding was the greatest obstacle to

attending training held off-site. In the cases that museums knew how to access training or had the funding for attending training sessions, other obstacles such as leaving the museum without staff and particularly having time to attend training sessions become insurmountable hurdles. Conley (2004) also noted time and expense as obstacles to participation in training programs along with lack of knowledge about what training programs are available.

Existing Traditions

Even if the staffs of small museums acquire training in museum practice, the culture and nature of small museums may prevent implementation of new knowledge. Small museums by character have imbedded traditions and informal practices that make adapting to new situations and ideas very difficult (Kotler & Kotler, 1998). An example of this situation would be continuing the practice of taking objects on loan after staff or volunteers learned that outright gifts were preferred. It can be difficult to get past the ‘this is the way we’ve always done it’ mindset. Johnson (2000) recommended that when volunteers are involved it is important to make changes slowly and bring the volunteers along as the changes progress. Some museum staff members think the museum is not ready to implement new programs or practices (Conley, 2004).

Access to Training

Training programs may be too far away, may last too long, or may be too expensive. Often the museums are within reach of resources but do not know how to

access them (Kotler & Kotler, 1998). They may not know who to contact, or may be intimidated by the application. Conley (2004) wrote that frequently professional publications are used to distribute information about training programs, but if a museum or person is not a member of that organization they miss critical training information.

The Committee on Museum Professional Training (COMPT, 1996) identified problems with existing programs that limit participation such as cost, location, unsuitable content, poor presentation, and lack of communication within the museum community of training opportunities. It was also noted that training providers failed to recognize the need for courses dealing with broad issues, “how to,” and “hands-on” training. Those associated with institutions that do not provide training or inservice funds felt left out. Another issue facing training providers is the complexity and lengthy list of perceived training needs, making it difficult to focus in on particular widespread needs.

Davis (2005) summed up the issues of staff training in small museums:

> Lack of appropriate and accessible learning activities and difficulties in accommodating new practices that result from educational activities further complicate the picture. And of course, lack of funding and time contributes to the challenges that museums face in attempting to take a proactive approach to staff development. (p. 433)

Utah has several programs available to museums through the Utah OMS. One is a grant program offering Development and Project Support grants (Utah OMS, 2008). A Performance Goals program has also been developed to increase the professionalism of small museums in Utah (Utah OMS, 2004). Currently there is not information on the effectiveness of any of these programs, nor is there any assessment of their use by staff and volunteers of small museums.

The Utah Museums Association (2007) declared its mission to be "providing an arena of networking among museums, educating the museum community, and developing an awareness of Utah Museums." The website does not mention programs and training for museum staff and volunteers except for the annual meeting.

Museum Volunteer Training

Volunteers are critical to the operations of small museums. Data from Conley's (2004) report showed that small museums in the United States literally depend on volunteers to keep their doors open. A recent survey conducted by the AAM on museum financial information reported that 93% of the respondent museums use volunteers (Merritt, 2003). Hecht (1992) acknowledged:

> There is virtually no aspect of museum operations unassisted by volunteers. In many cases, the effectiveness of the museum programs depends on the volunteers. With optimum learning experiences, volunteers have the opportunity to make useful contributions. (p. 14)

As described by Kuyper, Hirzy, and Huftalen (1993), there are four types of training generally provided by museums for their volunteers. The first is an orientation to the museum in general and to the volunteer program more specifically. Second, training is provided that describes the responsibilities of volunteers in the museum. Third, more specialized training is provided to enable volunteers to carry out their jobs. The fourth type of training is advanced training, continuing education, or leadership training for volunteer management positions.

Sachatello-Sawyer (1996) conducted an in-depth study on adult education methodology in museums. In a survey sent to museum educators that are members of the

Association of Science-Technology Centers or the AAM, she found that 52% of museums offered training programs for adults. The programs were designed for distinct adult needs such as volunteer training. Of the 124 museums that replied, she classified 21% as small museums with an annual budget of less than $500,000. Sachatello-Sawyer published a more recent study in 2002 that surveyed 116 museums of all sizes and types reported to have excellent adult education programs. Docent and volunteer training was frequently cited in both studies as one of the areas of excellence in museum education programs. Volunteer training programs characteristically sustain every aspect of a museum's operations, preparing volunteers to act as sales clerks, information specialists, security officers, educators, and whatsoever the museum needs to support its programs and functions. This training is usually flexible and targeted to adults, but assumes that the museum has trained staff or volunteers to conduct the training. However, in small museums there are few paid or unpaid staff to train the volunteers.

Murch (2000) counseled that not only do museums have an obligation to provide lifelong learning experiences to museum visitors, but they also have an obligation to provide lifelong learning experiences to their volunteers and paid staff. The Canadian Museums Association (2001) issued a report on volunteerism in museums containing this warning concerning the training of volunteers in museums:

> Failure to provide the requisite training for volunteers carries a potential liability risk for museums. It has a direct and adverse impact on the institution's ability to care for important collections while providing high-quality public programming. Furthermore, it undermines staff morale and operational efficiency. (p. 11)

In order for volunteers to be effective in small museums they must be trained, but they

must also be directed and supervised in their work, by either museum staff or other trained and experienced volunteers (Glaser & Zenetou, 1996).

The Scottish Museums Council (SMC, 2006) recognized that volunteers were essential to running many museums in Scotland. One of their concerns expressed in “A national workforce development strategy for Scotland’s museums” was that the knowledge of museum volunteers not be lost when they retire. They warned it was critical to plan for succession of volunteers to prevent the loss of expertise. They recommended coaching and mentoring of current volunteers as well as developing programs to recruit, train, and keep younger volunteers. An action plan was developed and includes seven actions for volunteer programs (Scottish Museums Council, n.d.).

Birtley and Sweet (2002) presented a paper that introduced many important issues revealed in their Australian study that related to training and professional development. They reported that the public has greater expectations of professional and public accountability due in large part to the requirements and competition for public funding. This has especially impacted small museums staffed partially or completely by volunteers. They point out that volunteers in general do not expect to fill out forms as part of their volunteerism. They are looking for the social aspects of museum work. Their initial study also identified “a lack of consistent collection management standards and professional practice” (p. 5) in all sectors of the study population. Questionnaire respondents identified tasks which needed the most help: conservation treatments, documentation of the collection, environmental monitoring and controls, and specialist training were among those identified. These relate to AAM’s categories of collections

care. They concluded that training was a critical part of any attempt to address the needs identified and advance the management of heritage collections.

Birtley and Sweet (2002) noted that it would be necessary to separate the needs of professional museum staff from those of volunteers in strongly volunteer-staffed museums. Training must be constant to meet the needs of a constantly changing profession. Concerning methodology of training, several venues were recommended, but it was noted that cost is a factor and obstacle to professional development. Participants prefer face-to-face, but also recognized that electronic media could provide reinforcement of principles taught in live venues. Training should be part of an accredited program or some official recognition for completion. Australia developed National Competency Standards for arts and museum volunteers.

Volunteers and staff in small, rural (outback) museums resented trainers from the urban centers because they felt the trainers did not give them credit for their experience and knowledge. Birtley and Sweet (2002) suggested an approach that would separate professionals from volunteers; teach professionals to do creative and strategic thinking; teach volunteers museological tasks that are socially interactive. Another recommendation which was being implemented was to set up regional hubs of information and people who can consult and train and offer advice within their region, thus establishing trust with museum volunteers and staff in the outback.

A review of the literature was conducted related to small museums, quality practices in collections care, museum staff training, and museum volunteer training to establish the context of this study. The review provided information about how to define

a small museum and the characteristics of small museums. Collection care practices were examined and categories identified. Finally, aspects of museum staff training and museum volunteer training as related to small museums were investigated. The next chapter describes the methodology used in this study.

CHAPTER III

METHODOLOGY

This study used a qualitative research tradition in an effort to identify and recommend quality practices in collections care in small Utah museums. Creswell (1998) defines qualitative research as follows:

> Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting. (p. 15)

Qualitative methods allow the study of settings and the people within those settings in a holistic way. Thus, the subject is viewed as part of a whole rather than an isolated variable (Bogdan & Taylor, 1975).

One of the distinct methodologies described by Creswell is grounded theory. It has been recognized that grounded theory methodology and methods are widely used for research when generating theory is the primary goal (Strauss & Corbin, 1997). The purpose of this research was to produce theories concerning quality collections care practices in small museums in Utah and training for quality collection care practices for the staff and volunteers of small museums in Utah. The results of this study illustrate the nature of grounded theory methodology. While the primary goal was generating theory, the data could not be compelled into a tidy theory. The themes that emerged from the data were diverse. This study still has worth, however, because as described by Bogdan and Biklen (1998), “The worth of a study is the degree to which it generates theory, description, or understanding” (p. 34). The research for this study has generated

description and understanding as described in chapters 4, 5, and 6. In addition, May (as cited in Creswell, 1998) asserted “the findings are the theory itself, i.e., a set of concepts and propositions which link them” (p. 179).

The naturalistic approach allows the researcher to follow information and leads that are productive to the goals of the study but may diverge from the main questions being asked. This chapter will describe data collection and data analysis and address authenticity and trustworthiness, bias, and limitations and delimitations.

Data Collection

This section describes the process of data collection used in this study. Theoretical sampling is described as well as the methods used to collect data.

Theoretical Sampling

Theoretical sampling is used in grounded theory because the researcher looks for individuals who can contribute information to the question or concern (Creswell, 1998). The sample for this study was homogeneous because all participants needed to be associated with small museums in Utah. Initially, 16 participants from qualifying museums were chosen for interviews.

Qualifying museums were selected from those museums which participated in the Performance Goals of the Utah OMS and had, therefore, been associated with quality collections care practices. The sample was further delineated using demographic information gathered by the Utah OMS, the UMA, and the ISDUP in the *2006 Utah*

Museums Survey and by the researcher in advance of the interviews. Utah OMS confirmed that the museums met the definition for small museums as used in this proposed study which is a museum with one full-time staff member or less. One full-time staff member was considered to be one person, not a shared position such as two half-time people. Based on recommendations by the staff of the Utah OMS, some qualifying museums were chosen and others eliminated in the effort to find those staff and volunteers who would be more amenable to participating in the interviews.

The participating museums were selected from a broad geographic range in the state of Utah. Aided by the most recent brochure published by the Utah OMS (2006), which divided the state of Utah into five regions: (a) Northern, (b) North Central, (c) Central, (d) Southwest, and (e) Eastern, museums were selected from each of these areas as they met the definition of a small museum and had participated in the Performance Goals Program. When difficulty surfaced in identifying three qualifying museums in the Southwest region of Utah, the researcher consulted with Utah OMS staff and with professionals from other museums in the area to help select the museums.

Once the qualifying museums were identified, the museum director was contacted by telephone and asked to provide the name of the person(s) responsible for collections care or training of staff and volunteers in collections care. In most cases this was the director. The purpose of the study was described to the directors and the potential participants during a telephone conversation. When they consented to be interviewed they were then asked for a date and time for an interview. Appointments were confirmed the week before the interview and again the day before or the morning of the interview.

The purpose of the study was included in the consent form and was reviewed with participants again at the time of the interview. The consent form is included in Appendix A.

Methods Used to Collect Data

Data were collected using four methods: (a) interviews with participants concerning quality collections care practices and the training of staff and volunteers in these practices; (b) observation of collection care practices in participating museums; (c) the researcher's reflexive journal, and field notes; and (d) existing literature in the field concerning quality collections care practices and the training of staff and volunteers of small museums.

Interviews

Participants were interviewed at times and in locations most familiar and convenient to them. All were interviewed in their museums except for one who wanted to come to Price, Utah. This posed no problems because the researcher had visited this museum and received tours of this museum in the past. Participants had the opportunity to reflect on their expectations and experiences working or volunteering for a museum. There were no direct monetary benefits for participation.

Consent forms were given to each participant explaining the goals of the study, any related benefits and risks, and contact information for the researcher. Participants were assured of confidentiality. They had the option of choosing their own pseudonym to be used in the typed transcripts of the interviews and interview notes, all drafts of the report,

and the final report, but all declined to choose the pseudonym. The researcher assigned names to each participant.

The consent form also asked for permission to audio record participant interviews. All participants consented to having the interviews recorded. A cassette recorder with fresh tapes and batteries was used for each interview. For backup a digital recorder was utilized and the soundtrack was downloaded to a computer after each session. All interviews were backed up to a flash drive and a CD. This backup procedure turned out to be very helpful as in one interview the digital recorder did not record the interview but the cassette tape caught the full session. All information including the audio tapes and consent forms has been stored in a locked file cabinet.

A list was made of the background questions and interview questions for each museum. These were typed and duplicated as a field form (see Appendix B) and enabled the researcher to take notes and make observations as the interview proceeded. Notes and impressions of the interview were also recorded in the researcher's reflexive journal.

Each participant, except one, was sent a copy of the transcript of their interview for review as part of the member check process. That one individual declined to look at the transcript of the interview and gave the researcher approval to proceed. Follow-up telephone calls were made to the remaining participants and five made corrections over the telephone. Three participants sent back written corrections and additions. One participant could not be reached after the mailing and repeated telephone calls so it was assumed there were no corrections or problems with that interview. All of the other participants expressed satisfaction with the content of the transcripts.

Participants also received a copy of the researcher's interpretations and were asked to provide feedback, another part of the member process. The researcher transcribed all of the interviews except for three, whichwere done by a professional transcriber.

Observation of Collections Practices

One method of data collection used was the researcher's observations of collections care practices. Participants gave the researcher a tour of the museum and storage areas, if any. Notes were made in the researcher's reflexive journal and were included in the descriptions and outcomes.

The Researcher's Reflexive Journal

Field notes to self as the interviews progressed and after the interview recorded ideas or questions that came to mind. As mentioned previously, these were also coded and included in the descriptions and findings.

Existing Literature of the Field

The review of the literature provided a background of recent research and publications describing collections care practices. It also supplied information concerning training programs for museum staff and volunteer staff in small museums.

Data Analysis

Data were analyzed following the procedures of constant comparative analysis. The process is described and saturation of categories is addressed.

Constant Comparative Analysis

Transcripts and notes of interviews were analyzed using constant comparative analysis. Constant comparative analysis is a set of procedures for conducting grounded theory research which include identifying categories through open, axis and selective coding and then developing a system that relates interactions to conditions and consequences (Wooley, Butler & Wampler, 2000). The data collected were subject to line-by-line coding. It was then combined and recombined into categories until the categories were meaningful and describable. During the analysis of the interviews, follow-up contacts were made to clarify statements or to follow up on other topics or questions which emerged during interviews with other participants. As patterns emerged from conducting interviews, notes were made in the researcher's reflexive journal. The notes were also coded and organized by emerging themes.

The typed transcripts were used to organize data into topics and themes. Originally the researcher intended to use a computer program to help code the data, but there were so many pages of information that it was decided to take a manual approach. The transcripts were literally cut apart and divided into three sections: (a) background questions, (b) Research Question I, and (c) Research Question II. Each research question had associated interview questions and the answers to these were sorted by question, placing each question and its associated answers in a separate file folder. Answers that satisfied more than one question were cross referenced. Key passages were highlighted or underlined and codes were written in the margins. Sometimes information was given during the process of answering other questions, and although this information was not

the participant's direct answer to a particular question, it became part of the observations of the researcher and one of the tools for collecting data. As this sorting process proceeded notes were kept as a reminder of the themes noticed during the process.

After this initial sorting, each folder was reanalyzed. Topics became clearer and themes emerged as each coded statement was sorted into a pile and compared to those before it and after it. Piles were divided and recombined as the categories emerged. This was done for both research questions. Finally, statements describing each theme and category were written to account for all incidents or reports in each pile.

Saturation of Categories

The 2006 Utah Museums Survey acknowledged 255 museums in Utah; more than half of the 153 museums which participated in the survey operated with an annual budget of less than $25,000, so many museums met this study's definition of small. Originally sixteen museums were identified for participation in this study as a beginning point to reach saturation. Theoretical saturation or saturation of categories is the endpoint of sampling, where further data collection and analysis do not bring new categories to the study (Taber, 2000). In grounded theory methodology, data collection and analysis continue until saturation is reached, or no new information is found. At that point one more person was interviewed (n+1). When there was no new information from that interview, data was finished and data collection was considered complete or saturated (Creswell, 1998).

After twelve museum interviews the answers received varied little from the

previously gathered data, but interviews had already been confirmed and travel arrangements made to visit three additional museums, so those interview appointments were kept and the data included in this study.

Establishing Authenticity and Trustworthiness

Authenticity and trustworthiness are conveyed through confidentiality of interviewees and triangulation of data with other sources of information such as observations, interview notes, and comparison with collections care practices recommended by a variety of professional museum organizations as found in the literature. This was described earlier. The goal of trustworthiness in qualitative study is reached through four criteria: credibility, transferability, dependability, and confirmability.

Credibility and Transferability

Guba and Lincoln (2001) reported that credibility and transferability are qualitative terms roughly parallel to the concept of validity in quantitative studies. One of the most important ways to assure credibility is member checking, or continual communication with the participants as data, categories, and interpretations emerge. Member checks were utilized at three points during the study. First, participants were given a typed copy of their interview transcript and invited to make comments and changes. Their responses are described in the section under Interviews. Second, when clarification was needed on a particular point or it was noticed that data was missing, the researcher contacted the

participant for additional information. Third, participants were also sent a copy of the findings of the research and were again invited to respond.

Transferability is established by the readers of this study who make the judgment whether or not the findings are similar to their own situations. The narratives of museums described in Chapter V provide rich, thick description of small museums that will enable the readers to make this judgment and thus facilitate transferability.

Dependability and Confirmability

Generally comparable to reliability and objectivity, dependability and confirmability of the study can be established through an inspection of an external auditor who will exam the record of inquiry and determine the level to which all facts and data can be traced back to their sources (Guba & Lincoln, 2001). For this study, an external auditor with experience in qualitative research was engaged to exam research records. Dr. Michelle Cooper Fleck, geology instructor at the College of Eastern Utah who holds a doctorate degree in education, was given a copy of the methodology of this study and a sample of data. Her letter is included in Appendix C.

Bias

In qualitative studies such as grounded theory, researchers may be concerned about bias. Bogdan and Biklen (1998) observed that qualitative researchers reveal their own biases. The researcher for this study has been a practicing member of the Utah museum community for 25 years, first as a volunteer, then as a part time employee, finally as a

full-time employee and museum administrator, and now as an instructor in the Museum Studies Program at the College of Eastern Utah. For many years the museum where she worked fit the definition of small museum as defined in this study. She had previously visited many of the small museums in Utah that qualified for this study and met some of the interviewees.

Limitations and Delimitations

The purpose of limitations is to identify areas which cannot be controlled by the researcher. The following limitations were identified.

1. Willingness of the staff and volunteers of small museums in Utah to participate in this study.

2. Participants' understanding of best practices in collections care.

3. Existence of training documentation or documents.

Delimitations show how the study was bounded. This study was narrowed in scope by:

1. Staff and volunteers in small museums in Utah in 2007.

Summary

This chapter described the methodology used in this study. First qualitative research was defined and grounded theory was described as a methodology. The process of data collection was addressed by describing theoretical sampling and the methods used to collect the data. The four methods used in this study were: interviews, observation of

collections practices, the researcher's reflexive journal, and the existing literature of the field. Then the procedures for data analysis were detailed including a description of constant comparative analysis and saturation of categories. Authenticity and trustworthiness were established with a description of the criteria used: credibility, transferability, dependability, and confirmability. The chapter ended with considerations of bias and limitations and delimitations. Chapter IV is a presentation of the museums, providing rich, thick data taken directly from the interviews with the staff and volunteers of the museums selected for this study.

CHAPTER IV

PRESENTING THE MUSEUMS

Fifteen museums represent the theoretical sample in this grounded theory study of quality collections practices in Utah museums. In the following narrations each museum will be introduced with a short description followed by sections on museum background information, collections, housekeeping, security, museum environment, and training. The data comes from the interviews with participants from that particular museum. The names used are pseudonyms for both the participants and the museums. Gender of the participants is preserved in the pseudonyms.

Museums were chosen for participation in this study because they met the definition of a small museum, having no more than one full time employee. The participating museums also had to have good collections care practices. This information was obtained from applications for the Performance Goals Program of the Utah OMS and/or answers from individual museums to the survey sponsored by the Utah OMS, UMA, and the ISDUP.

Because the museum narrations are so lengthy, the museums have been organized into three groups to facilitate the organization of this chapter. Group One museums are essentially all volunteer museums run by a nonprofit group usually in partnership with a city or county. They pay no staff from their own budget. They may have some part-time workers who are paid through a government retraining program or through a city budget, but it is handled more like an annual donation from the city or county to the museum. The museums included in Group One are the Pioneer Museum, The Volunteer Museum, the

Victorian Museum, and the Wagon Museum. Group Two museums have part-time employees paid by a city or county that also provide other funding for the museum for things such as travel, training, utilities, and office supplies. Museums in this group are the City Museum, the Antique Museum, the Ancient Museum, the Industry Museum, the County Museum, and the Farming Museum. Group Three museums are those with one full-time employee. Museums in this group are the Settler Museum, the History Museum, the Community Museum, the Nature Museum, and the Western Museum. Table 1 summarizes this organization.

Group One Museums

Pioneer Museum

Description

The Pioneer Museum is located in a historic county courthouse building on the main street of a small rural Utah community. The community is adjacent to a freeway

Table 1

Organization of Museums

Group One museums: All volunteers	Group Two museums: Part-time employees	Group Three museums: One full-time employee
Pioneer museum	City museum	Settle museum
Volunteer museum	Antique museum	History museum
Victorian museum	Ancient museum	Community museum
Wagon museum	Industry museum	Nature museum
	Industry museum	Nature museum
	County museum	Western museum
	Farming museum	

passing through the area but the town itself does not get a lot of visitors past the freeway exits. The building needs much preservation and restoration work. The wiring is outdated and may even be dangerous. Currently there is no heat in the building during the winter, and cooling equipment needs to be installed for the summer season when the museum is open to visitors. Workers hired with a historic preservation grant funds were installing new windows as the interview was taking place. The energy and efforts of the current museum director are focused on writing grants to fund repairs to the building. Upgrading and stabilizing the building is an important priority for the supporters of the Pioneer Museum.

Exhibits are located on the main floor of the building, the second floor which includes an historic courtroom, and in the basement. The courtroom is a magnificent remnant of the community's history. It is in excellent shape and has been well cared for. The basement contains an old county jail and remains largely undeveloped as an exhibit area. Smaller objects are secured in glass exhibit cases but larger items such as furniture and musical instruments are in open areas. There is a third floor which is unused at this time because of its state of disrepair.

There are many doors allowing access to the building which contribute to security problems. The building has no accommodations for people with disabilities.

Background

When Sharon came to the Pioneer Museum in 1992 it was an all volunteer effort by the local Daughters of the Utah Pioneers (DUP) Camps. It has no full-time employees, but two part time employees keep the doors open from approximately June through Labor

Day. The chair of the DUP camp is the director and is a volunteer. The current chair was not available for this study, so the person interviewed was the past director, Sharon. She has had many years of experience involved in the museum and setting it up in the current building. Some of the volunteers involved with the Pioneer Museum are the second generation: two of them had mothers who were instrumental in saving the courthouse from demolition and obtaining it for the museum. Both the county and the city contribute funding for paying the museum staff. The Pioneer Museum was chosen for this study upon the recommendation of a museum professional from this area of the state.

Collections

The Pioneer Museum has no funds for collections care. “We don’t buy anything. Usually the chairman does the freebies. She gets to buy all these little things. The city gets an electrician to come and replace our lights for free.”

The museum is making an inventory list of objects in the museum’s collection. “I’ve got a list almost done; probably 300 is a good guess.” Earlier they began a process of numbering and labeling the objects: “We thought that was such a good idea and the glue came undone. It wasn’t the peel-off kind that you have now.”

Records are kept of the source of donated items. “We have a blank document and we fill it in as a donation or a loan. If it is a loan they can take it out. If it a donation it has to stay. The donor signs the document.” They try to gather all the history of the item. Right now they don’t have a computer, and no one in their group really knows how to use one: “We’d all have to get educated on the computer.”

Sharon does not think the collections need any special care, “They don’t need any

care. Most of the things are the way they came in. We haven't cleaned anything or restored anything. It is as is." She also said, "You can't restore them. When you start changing them they are no longer artifacts." However, they do recognize the importance of placing a value on the items for insurance purposes,.

> There are a lot of really valuable things in here. We have that uniform from the Nauvoo Legion. They had a button on the Antique Road Show. I follow the Antique Road Show. Just a button off the old uniform was worth $200.

Because collections are not handled on a regular basis there are no written guidelines. As to who has the responsibility to handle collections: "There shouldn't be anybody. We put dowelings [pieces of wooden dowels] in the tracks so it is not easy to get in." White gloves are not used because most of the collections they do handle are things they consider to have a hard surface and therefore not so fragile.

Housekeeping

The Pioneer Museum has a modest housekeeping schedule.

> Once a year we used to have each camp take so many rooms and dust and clean; minimal cleaning. Three years now I think we've had paid cleaners....That is all we do, we just dust. We don't pull everything out.

The paid cleaners do not have training handling museum items; primarily they clean around the objects. The ladies that work in the museum are to do minimal dusting and vacuuming during the open season.

Security

The primary security at the Pioneer Museum consists of simple locks on the doors. They are trying to get stronger locks with deadbolts. Keys are limited to five

people:

> The county fellow has one now because he works with the painters. And they maybe have given [name] a key only to do what little he has. I believe the guy over in the county who works for the commissioners keeps that, and the docent that is in charge has one.... And then [name] has one.

The daily routine for Sharon involved visiting the museum to

> Check the ladies to see if they were OK, if they've had a problem; sometimes just walked through and see how things were, see if there had been any problem with kids. Luckily we've never had any problem.... It's just kind of maybe a security check for yourself that things still are all right. But we are hoping that maybe this fall we will get a few cameras for security.

As a security measure, "the books in the cases against the wall, they are priceless. We pack those up every fall," so they are secure when the museum is closed for the winter season. In addition, the Pioneer Museum has tried to organize a visual inventory of the exhibits for security reasons:

> You can come in and think there was something in that space right there. I tried taking pictures of quite a few things but then my camera ran out of film. I've got them so we have a picture of the wall and display case. That way you've got a visual of artifacts.

Museum Environment

Much of the museum's effort goes to fixing the building. Sharon thinks that perhaps nothing is up to code right now.

> It was all standard when it was built. We've tried to keep lights replaced. The two city fellows that work have been really very good at keeping them replaced so we don't have any "sparkleys" or shorts or anything. We had problems with that light at the top of the stairway. I don't know if they got it fixed definitely or not. The next project which will be next year will be the wiring. They had to have bids.

In addition, "we have no heating. We used to have those old metal radiators. They have all been taken out. Some are still stored in the vault back here." At one time,

> they were going to put in heating and air conditioning so we could keep it open all year around, but you can hardly get visitors in here in the summertime. In the winter you would just sit around here and freeze or read a book. So actually we do better in summer.

They hope to have air conditioning at some point so they do not have to have windows open to cool off. There have been problems in the past with birds coming in the windows.

Training

The museum workers often have not been able to travel to state museum conferences: "We haven't had any travel money or expense. We have worked as a volunteer committee and money is tight. Everything you do has to come out of your pocket." Sharon did go to one meeting in St. George, Utah, but usually she could not attend because she was working at the time and did not have the funds to travel. Sharon felt that meeting was geared more for large museums and there was not much there for small museums.

There is no training for volunteers in collections because the DUP has made it a point not to handle any of the artifacts. This policy prevents the problems that come with mishandling.

Sharon does not really call people from other museums for help, but if she has questions: "We used to contact someone at the state historical society. I can't think of his name. We used to ask them a lot. They would come down and look at the building."

Volunteer Museum

Background

The Volunteer Museum is a small museum in a small community but with large facilities (24,000 square feet), compared with the other museums participating in this study. The reason space is mentioned is to point out that volunteers have a great commitment and a big task to make this museum function. The museum has two buildings and an outdoor exhibit area. Together they occupy about half of a city block. The outdoor area has a monument to the early founders of the city in addition to displays of old farming machinery, wagons, and buggies. Some are located in a covered area which protects them from the elements. One of the buildings is an old stone school of two stories. It has nine main exhibit rooms but exhibits are also located along the hallways and stairwells. Most of the windows have been covered in the exhibit areas. The floors are the original wood floors. It has broad stairs but is not ADA compliant.

The newer building was built in the early 1990s and houses natural history collections. It has an elevator that reaches the basement and the second floor. Part of the lobby is open to the ceiling so the second floor is like a mezzanine. There is a gift shop area on the first floor and ancient history exhibits of Ice Age mammals and Native Americans. The museum offices are located on this level. Restrooms are on the second level, which is a large open area utilized as an art gallery.

The museum does not have any paid employees but there are three people employed by the Senior Community Service Employment Program (2007), which provides training for low-income seniors, and they are assigned to the museum. This

program is a great benefit and resource for the museum. Both the director (Don) and the collections manager (Renee) were interviewed for this study. The Volunteer Museum qualified for this study on the basis of their responses to the Utah OMS survey.

Collections

Renee reported the Volunteer Museum cared for its collections according to the nature of the object:

> It depends on what the article is. If it is a document of any kind I try to make sure that they are kept in as careful a condition as I can. We use page protectors, Mylar™; I can do encapsulation but I haven't done it yet because our conservation lab is still not up and running. I put them in acid free envelopes, whatever I can to preserve them as long as possible. Our older books and documents we try to keep out of the way of the public so that they will last as long as possible. Fabrics I try to be really careful with. I don't always get the opportunity to do any cleaning on them until they are ready to put on display. I put them in acid free boxes with tissue and stuff. I've decided that what little we are able to spend on conservation materials should be used on those items that are most fragile. I will put fabric in acid free boxes and things like that. But other items, if an old stove comes in and it's all rusty and made of iron, I might clean it up a little bit but I don't really try to protect it a lot. It depends on the item.

One volunteer in particular had become trained and specialized in taking care of textiles for the museum. Renee explained:

> If it is a textile I generally give it to Daphne to clean. She's had a lot of training and I'm sure would be much more careful than I would be. If I don't have the opportunity to clean it I lay it in as carefully and nicely as I can to protect it from dirt and dust and weight and things like that.

The Volunteer Museum used the PastPerfect Software Program (1996). Renee described her procedures for accessioning:

> Depending what kind of information comes with the object I generally will measure, mark it with a museum number, accession number, get the information into the computer as quickly as possible; size, shape, colors, a good description; any ownership or story I try to get that documented and we try to keep a paper file

> on everything and I try to get those things done as quickly as the items come. Sometimes it takes awhile. I've been doing a lot of backup work besides.

Don added: "We have a standard deed of gift form that we use. As much as possible we try to get the provenance."

Renee is able to focus on the collections during her volunteer time: "Typically I come up for about a half a day specifically to do cataloging. If I'm not working on newly acquired objects then I am researching the old things and working on them."

Museum Environment

The Volunteer Museum was aware of issues with lighting in the museum. According to Renee, "We haven't got a lot of protection against light. Once an item is in storage they are well protected, but until we get them into storage situation, even in our displays, they are subject to some light."

Don commented about their efforts to control light levels, "The older building the windows are all blocked in, so natural light is minimal. However, we do use common florescent fixtures, too, as ambient light in the room."

They do not use sleeves right now. That is something we have talked about, is it possible, maybe even a UMA grant. It is an ongoing expense. The main window in the front of the new building is filtered. We have not measured our light levels in a long time. Several years ago, a fellow who worked with the Arts Council and did the traveling art shows, he did bring a meter in and check it. The light intensity was off the charts.

The sleeves referred to by Don are clear plastic tubes that slide over florescent light tubes and filter out the damaging ultraviolet rays. Sleeves also prevent the light

tubes from shattering if they should fall.

According to Don, the new Volunteer Museum building

> ...has heating and air-conditioning. It is very difficult to heat because of the design, cavernous and it is difficult to maintain temperatures. In both buildings we do set the temperature back at night, maybe ten degrees. The city does not pay for the heat so we have to come up with something like six thousand dollars a year just to pay the heat. Things are pretty constant in the basement. The new building has a humidifying system built in. We generally have kept it set very low.... The building, the gallery upstairs has a built in humidifying system so we have those capabilities when we have a Smithsonian exhibit.

Security

For security, both buildings have a security camera system and the doors have locks. Part of security is Don's routine, "I begin by talking to the people at the desk to see if there are any issues that have come up, calls that need to be followed through with. Usually there is something."

Training

Four museum volunteers have collections handling responsibilities: Don, Renee, and two others who help with textiles and collections. Renee described her efforts to write down the museum procedures:

> I don't think anyone else really handles the collections in any way except to dust things off once-in-a-while, and we've all had training at the museum conferences. I have written up an accession procedure in the form of instructions for someone else, but I haven't really tested it out to see if it is informative enough because I wrote it after I already had a background in doing it and maybe I haven't given them enough information. I've written it but we haven't used it. I need to work on that and then maybe polish it off and have someone else see if they know what I'm talking about in the instructions. That is something I have felt is necessary that every one of us, especially that have major responsibilities with the collections, needs to write a book of instructions or a page or whatever it is so someone else will know what to do with our responsibilities if something

> happened to one of us. None of us have a replacement, in this situation, not any of us who are actually functioning in the operations of the museum have a replacement who has been trained to take over and that is a concern.

One of these volunteers is assisting the collections manager and has been trained in the PastPerfect Software (1996) program. Renee described the volunteer:

> She is a librarian and she does most of our documents and books and for a year while I was gone away on a LDS [Church of Jesus Christ of Latter Day Saints] mission she took care of all of the artifacts, cataloging while I was gone, too, so she does handle some of our artifacts although it is mostly documents and books. She is a volunteer also and knows what is going on; she understands the cataloging processes and the displays and things like that. She is up to date on that.

The volunteer who helps with textiles is also a member of the board of trustees. Renee described this volunteer's role:

> Daphne has had years and years of training especially in textiles so she handles some of the artifacts. Like I said when I have textiles that need to be cleaned I give them to her because I know she knows what she is doing with them. Don and I and basically no one else really handle the collections unless they are dusting.

There is not a formal training program for the volunteers in collections or for the other volunteers. Renee said:

> Conferences and workshops are our training program. We have written materials that we purchased, books and other materials at the workshops and conferences but I have to confess that I don't have time to consult them when I'm back home.

After a museum conference or workshop, sharing information is usually done at a board meeting according to Don:

> We have a monthly board meeting scheduled the same time every month and commonly we make the print out information available to people and we talk about what was discussed at each session. Also when we get the conservation lab really finished we plan to have an information resource station so we can refer back.

Renee talked about her passion for the museum: "I didn't understand how

attached I would become to the purpose of the museum and to the legacy that it leaves."

Museum conferences have been very valuable as training for volunteers in the Volunteer Museum as Don reported:

> Technical skills that have to do with application, ways to handle collections. There's an interaction with other museum people. That is a great stimulation that is very valuable. That has helped us; helped me. I certainly feel like I'm a real museum person because that is not my official training.

Don and Renee have also attended workshops. Don described one: "Yes, we have; quite often. Relatively recently we attended the workshop having to do with conservation of wooden objects; a lot of other workshops; the grant writing workshop." Renee has also

> ...attended workshops on the PastPerfect program that were sponsored by the state or PastPerfect; I've attended those in addition to the conference workshops and actual museum techniques in handling artifacts. I've learned a lot about technical skills in handling museum objects and the importance of documentation and stuff like that.

Renee does not see any barriers to training:

> I don't see any training barriers; we have much opportunity to learn. It is implementing what we learn. In our imperfect way I think we do implement a lot of it, not maybe by the book as it was presented to us. It's really hard to be as precise and consistent as the recommendations that are given us in the conferences but we do the best we can. I still think it's valuable even though we're not perfect. It will get better and it has. I think we've made some real improvements.

The Volunteer Museum does not have a line item for training it its budget, but according to Don: "We don't have a strong budget but we often find that we can scrape up enough money to accommodate, get at least two or three of us, to a conference."

Their greater barriers are the time and personnel to implement and practice the things they learn.

They have used mentors in the museum community to advise them as Don reported:

> One good example: we commissioned [name] to consult with us on one occasion. There was a report, a document produced from that which was kind of an overall perception of the museum and how we could improve. Those kinds of connections commonly happen through scheduled workshops like a grant-writing workshop. On occasion we've called people like [name] to get his opinion on things like how to handle flies that collect in light fixtures, that kind of thing.

If they have questions, Don also consulted "...[name's] office [Utah OMS] or the State Office of History, for example. "We have consulted with the state architect in regard to the old building. Those resources can commonly put us in touch with someone who is an expert." The museum has a computer with access to the Internet that the volunteers are able to use.

Victorian Museum

Background

The Victorian Museum occupied several rooms in an historical brick building located in a community close to a large metropolitan area. The building was situated on the top of a prominent hill at one end of town and was a magnificent focal point for the community. The building, built in 1901, was originally a two-story square school building with a basement. A wing was added later to increase the size of the school. The wing is currently occupied by a charter school and was not toured during this visit.

The city funds a full-time employee as an operations manager for the building, which is also a reception center and a community art center. This person is not involved directly with the museum but schedules the use of the building for weddings, receptions,

family reunions, dance lessons, art lessons, and other meetings. There was a confusing mixture of groups involved with the building, but the volunteers seemed to understand how it worked. The local camps of DUP helped furnish the Victorian Room and the School Room exhibits where they also maintain a museum shop, but there was also a local historical society, which developed several rooms of exhibits. One has military uniforms and memorabilia, another has exhibits of historical objects and photographs from the community's founding families, and one is a private individual's collection illustrating the history of writing. In addition there is a local arts council with two rooms devoted to the permanent art collection. The basement contains a room of historic clothing and a room of cowboy memorabilia and art, and a reproduction of a blacksmith's shop.

Background

The Director of the Victorian Museum, Hannah, was interviewed for this study. The Victorian Museum had no employees; however, the city, who owns the building, employs several people to care for the building and schedule events. Hannah is a volunteer and is assisted by forty volunteers who help keep the museum open and provide tours.

Collections

Guidelines for handling collections specify white gloves are to be used:

> If volunteers have to touch any antiques they use gloves. We have only a certain few that touches them. We have people who clean the floors, clean the cases, clean the drapes, but there are only a few of us who touch the items and we use white gloves.

The guidelines are not written but the four or five volunteers who handle the collections have been trained in techniques by Hannah. Access to the keys to the glass cases and closets is limited, also.

The Victorian Museum owns collections that have been donated, but others are there on loan:

> If museums can't get a specific item that they need, take it on loan. Some of the people have come and gotten their things that were on loan, they were only here like seven or eight years and they came and got them. This is fine, too, because I realize that family heirlooms are precious to a family. But most of the things here have been donated permanently but there are still a few items on loan.
>
> Everything is logged into the computer now.
>
> The secretary does it so I just give her a list of what we have and who donated it. We know where everything came from, how old it is, what shape it is, all these things and its all on the computer. We did this because at first I just put it down in a book, but the books can be burned or lost or something. She has a backup file too, our secretary that does this, and I think it is really good to cover all the bases. We know what is on loan and what is permanent.

The backup file is kept off site. The process includes a numbering system for the objects. As mentioned before, four people work with the collections, but the secretary isn't one of them. "She doesn't want to be involved. What she does is enough." Hannah recognizes that someone else needs to be trained on the computer system.

Hannah stated three things that she thought were the most important things for her to know: "How to handle the collections is really important; to be sure you carry out your training. That is what is important." In addition, it is important to follow the museum's mission in acquiring new objects.

> You can't take in everything. I just had a man call and say, "We've got a 1920s electric stove" and I had to say, "It doesn't fit in any place." This museum is 1869 to 1917. You have to make decisions that go along with what you are trying to

> accomplish. I feel bad and I'd like to help him find a place but we don't have it here. You have to realize when to say no on what to take.

Another thing is understanding the need for good record keeping and getting all the information.

Housekeeping

The Victorian Museum stressed cleanliness it its daily routine.

> Museums first of all have to be clean. That's the first important thing to make sure all the displays are really clean and presentable to everyone so they can enjoy it. Taking care of all of the items is important, that they not only stay clean but that the people coming in cannot get access to them, like in the one room we have ropes and keep telling the people do not touch the ropes because everyone has grease on their hands.

The daily routine involved keeping the museum rooms clean.

> We try to clean. I don't know how flies are getting in the cases but I try to keep them out; sometimes it is impossible. I just check everything daily and make sure nothing is missing; take the flies out if needs be with a special little duster that can get the flies out so I don't touch anything else.

The city paid a housekeeper to keep the building clean. "We have a good person here to do all this. It is our housekeeper...and she is just a jewel when it comes to keeping things clean."

> The historic building is also a community center and some events involve food, With weddings and everything they are instructed on proper care. Food is brought in, it is not cooked here. It is brought in and served and we have to mop before we leave. Every floor; every scrap of food has to be out and the floors have to be mopped that very night.

Security

For security measures, the doors to the museum's rooms are kept locked unless visitors are taking a tour through the museum.

> We unlock the doors as we take people in because we don't have someone in every room to take care of all the artifacts so they don't walk off. As we show the people through there we unlock the rooms and we lock them behind us.... We lock the doors for security reasons.

Additional security measures are alarm systems for entry and fire.

> We do have an alarm. It is wired through the police station so that if anyone tries to enter there is usually a policeman here within two or three minutes. We also have a fire alarm. It is hooked up to the fire department here in [city] so that if there is any smoke or extreme heat we immediately have the fire department here.

Museum Environment

To protect collections from ultraviolet light, lights are turned off in the exhibit rooms until visitors come. The exhibit rooms also have special non-glare lights and light sleeves on the florescent fixtures. As far as the windows and sunlight are concerned: "Our blinds are supposed to be pulled at all times. We know how the lights destroy everything, clothing, pictures, photographs, etc. that is in direct light. We try to take care of any problems."

Attempts to control the museum environment included maintaining a lower temperature.

> We try to keep things cool because the heat is one of the things that destroy artifacts. We do have a cooler that works but it is not central all over the whole building. It is a swamp cooler. We don't have refrigerated air yet; we would love to have it. The heat is turned down lower at night. We have a thermostat that does that. It has a night set-back. So we've done what we can do as you can very well see but it isn't perfect yet.

Training

The volunteers were trained but the program was not written.

Right now our volunteers are trained in procedures that aren't written down. I will

> make sure this is written down because I won't be here forever. I am trying to get it all on the computer right now before anything happens. I didn't have a lot of training.

Hannah admitted that the museum was not perfect, but she felt no one was. She had the goal of writing down the information and the way things were done "because I won't be here forever. I think if I were hit by a train tomorrow this museum would still function because we have almost everything down."

Hannah has attended museum conferences: "They have helped in the past, especially telling how to care for the artifacts. I really like the hands-on workshops. They keep coming up with newer things." Those sessions and workshops on photographs were especially helpful: "I think that the things to do with pictures were really helpful to me, to not put the one and only photo on exhibit. We have those in boxes that are acid-free and all that, and put copies out." They have also attended the Office of Museum Services workshops, DUP workshops, and

> we just completed our new dress hangers downstairs. The Daughters of Pioneers recently decided that all of our things should be on material hangers that would preserve the clothing. We had workshops on that. All of our clothes are now on those special material hangers downstairs.

Usually there are not any barriers to getting the training they need at the Victorian Museum: "I can't think of any. We have sent others from here that could go. Sometimes due to illness or to age we can't hit everything but we do always try to send someone to represent us." There was not a training budget, "It is all done on volunteer at their own expense. With 40 volunteers we can keep this place open while we go to meetings. Money could be a barrier if people don't have the personal resources to do it."

The Victorian Museum had a computer with access to the Internet, but only the

secretary used it and volunteers did not have access to it. They did have a book in the office that "tells people about some of the artifacts and what to do and what not to do. But we pretty well instruct people here at first."

Hannah contacted peers at other museums for help "every time we need something. We keep in touch. People are so gracious to help each other." When she had questions she called the dup in Salt Lake City.

> They have just about everything there. They have papers, they have clothes, lighting, and they have everything you need to know. They have been a good resource for us. Most of the people that work here are Daughters in the first place.

Wagon Museum

Description

The Wagon Museum was located in a rural but growing part of the state of Utah, just off one of the busy interstate highways. It occupied the old city library, which was connected to a stone pioneer building built in 1867. The conjoined buildings form a heritage square and are still owned by the city. The local DUP had a museum in the stone building and the Wagon Museum was located in the library part of the building. Each group was able to secure their own part of the museum; consequently, one area may be open and another area may be closed at the same time.

The exhibits for the Wagon Museum were in two exhibit halls; the larger one is in the entrance area and contains a full-size covered wagon. The main part of the former library building hosts exhibits of historical objects including farm tools and household implements. There was an additional room set aside for historical research with

computers, and an office used by the volunteers to conduct museum business.

The museum was accessed by stairs from the street in front or from the parking lot behind the building. Stairs just inside the back entrance lead down to a basement where there were restrooms and meeting rooms shared by other groups. The museum had a door at the top of the rear stairs that could be locked, thus securing the museum in the evenings when other groups may be using the basement.

Background

The Wagon Museum was part of a partnership consisting of several historical groups including a county historical society. It had a board of directors a chairman of the board and was operated entirely by volunteers. The chairman of the historical group functioned as the museum director. The Wagon Museum did not have its own nonprofit status but functions under the umbrella of a county nonprofit organization. There were no paid employees and the museum really does not have an annual budget but they did get an annual grant from the county. The Wagon Museum was chosen for this study on the basis of its answers to the Utah OMS survey. The chair, Roger, was interviewed.

Collections

The Wagon Museum used the PastPerfect Software Program (1996) to manage its collections.

> We have a program called PastPerfect. One of the volunteers we have is a whiz on the computer and he takes care of logging them in and making receipts for them. We have a policy where people can donate it outright or give it to us on a loan, so we make a certificate for them and give them a little contract that says they can have it back if they want it. He does all of that.

This volunteer was the only person with the collections cataloging responsibility.

As mentioned, one person was in charge of collections so when an object was brought in,

> He has a form that when someone brings something in as a donation or whatever; if it's going to be a loan. We've found that people are willing to loan it even though they don't ever intend to get it back, they hold on to it. Here's a deed of gift.

Objects were processed as soon as they come into the museum.

> Once in a while he will have a backlog of things he hasn't entered. When he comes down here he starts right away and enters all that he can enter that day, so it's probably within three or four days of when we get it that it is entered in.

It is part of the effort to get all the information from the donors while they are still around. Back up records are kept.

> He is a computer nut. We back it up on a disk and also on these things [flash drive] and he's got a flash drive that he takes home with him. He says if the building burnt it wouldn't matter if you had a backup or not.

There were no guidelines for handling collections.

Housekeeping

There were actions to deter pests.

> We know that to have food in the building is a "no-no" as far as rodents are concerned. We don't have any food. Other than that I don't know that we've considered it. We haven't seen insect carcasses. We haven't even had any ants. [Name] and maybe other places have sugar ants, those little black ants, will invade a place if you leave any food out, but I haven't even seen any of the sugar ants here.

As far as housekeeping duties to keep the Wagon Museum clean.

> One of the members of the Sons of Pioneers and his wife; he has a learning disability, but he cleans the senior citizen's center over here, and they will come in when we're down here doing other work, and vacuum and clean the toilets and

clean the sinks. They come in about once a week and clean and it works pretty well. The dust builds up fast.

Cases were dusted once a month on the inside.

There are some things we do every day: make sure the air conditioner is working. We mow the lawns out in back and we sweep, I have a blower; we have trees out there that constantly drop things, so we do that. We put the garbage out every week and make sure the restrooms are presentable, and that's routine every time, but other than that it's a different project.

Security

As for security measures,

the building can be locked. We control who has keys; in fact, one of those volunteers that we have doesn't have a key. The man who runs the computer and I have a key. The various groups have a key; I don't know what they do with all that they have; if they have more keys that they need. This office next door has been given to them as an office so they have ladies come in all the time. They are entering like we are a lot of stuff. We don't make any keys unless I approve it.

Roger had a checklist for a daily routine that was followed at the museum.

We even have such things as we put the flag up, we put up the sign; we found that one of the security problems we had is that the restrooms are downstairs. If we have a group of kids or students or whatever here they can go downstairs. We had to eventually lock the doors other than the restroom doors so I don't know if that procedure is in there or not. We just changed the locks. There's a meeting house down there where we have group meetings; there are three rooms besides and we have to lock those up because kids as good as they are sometimes like to get into trouble.

There were no smoke or fire alarms in the building.

There wasn't one when it was a library. That's something that we have thought about. But for so much of the time this building isn't occupied so the smoke alarm would go off and there would be nobody to hear it.

Museum Environment

The Wagon Museum building had heating and cooling.

> We have programmable thermostats. We have three different units that heat the building. In the winter the occupied temperature is 72 degrees and 55 degrees when it is not occupied. Is that what you mean? We have programmable; two of them are the same at 55 degrees and 72 degrees. The one in the basement is a little warmer than that and we keep it warmer than 55 degrees down there.

There were ultraviolet screens on the windows, but they did not have light sleeves on the fluorescent fixtures.

> No, we don't. The filters on the windows were costly, so the guy donated it. When he come up and put them on; he put them on for us, and he sent us the bill I said, "My word, we didn't want to sell the building." He's a friend of mine and so he donated it.

Training

One of the board members accompanied Roger to museum association meetings.

> Paul and I have been to the programs of the Utah Museums Association puts on. We've been to the last three. Went to the last two and then we skipped a year so we've been to three of those. They have a lot of good ideas.

When they attend the meetings,

> We divide up become some of them they hold simultaneously and so we'll compare notes and discuss what we had. [Name] hasn't been to one yet so we usually go over it with [name].

When it dictated, we shared that information with the people who needed to know. "The docents don't show the interest in doing it."

Some important sessions were, "Of course, writing grants was helpful to us; taking care of the artifacts." They have not been able to attend any special workshops or sessions sponsored by other organizations.

When asked about barriers to training, the director said:

> I would say finances, but that isn't really a barrier. The barrier I have is personal, a health issue that makes some training things hard to comprehend. We have

volunteers to cover here so we can leave for the museum conference.

They are unaware of Utah OMS's lending library; they have heard of resources but have not followed up on it yet. The Wagon museum has a computer with access to the Internet. The three board members use the computer, but the person cataloging the museum's collections uses it the most. They have made contacts at museum conferences and call those contacts for information. Roger has contacted people like that several times: "I would say at least a couple of times a year; the same ones two or three times." If they have questions,

> we usually work them out ourselves. When we go to those conferences, we ask a lot of questions and make a lot of notes. We were setting up a website and they had a gentleman down in Cedar City and he spent quite a bit of time with Paul and helped him out quite a bit.

Group Two Museums

City Museum

Description

The City Museum is located in an historic brick hotel building with three floors above ground and a basement. The building is not ADA compliant as far as access is concerned, but they are breaking ground shortly on an addition that will include an elevator and disability restrooms. The 33 exhibit rooms are small and very charming in the sense they reflect the nature of an historic hotel built 94 years ago. The heating system is a boiler using the historic radiators. There is no cooling system.

The stairs are narrow and steep and the temperature varies greatly from room to

room and floor to floor. Again, the building is very charming with a skylight in the roof above the stairwell that illuminates the interior. However, it is not airtight and is a source for insects to access the interior. With the many windows there are other problems with natural lights, draftiness, and insects. There have been problems with mice but Mary, the Director, feeds neighborhood cats who now keep the population of mice down.

There is a small administrative space in the back of the building on the first floor which serves as an office, receiving area for collections, a processing area for research and cataloging, a kitchen, and a staff break room. Two storage areas adjoin this area and there are five additional storage areas located throughout the other levels of the museum. There is a small meeting room that is also used to present a video about the museum, and the front doors open into a small museum shop. The museum is located on the corner of Main Street and one of two major roads into the city. It is part of the historic district.

Background

The City Museum is a small museum by virtue of having a part time director, Mary. Right now Mary is the only paid employee but she has had an assistant in the past. The City Museum receives its funding from the city and depends greatly on volunteers to keep the doors open. The City Museum was chosen to participate in this study based on its participation in the Performance Goals Program.

Collections

Museum practices have changed with Mary as director. In the past, the collecting policy was haphazard.

> Today when something comes in, first of all, we are trying to be really conscious of whether or not we want the item. In the past, everything was taken as evidenced by the fifteen Maytag washers and the trophies that are breeding on their own in the storage room. Nothing was ever turned down; even things that should have been given to the [another museum in the area] were taken in.
>
> Now the museum is trying to collect objects that fill needs in the collections.
>
> When something comes in, it is usually up to me to identify whether or not it is something the museum wants to have or needs to have. We determine that there is not another, so I made the temporary custody form up. If ever an item comes in that I can't make a decision on I can put it in our custody for two weeks and have our board come in and look at it and they can make the decision.

After the object is accepted for the collection,

> ...[A] deed of gift form is done. We don't take loans; it is always a gift, no loans. In the past there have been loans and we have been bit very hard. Then the item is hopefully within a week is given an accession number right off the bat and then hopefully I can get to it.... Then I sit down and I catalog it, do a condition report, it will either go into storage or it will find a home in one of the exhibits. That just takes into account a new arrival.

New objects are photographed. The City Museum plans to purchase the PastPerfect Software Program (1996) soon to manage their collections.

Mary has developed a regular schedule that helps her accomplish the many duties she has as a lone employee.

> I have one day a week when accessioning is done; I have one day a week where cataloging is done. And usually what that entails is I've determined three or four specific things. First of all, we need to catalog the stuff that is not. We need to do an inventory because one has never been done. We need to go back through and make sure our items on display have numbers and are trackable and have records that go with the number. These are things that I'm focusing on.

Mary is in the process of developing a collections management policy.

> ...[S]o we haven't gotten down to the meat of "you put your gloves on." The closest thing I have gotten to that point is we have almost a complete collection the historic newspapers of [this county] and up until four years ago anybody could walk in the door, request to see one of the newspaper books, sit there and look at

> it and make photocopies of it and do whatever they were going to do with it.... If somebody wants us to look something up, we will do it. Marie and I are the only ones who are allowed to get the papers out. That is about the only thing I've really put my foot down on. You put your gloves on to use them and get into them and nobody but me and Marie are allowed to use the papers.

Mary recognized the need for handling guidelines but at the moment relies on training the volunteers involved in handling objects.

The City Museum considered it best collections practices to be the process of becoming more professional in handling collections.

> I think the answer to that is that we're moving to proper collections care. The museum has survived for 44 years now on love alone. The volunteers that did it loved the stuff to death and that was great but they never handled it properly. Having more professional practices is going to make you into a more professional museum regardless of your size; regardless of your resources. I think that is the most important thing we can do for collections care at this time.

The Conservation Assessment Program (CAP) assessment was a great help in this area.

> I think the best thing we did was get that CAP assessment. When the collections people came in and said, "You are doing these things very well"; however, they said, "You need to be doing this and this and this" and they showed what happens when you don't ranging from when the photo or the archive completely disappears to you being sued because you're not caring for these collections appropriately. It really opened their [the museum board's] eyes that we really do need to become a professional museum. That was probably the best thing I could have done.

Housekeeping

Policies for limiting food constitute good housekeeping practices. For example, Mary explained the food policy for the City Museum while sitting in the area at the back of the first floor of the museum, which served as the office, collections receiving area, kitchen, and break room.

> Right now the policy is no food or drink in the museum. That is followed rigorously with the exception of back here and this is not the ideal situation because this is also your collections room but it's all we have. We make sure the visitors don't bring in anything to drink.

Taking care of the food garbage is also very important. Food is limited to the back area of the museum as described above, and "the food garbage goes out as soon as you are done with it. No food garbage goes in here. The other garbage can is just out here so you just open the door and throw it out." This room has a rear access door and the garbage cans are located behind the museum. Mary also reported,

> We make sure when we have a museum event or a party or something like that, all our platters and things get washed in the sink and the food gets taken away that same night and nothing gets left behind. We will vacuum wherever the food was.

Security

City Museum's security is simple.

> The biggest thing that we've done in security is we locked this back room. It took me almost 3 years of working here to realize that this room has to be locked. I'm quite embarrassed by that, but I figured that who would come in here? Who would mess around with stuff on the table? And I found things that were supposed to be on the table up in the exhibit room, on the floors.
>
> Now the number of keys is limited.
>
> Until 3 years ago you couldn't swing a cat in this city without hitting someone who had a key to this museum. I had the locks changed and I said "OK, I control the keys now; not the mayor. I do." Now I can tell you the five people that have keys to the front door.

The City Museum is a historic building and has no fire suppression system nor has it fire alarms other than pull type. Mary pointed to conceptual drawings and explained that issues of fire alarms and fire suppression systems will be addressed in the new addition.

The daily routine involved a variety of work for Mary.

> I am the designated opener. I get the building turned on; get all the lights turned on. Get the gift shop ready to go; get the drawer out; get the donation box out. Usually at that time I will re-stock the gift shop if it needs to be. Then I come back here and look on my calendar to see what day it is and what I should be working on that day.

There is also a routine for the end of the day.

> Then at night I balance out the gift shop. I go around and I do a check of everything, make sure if there are any lights that are not working, I leave a note for our janitor...if there is anything that needs replacing like the paper towels or the toilet paper...if there is anything that has been damaged over the course of the day.

Museum Environment

Mary received some recommendations for improving the museum environment from the CAP consultants:

> Have they [the recommendations] been implemented properly? No. Last year we got our new boiler for the basement. I guess our gas bill to the city went from somewhere around $500.00 a month to almost $5,000 in December. It was a bit high .... Now it gets turned down at night but it stays within the 60-65 degree range and it doesn't vary. Written guidelines would be good for that.

There is a routine for looking for pests or insect carcasses, part of Integrated Pest Management.

> Last summer we had a very bad problem with flies. You would go up the stairs and all the way down the second floor staircase and the second floor landing it looked like Amityville horror. There were these thick lines of flies that had died in the night and they were all over the stairs. I monitored that for quite some time. I don't go room by room because there are too many rooms. Usually what I do is pick, like I will go into the doctor's office, the school room, and the club room. And then at night I will go into the beauty shop, the World War I and II and the doll room. I just kind of rotate where I go to just do a scout around to see if there is anything that has fallen off the wall or needs attention or if there's any creepy crawlies that I might find.

In addition, a commercial exterminator made monthly visits to the museum.

Training

There are four people at the City Museum who are actively involved in handling collections or collections care. Mary described,

> I would say there are four active. That includes me; there's me, Marie who has taken over the photographs. Then I have Ted, the display committee chair, and he's the one that goes with me and does all the exhibit preparation and then James is the one that does our model trains. I consider that collections.

When the city finally fills the assistant position, "The person that fills Monique's position will have some responsibilities and will be trained by me." The training program for these volunteers is not formal or written but is conducted by Mary. "They have been trained on how to properly handle collections." A written program is a goal for Mary, "That is something I would like to implement, but it takes time."

Training the three volunteers in collections was an individual process geared to the specific duties areas of each volunteer.

> In Marie's case she knew quite a bit already having helped a former employee and working here before, but I trained her in doing the accession process and the cataloging process. It was a little bit different with the photographs like doing a condition report and stuff like that. I did give her a little bit of leeway in what she wanted to do but I pretty much trained her. With Ted it was kind of forced on him. He wanted to be part of the exhibit committee so he would come in here and kind of grab a whole bunch of artifacts and he'd walk out of here with them. I'd chase him down the hall and say "you are not doing this, back up, back up." It was kind of a "before you take this" and he'd watch me write down the numbers and everything and now he can do it himself. It was definitely on the job. We didn't sit down in the video room and say, "When you pick up this kind of artifact do this;" it was more "Oh, so you're going to pick up that artifact, put these gloves on and pick it up this way." It was the same with James and the trains.

The director planned to use the new collections management policy to help train

volunteers. “I can turn around and hand this person the management policy and say ‘OK, you need to familiarize yourself with this. This is our computer system, you enter things this way.’”

The City Museum’s board has asked Mary to summarize the new information she gets from the Internet or training experiences and present it to them.

> The first place I take it is to the board. The good thing about the board is that 90% of my board members are also volunteers so by taking it to the board and saying, “Look at this book; this is the coolest thing” and they will say, “That’s what we hired you for, to read this, so start reading it. You read it and you tell us.” I like that; I like the fact my board trusts me.

Mary felt her position required a variety of knowledge.

> I think especially in my situation and I understand that other museums are in the same boat; I am the director, the curator, the gift shop manager, registrar, and the janitor. You need to know about all aspects of a museum. In small museums you’ve got to know the day to day operations because you’re it.

It is also important to be able to call other museum people and ask for help, “You can’t be too proud to say ‘I am the director but I know nothing about collections management.’” Mary would like more experience and training in the area of collections management:

> I’m really proud that I’ve thrown myself into it as much as I have and gone through and said, “This isn’t right and change this and this and this.” The knowledge and information to be able to do that, but there are still a lot of it; I’ll sit out there and look at a piece of paper and say this is probably rice paper and it needs buffered or unbuffered tissue? I have to get on the AAM website or something to get that information because I have to find out. I just don’t know. There is no way you can know everything.

Passion is important when working for a small museum and Mary emphasized the importance of volunteers and their passion also.

> I think that is how this museum survived for 65 years because the people took an

> awful lot of personal ownership in this place and that's how it survived. Without those people there is no way this museum would still be here. And I'm right there with them. I will fight to the death for it because it's that important to me.

Mary has not been able to attend any museum conferences in her 3 years on the job: "I've been able to do the small little workshops that don't cost anything. I did ask them to put me down in the budget to attend the AAM and when the budget came out it wasn't there." The city declined her request. However, the workshops have been very helpful.

> That last one OMS did on collections and conservation. She talked a lot about collections management which I tried to give away ten of our Maytag washers to everyone who was there. The OMS series is fabulous. I just love it. [Name] is such a good presenter, they are free which is great because then I don't have to beg the city for money.

It is helpful that many of the workshops are held in an area close to her museum because lack of financial support from the city is a barrier to her and museum volunteers getting the training they need. Another barrier is finding help to take her place when she is away from the museum, which sometimes results in the City Museum being closed during normally open hours.

Other resources for Mary are found on the Internet.

> I utilize the AAM and AASLH [American Association for State and Local History] websites a lot. I've downloaded most of their informational pamphlets, the ones that come in the technical series. I do have a little bit of budget where I can get some books. That's where I got the museum law book, some of my tour guiding books that I've given to my tour guides to do some theme tours.

Websites have been very helpful in dealing with specific problems with collections.

> I use that more than anything else because I will come across a problem. I had a friend of mine bring in a bag full of 1880s, 1890s, 1900s leather shoes that she

> found in the floorboards of a house. They are in such bad shape. I had no clue what to do with them, so I got on line and researched how to conserve leather and that helps a lot. Of course, CAPS gave me a huge bundle of resources to check on and the assessors have made themselves available to me.

The City Museum had a library of resources or references for the staff and volunteers along with access to a computer and the Internet. "They can use it anytime they want to; however, they don't know how. Most of them are not computer literate. If there is something important I think they need to see I will print it out for them." The volunteer working with photographs used the Internet for research.

> Yes, all the time. Sometimes she will ask me to pull it up or she will ask if I have printed out any information, let's say, on Brownie negatives. I've got a binder where all my downloads are stored so I can access them.

Mary has contacts with employees of other museums and she asks them questions. In addition, she uses several museum organizations and associations: "OMS, AASLH, AAM, WMA, I just got another one I'm going to join this week that is entirely on gift shop and retail in the museum."

Because this was a historic museum with archives, Mary was in contact with the Utah State Archives:

> The Utah State Archives offers a lot of training sessions. What they want to do is hold aside some of that money from these 11 satellite archives and they will use that for training so you can go up to their institution and say, "Here is a book of newspapers, here is the best way to take care of it." They are not really organized at this point but they are getting to where they want to do statewide types of things.

Mary also named other sources.

> I know [name] from the U [University of Utah] who has done a lot of traveling. He's done workshops in association with the Utah Humanities Council. He did it here, and he's also done private consulting for us in the past. He's interested in getting us to work with him on the [county] newspapers we have for the digital

> newspapers project. In our case there is the Utah State Division of History that helps us quite a bit. We help them; they help us.

The City Museum has some funds for training in the education account: "We have $200 for education and 90% of it goes to buying books to stock our library." Mary communicates with other museums probably about once a month. As for getting answers to questions,

> the number one place I go is probably the AAM website to see what information they have. If I can't find it there I go to the AASLH; if I can't find it there it is time to call one of my peers.

The Antique Museum

Description

The Antique Museum consists of a main exhibit building, which is the old city office, and library built in 1940. It is one story made of stone, providing a very striking presence on one of the main streets of the city. The bars across the windows give it the appearance of a jail, but in fact, they were added more recently as security for the museum. The Antique Museum also has outdoor exhibits of farm equipment, a blacksmith shop, a cabin, and an early frame home. All of these buildings exhibit historic objects and several historic buildings containing museum objects.

Museum exhibits are on the main floor of the old city building and meeting spaces and restrooms are in the basement. There are no storage areas; everything is on exhibit. Some of the windows have been covered to keep out the natural light. There is one large exhibit room with general history exhibits, and three smaller rooms. One replicates a bedroom, one is a kitchen, and one has a Native American exhibit in it. The main

entrance opens into the large room, which also contains a quilt, frame with a quilt on it that the paid staff works on when they are not busy with visitors.

Background

The Antique Museum is a small museum with a part time director. It is a non-profit heritage organization, but the city provides funding for three part time museum employees, and allocates manpower and resources for maintenance and utilities. The museum has many volunteers, some who put in shifts of four hours per week. The volunteers are there for a lifetime. The museum director, Rose, was a volunteer before she became the director. The Antique Museum was chosen for this study based on the recommendations of another museum professional from this area of the state of Utah.

Collections

Rose mentioned some written guidelines for the museum. One is the mission of the museum: "I think one of the first guidelines would be the age, and we try to get things that are older than 1940, unless it's really special; a special sample of something."

The Antique Museum has no computer database of objects; there is not a complete inventory or catalog of the museum's collections. However, there is a record of objects:

> I have a donation paper that is filled out, either a loan agreement or a donation agreement, and they get a copy of it and we keep a copy of it, and if they want that object back, they have to produce the paper.

The objects are not numbered or catalogued at this point. "We have started to a few times, but we don't have the skills and the manpower. We've gone through each

room and written things down," so there is an inventory of objects for each room.

Duplicates are made of the gift and loan contracts and the room inventories, and are kept off-site. In the past, the museum has tried to do a check against the inventory. They cannot always do a real inventory but they try to check things visually.

Rose talked about her passion for the museum.

> Maybe you have a question about what's important in a small museum, but to me it would be having a passion and a connection with what you're doing, and because my grandparents were here, it makes me feel closer to them. When I put up histories of them and tell stories about them, it makes it very personal to me.

Housekeeping

The Antique Museum does not have a regular schedule for housekeeping activities. Rose reported about the objects:

> All of them could use dusting. But then they say don't dust them anyway, so they're okay. We don't; there's not enough knowledge about how to care for things, so we could use some help on how to take care of things, and I would say everything needs something. Most of our things are on display. There's one room of storage things, but they don't get rotated. In a small town, you have people that want to come in and see Grandma's doily.

For pest control, the museum is sprayed for bugs on the inside and on the outside grounds. Rose watches for bugs and calls the exterminator whenever one is found. In addition,

> we have two men that work in the yard and in the building if I need them to; one of [them has a specialty in] painting, and he's painted the fence here and the fence across the street, and now there's picnic tables out on the back that they're getting ready to paint.

Security

As part of security, Rose described the daily routine and what has been

discovered:

> We have had employees in the past who would, on a regular basis every morning, walk through and do a visual inventory and one time they found a pocket knife missing. Another time they found some coins missing, and they reported it immediately and the police were involved. We did get the coins back. We never did get the pocketknife back.

The Antique Museum has new locks and the director would like to write a grant to get a better security system. “The President, originally, thought that this was such a small town, nobody would steal anything, but I know that we need to do more in that area.”

Although quite a few people have keys, they are only given out to people that they trust. In addition, the museum has bars on the windows.

> We do have bars on all the windows. Every one of the windows in this building has them. Some people thought it used to be the jail because there’s so many metal bars on it, and we have metal doors and we have good locks.... Most of the people that have keys are current employees only, and people that are here on a weekly basis.

Museum Environment

To control natural light, Rose has

> ...covered over most of the windows with displays or muslin in the Indian room. There are places where I’ve covered up the metal bars just to keep the sunshine out. I think that sun will damage more things than people stealing it.

The Antique Museum also has protective sleeves on the fluorescent fixtures to limit the UV light. “We paid quite a bit for them. We paid $200 or $300, but I think they’ve held up pretty good.”

As for heating and cooling the building, there is forced air heat where the collections are located. The museum is open year around so there is always heat in the

building,

> It's on a thermostat so that it goes down automatically and people are never supposed to touch it...At night it goes down to about 65 degrees in the winter, and then an hour before the people come it brings it up to about 75.

In the summer the temperature is kept around 75 degrees during open hours and higher after closing.

Training

There is a special training program in this community for older workers funded by the Senior Community Service Employment Program (2007) that the Antique Museum utilizes to provide some of the staff for the museum in addition to those people who volunteer. Rose is supportive of the special training program and noted:

> The ones that I've been working with now are younger and there's a training program where they can be trained to do another job. And they have to learn that they have to show up, and they have to show up on time and be dependable. And some of these women have never held a job in their life, but have found themselves with Social Security and they can't live on that. It is an excellent program for meeting the needs of the museum as well as the people.

They are allowed to work 30 hours per week but usually work 20-25. They are not trained to do any specific museum work or housekeeping duties.

No one shares collections care responsibilities with Rose, "Nobody touches it but me." As part of passing the information on to other people, she said,

> I think that is the key to any good museum is that they have to teach the younger people. And that's the key to our mission statement, to teach the young ones. And if we're not doing that then we're failing, and we spend a lot of time teaching school kids and teaching our families, and I think that's the whole thing is when we have kids come in here and can find themselves, can find their ancestors and have a connection, because if we don't find somebody that has a connection, and a passion, then the doors are going to close.

Conferences and workshops work as training for board members and volunteers.

> Well, we have been sending other people to conferences, and I think that's the key; to send other board members to get the training. That's how we got involved in it, when [name] was the President and founder of it. Then he started sending us to the conferences, and that's what we have had to start doing is involving other people, give them this free trip to somewhere if you go to the conferences and get involved. The people that we send on the trip were very willing to go and then they gave us a full-written report. Having a good report is one of the keys so that you involve more than just one or two families.

Other ways the Antique Museum trained volunteers or staff was as follows:

> We try to have a good time. We have a party at least once or twice a year so that people know each other and they feel comfortable and are willing to help. Having good people around you is really important.

People who attend conferences bring back the handouts, which are made available to the other people who work and volunteer at the Antique Museum. Attending museum conferences has been a benefit.

> I think that the excitement of the people there and how they love what they do, rubs off on you and you come home with a new enthusiasm for what you do, and that's important. You come home full of new ideas and things you want to try, and we came home and then ordered acid-free paper one time from one of the companies that we met and we've taken advantage of the things that we've learned on a daily basis. One of the things that impressed me the most was a lady said one time, "You don't have to do all this and especially in a small museum." You cannot do everything that these big guys talk about at the conferences, but if you can take a step forward and go from here to here and do something else that you weren't doing, and then it's worth it.

Rose has also been to some workshops.

> We went to one at the Children's Museum in Salt Lake that was very interesting. It's been quite a few years ago. I don't remember exactly what we learned, but I remember being there, and the one in Provo at the BYU [Brigham Young University] Art Museum.

The main barrier to training is distance. "It's hard for us to get up there, take off work and go to Salt Lake." Money is not so much a problem.

> I think we could get that out of the budget if we beg hard enough, but I think it's just doing it. So many of the people are still working and everywhere you go you have to go a great distance.

There is a budget for training for staff, about $1,000 a year and it covers going to conferences and memberships in organizations.

Although they bring back handouts from the conferences and have some museum books or technical pamphlets, "Most of our people don't get involved in that too much unless there's a need for it, and if there's a need for it then we would." However, Rose states: "we do have them work on projects depending on their talent and skills and knowledge."

The Antique Museum has a computer with access to the Internet. Employees and volunteers have access to that computer but most of them use it to play games during the slow times but they could use if for research if they have the skills.

Other museums and professionals are consulted as needed, depending on the project.

> I think that the list of people from the Utah State Museum Association has been helpful to me because we've had different projects where we've needed advice. [name, museum consultant] is in my phone list. He's in my call list because when we had a problem, I knew I could call him...I have called him many times. He has been down here and done evaluations. He's been through the whole thing, and told us how to rearrange things and stuff like that, and there's [name] from the [Division of Utah State History] and he is amazing; [name]. Yes, those have been very good references.

Ancient Museum

Description

The Ancient Museum is located in a remote area of Utah adjacent to a national

monument and several national parks. There are two museums, both historical buildings, run by the same historical society for the city. One museum is a historic home built by the first banker in the community. The museum visited and interviewed for this study was formerly a city library and a small school. It has a main floor, which is the museum, and a basement, which is an art gallery, not associated with the museum. Visitors have to climb steps to access the museum.

The interior of the museum is one large exhibit room with a desk for the director and the volunteers who will be doing data entry for the museum's collections. There are several large library tables where visitors and researchers may sit while they are going through scrapbooks or books on local history. There are many windows placed high on the walls, close to the ceiling. This was probably done so bookcases could be placed around the walls when the museum building was a library. The floor is the original wood floor. On one end of the museum are two small storage rooms where books and records are kept. The exhibits are arranged in glass exhibit cases around the perimeter of the museum and in groupings in the center of the floor.

Background

The Ancient Museum is a history museum that fits the definition of small because it has no full time employees. The sponsor, a city, pays three people including the director to work part time during the open season. They get a small budget annually from the city. Volunteers help the two museum facilities with projects. The chair, Roberta, was interviewed for this study.

Collections

The Ancient Museum does not have an accurate count of the objects in its collections because they are just beginning to set up the PastPerfect Software Program (1996). A previous attempt had been made to do this, but the old computer was outdated and would not take the data.

> We started the inventory and we got half of it done. I have a friend that came up and helped me with that so that it could be put into that PastPerfect Program. Then we fed it into our computer and the computer wasn't big enough to carry the program.

Because the Ancient Museum is in the process of installing PastPerfect Software Program (1996) on a new computer, they do not have an official procedure in place for processing collections. A form has been used in the past, but there will be forms generated by the new computer program

> This is going to be an answer to a lot of these plans and questions that we've had and that we need so we can keep track of it more. Then as they come in you have that inventory, too.

As museums get involved with this software, they realize that there is a lot of work to processing collections and caring for them, and the solution presents a new set of problems.

> When I was reading the little form about it, it said it needs to be measured and everything and there's no way I can do that. When people bring stuff in they usually just come in and say: "Well, we're in a hurry, here it is" and then I get interrupted with people coming in, too. It isn't good. Sometimes I'll ask them to please go home and write a history about it and bring it back into me.

Right now, when an item comes into the museum, Roberta tries to take care of it and either put it out on exhibit or put it away:

> Find a place for it. Like all of this today, a lot of it is just newspaper things, so

> when it is quiet I work on it. When it's a one man show you just do the best you can. And trying to get the photos done; I try to do copies and put the originals in the back and put the copy out here in the family book with that name, so I kind of know who they are.
>
> The Ancient Museum does have guidelines on how to handle the collections.
>
> I just pulled that guideline out and we go over that in our meeting again about the gloves, and the oil, and the acid on the hands. It has it on there how to move the furniture. We have to go over it again because things are being done that shouldn't be done.
>
> The written guidelines need to be rewritten as volunteers have learned new things.

"We had a curator that spent a lot of time fixing that. I can see where it is starting to pay off."

Roberta was careful about volunteers working in the museum collections, especially one-time volunteers working community service hours:

> I don't want them in here because it takes all of my time to explain to them, like the pictures. I say put them in the Jones book and they say "where is that?" It takes all my time. I can get more done without them.

Housekeeping

Roberta had a checklist for daily routine:

> I have one in my head. I have my duster with me so where ever I go; if I move a book down here I try to get to this dusting. If the people start coming in, they are my first concern. The floors are the very least of my concern every day .... I am the custodian, too. I am the everything.

Roberta also had a closing routine:

> I go back around and check everything; make sure the air is off; make sure the doors are locked. I make sure this one is locked so if they get in downstairs maybe they won't come up here. Turn everything off; the computer is off, so I haven't left anything that will cause a fire.

For substitute workers she had some written guidelines:

> I had a little gal come in for me. She didn't know what to do so she just sat there and did nothing. I wrote the responsibilities down so she could do something and just not sit, and help me out a bit.

Security

Roberta described security as being very poor:

> All we have now is just the locks; we've got all the lights around the building and that has helped; we've got all of those going again, and what it had when it was the library and when it was the school. We've got the outside lighting, and then we have people who just kind of watch out. Our problem is we've got all of those windows on the ground floor and they can kick them in and come in down through there.

Keys to the museum are limited. "We reeled them all in because everybody was taking them, so we changed the locks and got them all back. It is pretty good we got that down to where there are only two."

Museum Environment

A local pest control company sprays for pests occasionally. Roberta described other methods used as well:

> I've got these little things that we plug in that are really good that help keep them out too. It's a high frequency something and a motion thing. It plugs in and I have them in every plug and when you go by it lights up. That's the other reason we pulled this false ceiling out, repaired and fixed because up in that ceiling there were mice and it was just a mess. We've got all that out, and downstairs we tell them no food; the garbage has to be taken out. There is no food up here.... That has been controlling our pests really good.

The Ancient Museum is working on lighting problems. Roberta had ordered light sleeves for florescent fixtures but they were the wrong kind. The museum has all the windows covered with shades and UV film. "We got all the shades and then we put the film on it too. We leave those upper ones shut; we weren't able to get up to them."

When the Ancient Museum is closed for the winter, they do not have the funding to keep the heat on so no work can be conducted by staff or volunteers. Even when the museum is open for the season,

> ...we turn it off, and then when I come in we crank it back up again, so its just like it was in a home, it's getting the cold and it's getting the heat, and it's not good. We have a long way to go, a really long way.

Training

Roberta commented on training she has received.

> I've had a little bit of training from [name] and those they've sent down. When they have training we usually ask in our budget for money to send them up to these workshops and conferences, but I'm not able to travel. We've been a little lax on that because nobody wants to go to them.

Because of her health, Roberta has not been able to travel to museum training sessions,

> ...but we've had people on our committee that have. Sometimes they come back and report that there was something of interest, but sometimes they come back and say that wasn't worth our time to go. It depends on who went and what classes they go to.

They do share handouts when they return. The Ancient Museum is located in an isolated part of the state of Utah, which makes it difficult to travel. Distance and money are barriers to getting training in addition to health reasons. When the sessions are held geographically nearby, it is easier for them to attend. In the past they have used grant money to travel to training sessions rather than money out of the city budget.

For training resources, Roberta reported, "I have a lot of things in the file cupboard that have been collected by the council and the people who work here have access to them." Roberta has specialists around the state she calls for help. Some are at

the Division of Utah State History and others are craftspeople who specialize in caring for historic structures. They probably call on the museum community about once a month during the summer when they are open. The Utah Office of Museum Services was mentioned as a good resource that can provide help or refer them to someone else.

Industry Museum

Description

The Industry Museum is a newer museum located within a room of the city administration building. The city is located within a major metropolitan area. The exhibits occupy one room with no windows and one access door. It is probably the smallest museum visited in square footage. There is a storage closet off the room. The only administrative space is a small counter area with a desk and computer. This allows the museum to be operated by one volunteer or employee. The exhibits are nicely done, some panels contracted to an exhibit company and others consisting of glass cases containing historic objects. Some of the exhibits are pioneer objects; others are of the industry that used to be the economic center of the community but is no longer present. The museum was started when the industrial site was torn down so there could be a memorial of this part of the community's history.

Background

The Industry Museum is a small city-sponsored museum that supplements funds from the city with grants. The museum has two part time employees who work ten hours weekly for the museum. In addition, there is a full time director, Jessica, whose time is

divided between the museum and other responsibilities with the city in the parks and recreation department. She was not included as a full time museum employee for the purposes of this study because she does not have an office located in the museum and she has many other duties with the city. The employee responsible for cataloging the collections, Erica, was interviewed for this research.

Collections

The Industry Museum begins the paperwork for an object immediately when it comes to the museum: "When things are donated to the museum, we have them sign a donor form basically saying that the museum now owns them." Other items are taken in on a loan.

There is a three-member acquisitions committee that considers potential additions to the museum: "When objects come in, we determine whether or not they are suited for this museum, and if we want to keep them or not." The objects are evaluated on the basis of the museum's mission.

> We do have a mission statement, and basically this museum has some early history centering on the smelter era and then forward as it became a city, but we will occasionally accept other items that are later than that if they suit our purposes.

The Industry Museum uses the PastPerfect Software Program (1996) for collections management. Erica had a procedure she followed when an object came into the collections:

> The first thing we do is have the person donating the object sign a donor form giving it to the museum, and then the next step is having the committee approve the item if it's part of our museum, you feel that it suits the purposes of the museum and the mission statement, and then we would catalog it, assign a

> number to it. I would input the information into PastPerfect. That's what I did when I first came here was I cataloged every item in this museum because nobody had ever used PastPerfect before. So then we would catalog it and then we would find the appropriate spot for it.

Erica had a form she used, "We ask them to give us as much information about the object as they have, and that includes who owned it and if they know the year it's from, that kind of thing." In addition, "If it needed cleaning, we would do our best to use non-erosive materials to clean it, depending on what it is. We have some of our textiles stored in textile storage boxes."

Erica has cataloged most of the museum's collections.

> We had a major backlog when I started working here. As I said, none of the items had been cataloged. I mean, they'd all been cataloged and numbered, but nothing had been entered into PastPerfect for instance, so when I first came here my first job was to enter all the items into PastPerfect. We have a form that we use when an object comes in that we assign it the number and who donated it and what it is so that we do have those records as well, and those are the records that I used to input the information into the computer, and when I didn't know, if there was no description of the object, I would search through the museum and find it to get a better description. And also, I had to take pictures of a lot of the objects because PastPerfect requires a picture and there were a lot of photos already taken that I was able to enter, and then the ones that were remaining I took photos myself and put them in.

The Industry Museum is still backlogged on the cataloging of photographs: "That's the project I'm working on right now is making sure that all our photos are on our website."

Erica found the PastPerfect Software Program (1996) wonderful. She was trained by a Utah OMS consultant and has used the accompanying manual to learn the program in depth. The data on PastPerfect Software Program is backed up by the main computer system in the city. Erica made back-up discs of the data but they are not kept off site.

The Industry Museum has guidelines for handling collections, “but they are brief right now. We are developing a written policy specific to collections and preservation.” Erica keeps a steady supply of white gloves on hand for handling collections. As part of the museum’s guidelines,

> ...the textiles, we handle with white gloves, and I used white gloves when I was storing a few of the textiles that we don’t have on display, and we have the archival boxes and the tissue. I think it was [Utah OMS] that told me if I folded an item to put a piece of tissue underneath the fold and that’s what I did with one of the dresses that was too big to go in the box.

Erica considered the museum’s best practices to be cataloging the collections.

> I have, for instance, several documents and several photos that I am cataloging right now. That’s my task at the moment until it’s completed is to catalog the photos, assign them numbers and write up the sheets and put them in our collection; so documents as well.

Right now, only two people are involved with caring for the Industry Museum’s collections, but it could change in the future as the new employee gains some experience.

> Jessica just recently made me part of the board to determine if we’re going to accept some things because she realized that I had learned so much through cataloging, so now it’s a lot easier, we only have to get one other person over here to approve something so it doesn’t take as long. So right now, Jessica and I are the ones that handle.

Housekeeping

Housekeeping is done by the Industry Museum’s employees.

> We try to use a light feather duster to dust some of the clothes that are on display because the gloves just don’t really do it. I tried using the gloves and they don’t remove the things that a feather duster will. We use a specific nontoxic cleaner on the Plexiglas, non-toxic, non-abrasive cleaner, and those are usually cleaned once a week.

The museum employees vacuum the floors as part of the routine.

> We do try to keep the museum clean; we have to acquire a new vacuum because the maintenance staff from the City Hall is not allowed in here. They just didn't want them around the items, so we're responsible for keeping the museum clean.
>
> There are rules for food in the museum:
>
> I only allow it here by my staff, and I have noticed that somebody's been ignoring me. I say that if you bring food in with you, you take the trash out with you. I don't want any food trash in here. That has attracted ants in the past and so I just need to make sure that they understand that that's not a good practice. We don't want any food or liquid on this counter where the computer is.

Security

There are fire and smoke detectors in the Industry Museum. Other security measures are limited keys: "Only city employees have a key to the building, then Jessica and the two employees that work here are the only other ones with keys." Volunteers do not have keys. The storage area is kept locked at all times, "This is where all of our records are stored, and all of our artifacts that are in archival boxes and everything, they're all stored back there, so we like to keep that door locked." The Industry Museum is located within City Hall so it does not have a separate security alarm system. It is helpful that the city police share the same location.

The daily routine serves as security although there is not a checklist for opening or closing the museum. It is a simple process because there is only one door. "You turn off the computer, turn off the copier, shut the lights off." There is no alarm to set. Part of the routine is a walk through the museum:

> I will generally do that once a week, and since the new employee has less seniority than I do, I've assigned that task to her, but she's not as knowledgeable as I am about what's in here because I've gone through every single item in this museum, so if you ask me, for instance, where something is, I could probably tell you what case and what part of the museum it is in. I had the ideal job to learn this

museum by inputting the information.

Museum Environment

The museum environment is kept constant.

> We keep the temperature at 69 degrees at all times, even when we're not open. That is the temperature that most archivists have decided is the best temperature to keep general collections, textiles and objects and whatever, so that's what it is. I wear sweaters lots of times in here. Humidity is not a problem here so much because Utah is very low on humidity. We're hoping that the cooling system keeps the humidity the same and not very high. We don't have windows here, so we don't have to worry about museum glass or anything like that. Those are the kinds of steps that we'd probably take against sun damage or humidity, if we had windows.

The Industry Museum does not have fluorescent lights, and the incandescent lights "are not aimed directly at the pictures, as you can see. They're aimed toward the pictures, but a little bit away so that they're not shining directly on them."

City Hall provides pest control once a month.

> I have asked the man that comes in here if he's using anything harmful, and he says, "No." He's spraying the cracks on the floor for one thing, and that the odor doesn't rise or nothing rises that would harm anything.

In addition, the PastPerfect Software Program (1996) will flag a regular inspection date for items in the collections.

Training

Erica has attended a museum conference: "I learned quite a bit. Although, I believe it was geared mostly for larger art museums than it was for the smaller history museums."

Erica complimented the seminars she has attended,:

> Well that's the good thing about some of the seminars that they give throughout the year. These are the kinds of things that you learn, and this is the kind of thing that I was looking forward to learning at the October convention, which, like I said, I was a little disappointed in because they mostly covered larger art museums, but I did learn some things. I learned some valuable information.

Another valuable thing Erica learned at a workshop was

> I've learned that I didn't have to handle the photographs with white gloves. That was nice to know. But in my case I have to take them out of the protective coverings that they're in because I need to scan them if they're not on the website, so—but I try to be as care—especially with the old ones. I'm just as careful as I can be with them. Gingerly handling them, but I've learned so much over the past year.

Training is also done by Jessica, the director.

> Basically our training practices are Jessica will tell us the basic mission statement of the museum and then the person that's been here the longest trains the new person. I was trained by a guy who'd been actually working with Jessica for about 5 years and he was fairly knowledgeable about a lot of things.

The Industry Museum does not have volunteers working in collections so there is not a training program for them in collections. As for staff,

> It's rather unnecessary. I've barely looked at it. We don't handle them that much. Every once in awhile we'll have to lift the Plexiglas case up to put another object inside and Jessica and I will do that, so it's not a matter of really handling them too much. The care of them, I think, is more what we stress, that we can't be rough with them and especially with the textiles; we need to use great care. And so handling the objects has not really been a big point for us.

As mentioned, the director trained Erica: "She did advise me about the fragileness of things and things did have to be handled with care." In addition, Erica has attended a museum conference and the workshops mentioned previously.

Erica would like more training on handling collections: "Perhaps I'm not knowledgeable enough yet in handling, because I've not really handled that many types of things."

Erica has a passion for her job.

> I've enjoyed this job immensely. I love working with the children, giving them the tours and answering their questions, and I love the other work. All the documents got a little boring, you know. You have 500 documents and you have to read through every single one, but the artifacts, they were terrific. I enjoyed searching for them and seeing what they were. So no, I have learned as I've gone along, learned more and more.

A good resource for the Industry Museum has been the Marriott Library at the University of Utah, which has provided help in cataloging historic photographs, making a database of photographs, and getting them on the Internet.

Erica would like to see the UMA gear more of its annual meeting to smaller museums, but at the Utah OMS workshop,

> I learned a great deal. I learned about museum glass and indirect sunlight and indirect lighting and more how to handle the artifacts, but it was geared specifically for that. [Utah OMS] geared it specifically for us and the nearby museum, so it was wonderful. I thought that was very informative.

The barriers to training are lack of time because there is a budget for training and Jessica applies for grants to attend the UMA conferences. "We're paid by the city. We're city employees and if we keep the overtime to a minimum, they're okay with that. It's wonderful to have city support like that."

The Industry Museum receives publications that, "I rarely have time to go through but I've found them interesting in the past and learned some things. Utah Preservation is one." They also received technical leaflets and publications through their membership in AASLH.

> I do use them. Right now, to be honest, I wouldn't have the time to look through anything else. I like to do that and sometimes if I'm bored with what I'm doing at the moment, I'll take a little time to look through the catalogs we do get.

The museum's computer has access to the Internet, and volunteers may use it if they have a reason.

> Our website is on the Internet, so if they want to access our website. People call for photographs all the time and we go to the website and it automatically goes to our page and where we can try to find photographs. Lots of times Jessica says that she can't assign them museum work because they're not familiar with what we're doing, so she'll let them use the computer for their own projects so that they're not bored.

Erica does not often contact other museum people, but

> I've met some people at the UMA Convention, and we exchanged numbers and e-mail addresses. They have called because they liked what we had to say about our museum. They had smaller museums that weren't designed and they wanted to know who we talked to and how we did it, so they've called a couple—but just for that kind of thing.

So far, Jessica has been able to answer most of Erica's questions or send her to someone who can.

County Museum

Description

The County Museum is one of two museums operated by a rural county in Utah. One museum is a pioneer museum occupying the old county building. The museum visited for this study is a natural history museum occupying a building built in 1990 designed specifically to be the natural history museum. The same director is responsible for both of these museums so even though the interview was about the natural history (County) museum several of the answers to questions involved the pioneer museum.

The County Museum is a nice building built on one level. There is a lobby or foyer with access to a set of plentiful restrooms, an information desk, and a small

museum shop. There are three exhibit areas. One contains dinosaurs and other fossils. It has large windows reaching up almost two stories. Another room hosts temporary exhibits, usually art or photography, which hang on the wall. This room is also used as a community all-purpose room for meetings, conferences, and receptions. The exhibits are removed when there is such an event scheduled. There is a small kitchenette off of this room, an office, and a small storage room in the back away from the exhibit areas.

The third room is unique in nature, built like concentric circles. There are three circles. The outer area contains natural history exhibits such as stuffed animals in their natural habitat. The middle circle has archaeology exhibits, and the innermost circle has exhibits that may vary between art and archaeology. There are also some mineral and fossil exhibits in the outermost circle. There is a smaller room, almost a closet, which has a mineral display where visitors can turn off the regular lights and turn on a black light, which highlights a different set of colors in otherwise plain-looking rocks.

Background

County funds pay the salary of a part-time director and three permanent part time employees who each work 20 hours per week. There is not a line item in the budget for collections care. The four employees are supplemented by the efforts of three volunteers. This museum was chosen because of its participation in the Performance Goals Program and answers to the Utah OMS survey. The director, Sheila, was interviewed for this study.

Collections

Sheila reported that the museum has come a long way since her involvement.

> When I first started working at the museum, after I retired from my other job, I could see everyone that had started in the museum had no collections care information or training whatsoever; would not hesitate to pick up a wonderful artifact with no gloves, no nothing. It was just there. Then I got more involved with other professionals and the Office of Museum Services, and I started reading a lot. Everything has to be handled with gloves; every collection item we take in now is photographed. We've come a long way from the original.

Over time Sheila has been able to make remarkable improvements.

> The cataloging, all of those practices have just improved so much. You know when you start with Green Thumb [Senior Community Service Employment Program, 2007] people, which we did, and struggle just to keep everything open with a lot of volunteers, we were just lucky to survive. I've realized that being involved with other museums and the Office of Museum Services how lacking we were.... It was just hard to know you had to have gloves; you had to have boxes and padding. You have to catalog it, you have to photograph it; I worry now because I think, I hope when I leave here they will get someone that will follow through and make sure the collections are all identified, catalogued, and photographed and handled properly.

The County Museum uses the PastPerfect Software Program (1996) to handle collections and is mostly up to date with the cataloging process.

> We are pretty well caught up. I had a little gal come in and help me. I was trying to do it myself and I'd just get started and get interfered with and I finally had to get someone to help. Last summer she did both museums and hopefully they will keep it going.

Now they can process objects as they come in.

> I think when you don't have strict rules and regulations things come and go and they don't realize the importance of that. We follow the rule that nothing leaves that museum without first going through me. Before, they would come in and say, "Can I borrow this I need to take a picture?" and it never comes back. So we've implemented a lot of safety precautions. I hope they keep it up.

Procedures have been written down, "Anything that goes out has to be written

down, signed out, and signed back in."

Now the County Museum is working to consolidate records and get all the information about objects together.

> There are about three different sets of cards that really don't jive, and I have a lady up there now that is being paid and not a volunteer which makes a 100% difference. I've been trying to stress to her, I've got all the cataloging done but there is all that prior paper work, you've got 100's of little pieces of paper.

Housekeeping

As far as pest control goes, "We spray probably about every year or maybe every other year because we did have a little pest problem at one time but we took care of that."

Security

As part of security, the County Museum encourages its staff and employees to "pay attention to what's going on, more than anything."

The County Museum has good security, especially in the newer building.

> We have really tight security as far as the sheriff's office. We have an alarm system. If the alarm is not set properly, which it is some of the time with a volunteer, the sheriff's office is there before they get out of the yard. They are really on top of that and I feel very good about that and our security system.

In addition to the security system,

> we keep our storage area and our non-public areas locked. We have to be really diligent because of the multipurpose area. It is busy all of the time. We have barriers and lock all the doors into the exhibit halls and take everything down that is in the foyer. It takes a little more effort.

Much of their security effort depends on the employees and volunteers themselves.

Right now I have really good people. They really pay attention. I've cautioned

> them that if you ever feel threatened in any way or like you're going to have trouble call the sheriff's office right now and don't even wait.

There is a definite opening and closing routine even though it is not written.

> It's not written down, but we take them through it several times and if they are having a problem we take them through it again. Our routine is to make sure all of the outside doors are locked and all the interior doors are locked before you even set the alarm. Then double check and double check.

Sheila stressed again that the museum workers are part of the security system.

> I've tried to caution them to be aware of their surroundings. You should be able to walk in this museum and see if one thing is out of place. You are here every other day; you should be able to do that. I've really stressed that. So far we've been very lucky.

For additional security, just the people who work at the museum have the keys and the security code. "We really limit the number of people who have it. There is probably only one who has it besides the staff. We do change the code periodically."

Museum Environment

Sheila described the County Museum's efforts to keep safe lighting levels:

> We realized at the Historic Building that a lot of our showcases were up really close with the light. With all those clothing articles that's not really good. We don't turn those on until someone comes in. So we try to protect them that way. We have put new windows, new blinds to protect it from sun damage. There are a lot of conservation things you can do if you really know what you should do.

To describe the old windows, Sheila said the new windows had ultraviolet light filters.

> Those were just old windows. I think there was probably more cardboard in those windows than anything. Over a period of about five years I've gotten OMS grants to replace all the windows in there, thirty-two, all new windows, all new blinds. Some of that wasn't covered so it was donated. That has been a great conservation area.

Light levels are checked. The County Museum still has some florescent fixtures; however,

> we have sleeves on some of them but we need to get more of them. They built those showcases, everything is so old and we really don't have the money to replace them, all of the cases were so low you couldn't see in them so we actually raised them. I didn't realize that getting them that much closer to the lights wasn't really good for them, especially the textiles. I realize there are sleeves you can get, and [name] is helping me with that, but we do not turn on those lights unless visitors are in there. I have the showcases on timers now because we had no outlets so everything was on extension cords; it was very bad, poor planning. So we used some grant money from Utah OMS, and we put new outlets in for most of the show cases. That created a problem because the ladies couldn't get behind there to unplug them so I put them on timers. It is still a problem because a lot of those cases, unless they really need a light to show them, I don't turn them on. I wish we had all new ones, however, we don't.

The museum in the old building doesn't have temperature or humidity control and uses swamp coolers in the summer, but the newer building has a humidity control device.

Training

Sheila has accumulated much knowledge over her years as the County Museum Director.

> I think I've been pretty well trained, but not enough! Of course, I think OMS, [name] has been really good to help. We had a meeting here a couple of weeks ago; maybe you were familiar with it. It was very good. I think any of the classes or any of the things we can be involved in are just invaluable because as a small museum we don't have the proper training. You go in there as a labor of love and you think wow, I'm really stupid. You don't know what you don't know.

Although many museums use volunteers extensively, there are some problems; "The hard part is working with volunteers who really don't understand; they are just there to fill the time. They don't understand the importance of so many things." The people are happy to volunteer at the County Museum but many do not want specialized training or

duties. “I can say, ‘Since you are here would you dust this case?’ or give them little jobs like that, but they won’t do any paperwork. They like to read or do their hand-work.” Museums have to accept the volunteers for who they are.

> You are so excited just to have someone there to keep the museum open that it is kind of where you are at. You don’t want to get into the nitty gritty because you are afraid they will quit.

Sheila is worried about retiring from the museum: “I told the commissioners one thing I will require when I leave, I want to help train someone who comes in here.” It is possible the next director will not have the experience and training Sheila has gained over the years.

> It is hard to give up your guard, and I wonder if someone is going to be really aware of all of the things I’m aware of that I’ve learned through the years. Whoever they get to replace me is not going to have that kind of training. They are just going to take someone who wants a job, but they won’t love it like we do. I guess the passion has to come, but I worry because we put so much into it. You do it because you love it and you want it to survive. We learn through trial and error and it’s going to take a long time for someone else to learn it. Working and networking with other people has been such an advantage to me. I didn’t know much about all the security techniques and handling artifacts and I remember when the Museum of Peoples and Cultures came down and they were so precise I thought I could never do that here. But you have to learn.

The Utah OMS and the UMA were praised for their programs. The UMA has provided training and education through their annual meetings and the Utah OMS has a grants program:

> I told [name], “I know the utilities will be paid but we will never get a new showcase, we will never get a new exhibit,” and we wouldn’t. We don’t have the funds. They [the county] just want to do the bare bones.

Sheila was the primary person responsible for collections care and handling. As far as the staff and volunteers,

I've had them come in and watch me but we really haven't had the staff to do much of that.... I really have not trained them very well as far as that goes; not enough help and not enough time.

There is not a training program for volunteers working in collections.

There has never been anyone interested in working in collections. If I found anyone interested I would be so willing to do that. I'm just having a hard time because the volunteers are all too old to start caring about that kind of thing, yet I'm so glad to have them.

Sheila said:

I wish I'd known more about conservation and security and how to handle objects. I wish I had known more avenues for knowledge because I was pretty dumb; I just kind of learned by osmosis. You just need more training. It's not something you get real fast, it's a slow process and it needs to be faster. I knew the job was big because I started when it was small, but I didn't realize the proper techniques that I learned as I went. I think conservation is so important. I didn't know the white glove technique. You know this is a valuable piece of pottery but you really don't know how you really should be taking care of it. Those are things you don't know going in there; you just don't know about it.

Sheila reported that attending museum conferences has been very important:

I love networking at those museum conferences. The classes are wonderful and I thought the last one was so good because you had so many good presenters. I don't think anyone who's in a museum ever learns too much. Even though I've been in it 15 years there's still so much I don't know. Trying to network with people: "Oh, I've had that problem, how did you solve it?" is just really enlightening. A lot of those people I could call tomorrow and say, "How did you do this? Can you give me some advice on this?" I think that is really important because we don't know what we should know. You can't learn it all at once.

The peer contact is really important.

I've really enjoyed and appreciated the workshops and the relationships that you can get through working with someone like you. You've got so much more knowledge than I ever had and I appreciate all your kind consideration to help a small museum.

Sheila had attended several helpful workshops or seminars.

I really liked the PastPerfect one. We needed a workshop on that one because it is

> a little complicated program. I liked the one on collections a few years back. We did one on volunteerism that I really appreciated. The real problem is trying to get to all of them.

Sheila described several barriers to getting the training she needs.

> Mostly you get involved with your museum and what is going on there and you can't do all the things you would want to. Funding is another thing. I could travel and travel but I have to use my own money to do that. And not even that, it is finding the time to do it because you say I will go next time and the next time and the next time and it never comes.

She has paid for most the training and traveling herself but there is now some support from the county.

The County Museum has a few books and pamphlets for resources,

> I have a few. I think OMS has given us quite a few books on various things: collections, working with volunteers, setting goals. I think they've been invaluable. Volunteers who are interested would be able to use those.

The County Museum has a computer with access to the Internet. The volunteers do not have access to it because,

> They wouldn't know how to do that. They don't even use an electronic calculator. I thought things would be so much easier if I put this cash register up there. Even now that I have an electric calculator they still pull this hand held thing out. I have to insist that they use the calculator and double check it, but they are not used to new things.

Sheila described her sources for training, "UMA has been really good but OMS has probably been our greatest asset because I can call up there and say I need a book on such and such and [name] will get it for me."

She also appreciates the contact with other museums: "I think interacting is really good. If you can go and look at another museum, you look around and think now I can do this and I can do this and it is really helpful." Another great asset has been that

> the Smithsonian and ExhibitsUSA have been a great asset because the exhibits we are able to get bring people into the museum. Every one of the exhibits we've had has brought something new and exciting to our museum and that is what you need. We got training from every one of them and learned something from every one of them. I think anything you can do that will broaden your knowledge or your skills is so helpful. Anyone that I've worked with or anything that I've been involved with has helped a lot. I think [name] was so helpful with training. He really helped us with a lot with training. He has good rapport with people.

Sheila estimated that she contacts people at other museums about once a month. She has met many other museum people through her service to the museum community: "Every association you have is a plus." She often calls the Office of Museum Services for help: "There is really no one else. I start there."

Farming Museum

Description

The Farming Museum is located in a growing community between two large metropolitan areas. Its new building is adjacent to the new city center of the community, which is experiencing a great period of growth. New shopping centers and large box stores are being built nearby. The building is a large open space divided by temporary walls and exhibit cases. It has a set of restrooms and a nice conference room. There is a desk and counter area within sight of the main entry where the director centers her work. This facility has exhibits of materials that would usually be found in a home such as bedding, clothing, musical instruments, photographs, and so on. In addition, there is a very large modern barn structure that houses the farming exhibits. One room is a farm kitchen and a much larger exhibit area showcases aspects of farming and machinery. At the opposite end of the building is an education center for children and school groups.

Background

The Farming Museum is a city-sponsored museum with one part-time employee. There are no other employees. Associated with the museum is a foundation that carries a Historical Trust Account of about $20,000. Any expenditure for collections care would come from that account. There are about ten volunteers who help the museum on a regular basis. Most of them are Farming Museum board members. The museum was chosen for this study because of its answers on the Utah OMS survey. Nichole, the director, was interviewed.

Collections

Collections care practices at the Farming Museum revolve around the PastPerfect Software Program (1996) for managing museum collections. If someone brought something into the museum,

> I would write them a temporary acquisition form and I would fill it out, what it is, and I would take the item, give them a copy of the form, and at the next board meeting I would present that to the committee and they would decide if we wanted it. If there is any question in my mind if we want to take it or not, I take it to the board. They like to have a say on that so I try to do that as much as possible. If we decide we want it I go ahead and put it in the computer on the PastPerfect program and we have a deed of gift or loan application, whichever the case may be. We encourage gifts and most people have been really good. I think there are five donors that have things on loan. All the rest we've acquired as gifts. We get it into the computer and then I send them back a description of what they gave us and a signed deed of gift. We give them a self-addressed stamped envelope and then they can send it back. Then I go back into the computer, signed deed of gift received and I put a hard copy in a binder. They are all in alphabetical order.
>
> Nichole keeps a back-up disk of all the records.
>
> I have a paper copy of most everything. I was the second director. The first director was just worried about getting things in here and getting things open so a

> lot of things still have not been documented. I don't know what has or what hasn't, so as things come up or people come in and say, "Oh, do you have this?," I go to the binder and do it right then and there on the spot. So it is a constant upgrade. PastPerfect generates a number for each artifact. The first number is the year, 2007, then there is a period, then the next one, 020, the twentieth one brought in this year, and then 001, 002, 003, 004, so there were four items in the collection. There is a description of each one. I love that program. Once I learned it. It's great.

The Farming Museum has written guidelines for handling collections: "We use the white gloves made for handling things to keep the skin oil off." The number of people who have collections care responsibilities is small.

> The director, the foundation president, and whoever is volunteering that day. It is shared. When I come back from UMA I say these are the gloves and make sure you wear them before you touch things, or at least go wash your hands.

The Farming Museum has objects in storage. Much of the storage is in the barn building that does not have air conditioning.

> The storage items are still in boxes but right now it is way to hot to organize it. This fall sometime before it gets cold after one of our meetings we will go up there and lay the stuff out on the shelves. We have a three tier shelf unit that was built in and nailed to the side wall.

The objects stored in that area are considered hardy and thus do not need a special environment: "A lot of old rusty old farm equipment; 5-gallon milk jugs; none of the fabric or glass artifacts; mostly metal artifacts and possibly some wood stuff."

Nichole considered the museum's best practices to be timeliness in handling objects that come into the museum's collections:

> When we get an item in I like to process that right away. Depending on tours and visitors and things like that, at least by the end of the week I like to have that completed and sent back, the paperwork's done by Friday. That could take forever for them to bring that back. A lot of times I have to make calls and remind them to sign it and put it in the mail. Sometimes I do hand delivery and pick things up depending on whether they can drive. We try to accommodate those kinds of

variable things that come up.

Housekeeping

During routine checks, Nichole and the volunteers watch for pests.

> Out there we don't have super tight doors [barn building] so the spiders come in. We spray around there a couple of times a year. It hasn't been so bad since we started spraying but the first year it was bad.

Daily housekeeping, such as cleaning the bathrooms, is done by a city crew, but Nichole and volunteers do housekeeping as needed.

> Usually we have a big cleaning day. After our meeting usually everyone will stay and we will have a big cleaning.... If we need to dust, we dust; if we need to clean the glass we do that.

Museum Environment

The main museum building has central air and the temperature is kept at 72 degrees 24 hours a day. The other building has a heater only and can become warm in the summer. There is some ultraviolet light protection on the windows, and there are smoke detectors. "We use spots, not the high ones, but we don't have a meter and we don't check the light levels." There are no formal humidity controls in the buildings.

Security

The buildings are new and were built to be a museum and house collections and exhibits. For security, "We have an alarm on each of the doors and the windows are double pane glass and are higher on the wall. The policemen are right across the parking lot so they provide some security." The volunteers have routines to check the buildings when they come to work, "The volunteers have their little key fobs that lock and unlock

[the doors]. We take a walk around to see if anything looks different." The number of keys is limited.

> Myself, all the volunteers have a key; some have a key to the front door and the farm museum and some just have a key to the farm museum. Not all foundation members have a key; just some. The city mayor and administrator have a master key but they never seem to need it.

Training

Nichole uses materials she received from museum conferences to train her volunteers. "I train them; I share the information with them. I have the handouts I get and they have access to those." Many times this is done at the monthly board meetings.

The computer will have access to the Internet and soon will be available for use by volunteers, even though right now not many of them are comfortable in using a computer. Nichole mentioned her own computer experience at the museum.

> I had very basic skills when I came here; type a document, save it, print it. That was really all I could do on a computer. Since I came here I've learned PastPerfect, Print Shop Deluxe, Excel, and now I'm doing the charts with the little bar graphs.

Nichole reported, "I like going to different museums not so much for what they have but how they did it. I get a lot of ideas from heritage museums." The museum conferences are important to her.

> I think museum people are kind of unique. They have passion for history things. When you go to a conference it is nice to be in a group where everyone has the same passions. You talk about museum business, etc. It is networking to get ideas and to feel validated as an occupation kind of thing.

Nichole has not done a lot of seminars or workshops outside the UMA or the Utah Humanities Council. "We are a very conservative foundation so other than UMA and

those kinds of things, I've gone to a few in Salt Lake City on old buildings, and things like that."

Although there is a small budget for travel and training, $110, barriers to getting the training Nichole needs are finances and time: "I would have to find out if my replacement is available that day, etc. You have to be consistent about being open during your hours."

The Farming Museum has a small collection of resource material.

> We've gotten a couple of books. They are pretty technically written; with my high school education it is a little challenging to try to get through it much less implement it. I got a book at the last conference; that's a good book. There is a workbook that I bought up at the one at Union Station but I haven't really used it. The volunteers can check them out at any time.

The resources Nichole is most aware of are the Utah Humanities Council, UMA, the Utah State Historical Society, and some friends at the Church Museum that she has met at conferences and other areas. She contacts people at other museums a few times a year depending on the need. If she has questions she calls the Office of Museum Services first and sometimes [name] at Utah Humanities Council.

Group Three Museums

Settler Museum

Description

The Settler Museum is located in a rural area of Utah outside of a community just off a major interstate highway. It is actually a large complex consisting of a pioneer cabin, a blacksmith shop, a reproduction of an early home, a bowery, a small

amphitheater, and a set of restrooms. There is also a building dedicated to the museum store. The focal point of the museum is an historic mill in the process of being restored. A new mill is being built nearby so visitors will be able to see wheat ground into flour using pioneer technology. A stream runs through the site.

The home reproduction functions as a visitor's center and tourist information center. It contains offices, antique furniture, and some exhibits. There are large, grassy, open spaces between buildings. This combination of buildings and facilities presents problems in several areas not seen in the other museums interviewed. These problems include those associated with having water running through the site such as insects, water animals, and mud. The sheer size and number of fragile historic buildings require constant care to protect the objects exhibited inside. Securing a large and widespread area is a challenge.

Background

The Settler Museum is considered a small museum because of its staff of one full time person and twelve part time people. Both the museum director Anne, a part time employee, and the Project Manager Henry, a full time employee, were interviewed for this study. All of the staff but three are considered seasonal employees because the museum is closed during the winter months. The museum facilities were run and maintained entirely by volunteers until 1995 when they realized they needed some financial support to really operate well and become a tourist attraction for the area. The museum now receives financial support from the county and reports to the county commissioners. The Settler Museum was chosen for this study on the basis of their

responses to the Utah OMS Survey. Two employees were interviewed here; the part time director, Anne, and the full time project manager, Henry.

Collections

As mentioned, the Settler Museum's collections are diverse, a combination of historic buildings and objects located outdoors and some objects in cases in a more modern building. Anne reported the museum has extensive records on each historic building:

> We have Xeroxed off everything that we could get a hold of into the history of each building.... I started this from way back when we started; notes of our meetings, historical records, pictures that we have found. They're all in acid-free paper. They're in acid-free sleeves. They're original pictures. We have copied those original pictures so the ones that we're using we have copied so we're not touching the original things again...We've got all the information in there. And all of our inventory, all our buildings, it's all in books.

The museum uses the PastPerfect Software Program (1996). "We've done our inventory. We focused on inventories in each one of the buildings, we've done that. It's on the computer, but it's been only one or two people that have entered that in."

When an object comes in to the museum it follows a process according to Henry,

> We process it; take a picture of it, enter it into the program and then we assign it a location. And the location's where it would stay. If and in fact that does change locations, in each building we've got lists so if it does change then we can move it to a different building and then in our inventory system we'll end up moving that.

The computer records are backed up often: "We back them up; depends on how much we're doing. Normally we back it up every time we enter information." For security of the records, "We have a fireproof safe and we have a backup in the safe."

Although three staff members are trained to handle the collections and the

software program, it is usually Henry that takes care of it. The two were used to take care of the backlog. “We had three of them working on it at one time because we were trying to inventory everything.” The cataloging was a priority: “...not only because we needed to know what we had, but we knew we had duplicates of things and we didn’t have the space for duplicates, but also for insurance purposes.”

Anne described the practice using of white gloves when handling objects:

> We have white gloves in here. If anything is going to be moved, it’s going to be moved in the spring of the year when we take the things out of the cases and dust them. That’s when the white gloves come on.... We don’t have a lot of things that we really have to use gloves on. Most of ours is equipment, big furniture, and stuff like that.

Anne pointrd out that: “You have to know what your goals are. You have to have a vision of what you want and you have to have goals. You have to have a mission statement.” Passion is also important in the museum: “You have to have that desire. You have to have the enthusiasm and the love of it, the passion.”

Housekeeping

Rodents and insects can be a problem with an outdoor museum,

> Yes, we have mice and we put D-Con everywhere. As long as people are here, we’re okay. It’s the winter months, just the winter months, and so we D-Con all the buildings; we D-Con the places that they have a tendency to come in. We have muskrats coming from the water. We’ll have rodents around, gophers, and so the guys they get right on top of it and take care of those kinds of things. We try to keep everything clean; that’s why we check the building too especially in the winter. Having that full-time person here, he can check things out. But we do come in the spring. I have the staff come in the spring and everything is cleaned.

Occasionally the museum has sprayed for spiders, but good housekeeping practices keep the insects down, “That’s part of our once a week thing.”

There is construction surrounding the museum facilities that can make housekeeping a challenge.

> The last two summers it's just been hard to keep up with that. The dust has blown and so we try to keep up with that. And it's hard because it just gets all over and everything has to be dusted off. I think we do a pretty good job of doing all that in the summertime because we try to keep up with that.

Public appearance and maintenance of the museum is very important: "You have to maintain it and you have to keep it clean." The museum has policies for handling food at the museum. There is a designated picnic area where food can be taken and consumed.

There is a routine for closing the facilities at the end of the day, "Our people have been here so long they know, but we do have the full-time person. They're responsible to go around and lock everything up. Everyone has their responsibilities; we lock everything up. The guides lock everything up." There is a similar routine for opening the facilities.

> In the morning he's [Henry] here the first thing and he will unlock everything too. Every Monday we have a staff meeting from 9:00 to 10:00 A.M.; whether they're working here or not, they come. That's our time to coordinate everything, and then we have assignments. Every person is assigned a building or an area to go check the mill, make sure everything's okay in the mill and go check the cabin. Whether it's housekeeping things or garbage things or restrooms, they all have responsibilities of those areas, and so we all have our area that on Monday, everything is checked and then it's their job during the week.

Security

Dealing with historic buildings also requires making choices when installing fire protection systems or security systems.

> You have to have a trade off and right now we've got some electrical equipment that needs to be camouflaged, but we're going to be doing those things as much as we can, but you have this trade-off: "Do I let the building burn down or do you try to save it at some point in time." And so we have to make the decision, "Okay, yes it's worth too much. We've put too much into it. Yes, it's going to have to

> have some electrical stuff in it in order for people to see it, in order for us to let people in there." That stuff is a trade off and that's what we do. We look at the mission statement and then we make those decisions.

There is a sprinkling system in one of the large historic buildings and "we also have an alert on the outside of the mill that we've camouflaged that if there is a fire, a light will go on." The other buildings have their own fire extinguishers: "we have put canisters in each building. So everything's up to fire code. We have to comply with what the county requires being up to code and those kinds of things."

Having a good inventory of collections is also a security measure: "for security, we wanted to know what was in each building. Now we're caught up except for a few things that come in periodically during the year." Anne considers this one of their quality collections care practices.

Other security measures have been implemented.

> This site was completely opened until this year, but we have been very concerned about security since the housing developments came. We have people coming through this site all the time now....We decided our site needed to be secured, so what we have done is probably two or three stages, because this kind of fencing is not cheap. And we could only do it as we got grant money for, so the last couple years we have been securing the area around. We completed this year, this spring, so our site is now 100% secure. We've got locks on the gates, locks on the building.

Another security matter has to do with this effort at maintaining authenticity.

> Talking about the security system, we've also had people on-site to get a bid of what it would do to make security cameras and we haven't done that yet because I don't want little cameras in every corner of every room.

Museum Environment

The diversity of the museum's collections makes it difficult to provide a stable

environment.

> On the site where all we have is log cabins and grist mills, how do you preserve those? We have on our drawing board a heritage cultural center that could be a large visitors center that would be on-site over where the tannery is, and if we did that kind of a building, you could have some areas where you could have acclimatized for these things, but right now that's not in our museum...I have bought display cases to display those things that are fragile—but with tools, equipment, furnishings for the houses that I think are important to be in those houses, we're doing the best we can with what we've got.

The building that houses the office and some of the exhibits is cooled in the summer with a swamp cooler and heated in the winter. The rest of the objects are in historic buildings outdoors and there really is not anything to be done about those environmental conditions. Humidity has not been a problem.

> We don't have a mold problem; it's dry. In fact, like some of the machinery in the mill, should we be putting some orange oil or something on that to really preserve that, which in some cases, we think we do because you have that wood that splits and things like that, so we don't have a humidity—it's drier, it's a drier climate.

Training

Training comes through state organizations: "that's why the OMS and the UMA are so important because they can train and we can get this expertise or they can network." The scholarships and grants for funding to attend the meetings are also very important.

> It's been valuable because I've been able to send the staff. We may only send one or two a year, but these people are here and they're learning and they want to learn, and so we're learning how to preserve our things better, and that's what we want to do.

Anne reports a great benefit of attending museum conferences is "the networking. That there are resources out there that I didn't know about before, and the people; I've

got contacts that I think 'If I have a problem, I can contact that person.'" The workshops are also beneficial, "whether it's a workshop on some kind of preservation or those little things of what happens if you have a flood. You learn from other people's experiences, so by having those workshops, I really see the value in them."

One of the barriers to getting training is hearing about the workshops in the first place. Another is cost: "those workshops are very valuable but a lot of these volunteers cannot, and even my staff that is part-time, they cannot afford to take and have lodging and pay that price to go down there." The county pays for some travel.

> But that is probably allowing one trip. We go back east for some training, a national convention. Henry and I have been going back and they have paid for that, but as far as going down to the UMA conferences, sometimes there's only enough money for one person, and then we would have to get permission from Parks and Recreation to send anybody else.

Anne also pointed out:

> They [the museum association] are doing a better job of working in the challenges of the small museums, because I think at first, it was the big museums and I would look at that and I'd say "There's nothing there for me. This pertains to University Museum or the BYU and we don't have those things. I'm out here with a log cabin or a grist mill. How is that going to relate to me?

Although their main resource for museum help is the UMA, Henry gets training from the Utah Insurance Pool because of the partnership with the county: "They are the insurance company for Utah and they give the training to employees so we know how to take care of the equipment."

In addition there is a national organization for mills that they belong to.

> It's good for our site because we don't have any mills [in Utah] that are running and we can go and see this is how it's done. We are basically the one that is setting the example for the other ones that are coming on board. There are other mills in the area that can be restored and they are coming to us to get the skills.

We are learning a lot from our national organization.

Mentoring is another source of training for the museum staff. Henry is learning how to do particular tasks for the museum: “He’s learning from [a man] who is our sawyer. He is being trained by him to learn to saw, how to do the saw, how to do a lot of the woodworking.”

Anne is on the board of the UMA so she is able to talk with peers regularly.

> I would say three or four times a year as far as major things. Mainly we are doing our own thing here and we are busy with our own projects. Summer is a busy time for tourists. As far as special projects and learning how to do some of those things, as the occasion arises, I meet with the board so if something comes up during the times we are open that’s when I make contact with people.

The Settler Museum’s computers have access to dial-up Internet; staff is able to use the Internet for research but volunteers do not have access to it. Resources available to the staff and volunteers are the notebooks of research on the individual buildings:

> That’s a resource, hard copies that we can go through and find out information. If somebody wants some information on Ezra Taft Benson or the Lees, we’ve got all their history that we’ve found. Or we’ve also got a lot of that on a computer.

History Museum

Description

The History Museum is situated in a thriving community between two large metropolitan areas. It is located in the very nice basement of a city-owned building, but doesn’t give the feeling of being in a basement. The building is not new but is modern in appearance and amenities. The space is well organized and well used for exhibits. Part of the exhibit space is dedicated to art exhibits and another part contains historical

exhibits. There is a section of the museum designed for hands-on participation by museum visitors, especially children. With the supervision of the director or another museum employee, children can grind wheat, plow a furrow, or learn several pioneer skills.

Background

The History Museum qualified for this study on the basis of its one full time staff member and two part time staffers. It is sponsored and funded by the city as an art and history but will soon be moving into the area of natural history also. The museum works with the local DUP to catalog, store, and exhibit their collections, and has worked with two DUP volunteers on this task. The museum was chosen for this study on the basis of the responses to the Utah OMS survey and participation in the Museum Performance Goals Program. The museum director, Stan, was interviewed for this study.

The History Museum was one of the first museums visited for interviews, and the experience here was echoed in most of the other museums visited for this study. The director was the only employee in the museum on the day of the interview and therefore needed to answer telephones and greet visitors during. A scout group appeared for an unscheduled tour so the director graciously and energetically accommodated them. It was a good opportunity to watch the director in action, dealing with the public and educating visitors. Although the interview was constantly interrupted, the interruptions themselves illustrated the challenges of employees and volunteers of small museums.

Collections

The History Museum operates with a collections policy manual: "We developed a collections policy manual from the AASLH textbooks so we have an accession form, a deed of gift form, we try to get the thank you letters out and we try to process as fast as possible." They do have guidelines for processing collections: "They are a little outdated because of PastPerfect. They need to be updated."

The museum uses the PastPerfect Software Program (1996).

> Oh, boy that has been a blessing because we are starting to process and we have processed. I've trained my third person to be a registrar with the PastPerfect program and in one year she accessioned 1200 DUP artifacts and got them into PastPerfect in a digital form. Now she's starting on our collections.

The process includes entering the data on the computer, photographing the object, and beginning an accession file. This process is intensive and detailed. It is not unusual to discover discrepancies in existing inventories, especially when a collection is being entered into a database. Part of the routine involves marking the objects with a number. Objects that originally were grouped together may end up with individual numbers; other times objects may be discovered that were not on the original list.

> We still use the old lacquer based marks. Our marks for the history collection go H. and the year .1. And if there are many things in the collection, .1 through whatever, that's how we do it. The DUP had just numerical numbers and they took an inventory right before I came here of their artifacts and they came up with about 732 artifacts. We came up with 1200.

Stan realized the importance of collecting as much information as possible on an object.

> Getting the information is a critical thing. We know we won't have it again and people forget. When we take something in I make it a point of saying you may not have it all now but gather it for us and send it to us or whatever. The information

is just as important as the artifact. That distinguishes why we are taking it in.

In addition, using the PastPerfect Software Program (1996) to manage collections and training someone to use it is also an important practice.

> It is faster for us to just go in and catalog it than to mess with volunteers, but after we get it cataloged then they can come in and hit the browse, find their artifact, go back and locate it and know they can have easy access to items and know where to find them and then help us a little bit with the research on missing names, missing information, that type of thing.

As mentioned above, the History Museum has accessioned and cataloged objects for the local DUP.

> There's a cabin they call the DUP Pioneer Museum but we display some of their artifacts. And we store them. We are the caretakers for their artifacts. We have a separate new storage room for them and we have a much bigger storage and staging area where we keep our sculpture stands for us. So, I'm real pleased that we're getting their inventory done because it empowers everybody. It empowers them. We are doing paper conservation projects now going to Denver. [Name] is a paper conservator and that's where DUP OMS grants are going and that's pretty cutting edge for the DUP to go to a paper conservator.

The American Institute for Conservation of Historic and Artistic Works (n.d.) defined a conservator as a professional with specialized education to properly preserve objects for the future. A paper conservator is a person who specializes in the care, treatment, and preservation of paper objects such as letters, newspapers, photographs, and books.

Right now, the museum does not print out copies of the records but they are stored on DVDs and a portable hard drive. These are kept off-site.

There is not a written protocol for handling collections.

> I just train people about it like with ceramic stuff we either don't put on gloves or else we use latex gloves or whatever and the rest we use white gloves. Some people are really careful and some people are sloppy. You have to just watch

people that you are training.

Stan observes that the museum's quality collections practices include dealing with donors: "I turn away stuff very gracefully. Sometimes I don't turn away the things I should, but some things are borderline. Most of the items we take in are historical." It is important to consider the museum's mission and the value of the proposed gifts to the museum as far as contributing to the mission.

Stan is nearing retirement and has some goals for the historical documents such as photographs, letters, and books in the museum's collections. He would like to have them stored in a proper museum environment. Because some of the artifacts and historical documents belong to the DUP, it is important to Stan that the DUP will be able to come into the museum and the museum storage areas and observe that their collections are well cared for.

> For my peace of mind, I will be retiring pretty soon, when I leave this place I want to have those documents conserved in a fireproof file cabinet, not on display. We could have a copy on display, maybe, not that they are that valuable. So that they [the DUP] know their most significant and valuable pieces are protected from water and fire. And they can open that cabinet up and say, yes, they are here, and they can do a weekly or bi-weekly check.

No volunteers have collections care responsibilities, but two museum employees, including Stan, take care of the collections.

> The registrar and myself; we are all cross-trained. Beverly, who is our writer and does our publicity, she doesn't like doing it but every so often we keep her involved with the PastPerfect program and she'll work on a photographic collection every once in awhile.

Stan thought it was important to cross train staff in a small museum, "Everyone needs to know what is in your collections. Your collections are what you are. You can

have these rotational exhibits and they are gone in a month, but your collections define who you are."

Stan described the benefit of the collections management program:

> Denise has been doing this a year. She could find an artifact in a box right away for somebody who came in. What we do in the summertime is people come in and say "my great-great grandfather donated this item 30 years ago to the DUP and where's it at? It's not out on display." "No, we don't have room." "Well I kind of want to take a picture of it." So within 15 seconds we have to find that item. This PastPerfect program and our archival boxes, we can do that.

Housekeeping

Stan described some of the History Museum's housekeeping practices,

> We try to get stuff in Hollinger boxes which will keep the dust off of artifacts. We vacuum every so often and mostly I'm looking for bugs, little silverfish. Once in a while I will see one in the restroom area. One thing we don't have control over is upstairs in the senior citizen area they serve lunch every day.
>
> Their food rules are part of Integrated Pest Management.
>
> When we have an opening we only have food in the lobby area. When we eat our lunches, this is vacuumed every day, the lobby and office area. If we eat our lunches in here we try to vacuum it up every day if we make a few crumbs on the floor. After an opening reception once in awhile a little kid will get out with a cookie in the gallery area. I will vacuum the entire museum after an opening. That seems like craziness to other people. I don't want any crumbs here. We don't throw food garbage away inside the museum. I make sure we don't leave any food stuff in the garbage cans overnight.

Security

Observation is an important tool for security and maintaining collections although there is not a written procedure.

> We are in those rooms at least two to three times a day. If we were to see any bugs or anything amiss we would see them every day. With the museum's collection the north part of our collection room is storing sculpture stands and it's

> our staging area, so we go in there several times a day to get stuff. We look around and see everything's ok.

There is a routine used by the staff opening the museum: "We come in and turn the alarms off, we check things on the wall and we check our history section." The doors to the storage areas are kept locked.

Museum Environment

The History Museum maintains the museum's environment in a variety of ways.

> We don't have a humidifier in here. We have portable ones we bring in for traveling shows. We will keep the gallery at 40-44% and since we are in the basement our humidity doesn't vary that much and our temperature remains fairly constant so we're lucky in that respect but I don't know how many small museums really have humidity control. Our storage areas, this was a community fallout shelter and we have rooms that go way back away from the door, the temperature in there does not vary all year. It goes from seventy to seventy-three all year. The humidity will vary five points all year. It will go from 33% to maybe 37%.

The lighting was redesigned several years ago.

> We are careful with our lighting. All filtered when it is fluorescent and filtered even in the storage area. We don't turn it on very often. In fact, it's only on when we get something out of the room. The gallery area is track halogen lighting. That is one thing I did a few years ago. We did have florescent lighting in the gallery a few years ago and it was terrible lighting; it was dangerous too. One thing I've done in my history area, the history area is a works in progress, but what I've done, I have halogen in cases with an automatic timer. Museums don't have constant traffic where they need to have the lights on all the time. The automatic timer turns on a light while someone's looking and it goes off after awhile. [Name] thought it was a good idea. So that light goes off and it is in the dark when you are having slower traffic.

In addition, the museum's effort at maintaining the museum environment is also a quality practice.

> Just by default our temperature and humidity in at least the city storage area is really good and we try to monitor it. We have these little battery temperature and

> humidity things that we look at every day. We have a Dixon recorder which keeps a weekly record. It's a recording hygrometer.

Training

Right now, the museum really does not involve volunteers in collections care. However, they have an arrangement with the DUP to train a volunteer in taking care of the DUP collections.

> What we said to the DUP is we don't want somebody elected every so many years. The person who works with us in the DUP collection has to be trained by us and they have to stay there for a long, long, time, and we're talking about a decade. They have to get to know the collections. They are working under our supervision. It is their artifacts. They know we're the experts here and they need to work under our supervision.

The director recognizes the value of volunteers but is also aware of the time that has to be invested in training volunteers.

> We get calls several times a year from people who want to volunteer. I tell them most of our volunteer work is historical research in newspapers.... The work we have to do requires quite a bit of training. It really does, it requires training.

There is no written training manual, but Stan has a list of topics he addresses when training volunteers: "We train them on how to handle the artifacts; we train them on which are the most valuable artifacts; we train them on PastPerfect; we talk about humidity, we talk about climate controls, conservation, that type of thing."

Staff are also trained through attending workshops.

> We're going to the AASLH workshop in Salt Lake City at the Rio Grand Depot. They are doing a big training workshop. Denise and I hopefully will be going to that. I just have to find extra $275.00 in my budget. I have the money for Denise but I don't have the money for myself. Hopefully I can find that. To start out training our registrar here we go through several how-to-do-it handbooks from the AASLH: *Registration Methods for the Small Museum*. We go through that and I have them read it and we discuss it. We discuss our numbering system. They are

> involved with all aspects, writing thank you letters to donors, handling artifacts, painting on the numbers, aware of the proper humidity and temperature things should be at.

Registration Methods for the Small Museum (Reibel, 1997) is a guide to processing museum collections targeted specifically at small museums. It is a standard resource for the subject.

The state museum association meetings are also valuable for training, "I go to UMA. I always try to go to anything to do with collections management. I figure that to be an extremely important topic." Stan then shares the information with employees while working with them, "Actually I'm there and working right with them. I just don't say, 'Well, here's a manual and start accessioning.' They are working right there with me."

Stan learned how to do his job by reading resource books and learning as he went. "That's how I learned about conservation and preservation, and going to workshops. The Utah Museum Association workshops are invaluable. The historic preservation program through the state preservation office is invaluable."

Stan also has a deep appreciation for museum conferences and workshops

> The real nitty gritty, exhibit design, collections management, conservation, the stuff that is really critical here, collections, I have learned through books or workshops I have attended. You develop a few connections and you can call somebody that you know if you have a question. Usually you can answer it through a book or something but generally that type of thing.

A couple of workshops were especially valuable, "One was a regional workshop held in the Hilton Hotel in Salt Lake City probably about 10 years ago at the Western Museum Association conference. There they did photographic conservation. They taught you how to clean dirty photographs." In addition:

> Another one was held down at BYU and I think it was in the new museum that had just been built, the Fine Arts Museum. Their preparators, people who would build things for them, showed a quick and dirty way to build temporary walls.... I took notes and talked to them afterward. Then I built these temporary walls for our museum after that.

The budget for staff development or volunteer training is small, $400 per year. Travel is a little bit more because gas prices have gone up. Stan describes the barriers to training involving the budget.

> I've never felt like I could go to a Western Regional Conference if it wasn't in Utah. I never really went to an AAM conference. I've always felt like that if I did have a little bit of extra money that I should be hiring a consultant to take care of our most pressing and immediate needs which would usually be collections. My budget has always been so tight with the city, there's no way I'd put a thousand dollars in there to go to an AAM meeting....That is why the state conferences are so valuable, absolutely critical. I just have so much respect for UMA.

Time and staff of the museum are also barriers: "I'm so understaffed that to break away for four days would be next to impossible."

Other training resources include the OMS. "When [name] was working at OMS I would call her quite a bit about testing the UV filters to see what it was reading and that type of thing in the cases on display.:

Furthermore, "[name] was a good resource when he was working for the OMS about traveling exhibits and publicity. [Name] always had good publicity ideas."

The History Museum has reference materials available to the staff and volunteers. In addition, one of the computers has access to the Internet. "If they need something on-line we can help them do that here."

Other resources have been the experience of hosting national touring exhibits.

> I've had to learn how to do detailed inspections on works on paper and three dimensional works. The Smithsonian has it really well organized. I've learned

> how to crate, pack, ship really safely; working with the ExhibitsUSA and the Smithsonian basically has upgraded my skills quite a bit for temporary exhibits and for shipping, humidity, temperature and that type of thing. They have facilities reports to fill out.

Stan does not network with other museums on a regular basis, but

> I know through conferences and other things the directors of other museums like the NEH in Logan. When I have to travel on business I always stop by and say hi and look at their exhibits. And I get ideas from them.

Stan has also served as a mentor for other museums just getting organized. "The OMS brought [the other museum] up to look at my interactive thing and kind of get conceptual ideas about how much interactive to have and how much display."

When he has questions he goes to "[name], books, workshops, manuals, hopefully we know enough people that we can call and get and get an answer within a day or so."

Community Museum

Description

The Community Museum is a newer museum in a building that was built to house the museum. John says that even then the architects did not know much about the needs of a museum. The east-facing wall is a long bank of windows allowing for the entrance of lots of natural light. John has had to make adjustments to the exhibit space to block most of the light coming from the windows. The museum is located between the city park and the city building complex. There are actually several parks in the area, a swimming pool, and two covered picnic areas. It is in a good location for a public facility.

The exhibit area is a large L-shaped room, quite open with temporary dividers.

There is a glass-fronted office that allows John to observe part of the exhibit space, and glass-fronted library/board room. One secured storage area is located within the museum and two storage areas are located in other areas; one in the basement of the city building and one in an old business building. One unusual feature is a small room off the main exhibit hall that is assigned to the local community theater to use as a staging area for the productions that take place in the nearby outdoor amphitheater. John worries that this may compromise the security of the museum when productions are taking place in the amphitheater.

Background

The Community Museum is a small museum with a staff of one full time employee, the Director. John calls it a "one-man show"; there is no part time staff. The museum is sponsored by the city, which also owns the building and provides storage space. The museum's board comprises the main group of volunteers.

Collections

The collections care practices of this museum are heavily embedded in the PastPerfect Software Program (1996).

> Here I follow the procedures now that I have the PastPerfect computer program. Mostly it is just strictly following that. Somebody comes in with an article that they want to donate and so I can go into the Past Perfect program and–while sitting over here in the corner is that nurse's uniform–that's the latest. When that came in I knew immediately that we did not have a nurse's uniform from the 30's so I knew that it would be something we would want. If I have something I thought may be a duplicate we have an archives room which is a locked and secured storage room on the north side of our museum here, so I then would take that up to there and put it in there and then I can go into the Past Perfect program and see whether we've got others like that. And then I can determine whether or

not what's being donated is in better shape than something we already have or if there is something that needs to be done in terms of preservation or working with it, so then I can tell what's there. And then if I decide like the nurses uniform that I want to keep it then I log it into the PastPerfect program and it has all of the information that you need. You can answer all the questions. What shape is it in, good shape, excellent shape, does it need repair, what kinds of repair does it need, what kinds of preservation would it need if it is an older article. And I can log those in already with the thing and then that program is built to have this little tickler, and you can say you are accepting this today and you need to deal with it. You can set your own limits: I need to deal with it in two weeks, I need to deal with it in a month or whatever, so that is the basic way we are doing it here.

The PastPerfect Software Program (1996) also issues the appropriate paperwork:

The PastPerfect spits out the Deed of Gift, the thank you letter. Our thank you letter and our Deed of Gift were changed by our legal department from some of the stuff in the canned program. And so I can tell the person "here is the Deed of Gift. Do you feel like you can sign it now?" And some people think about it for a day or two. "I've got to check with my sister to see if it's OK to give you this," and stuff like that. In that case I will say "I will send you the Deed of Gift and you can sign one copy and return a copy for me, keep a copy for your files." But the neat thing about that Past Perfect program is you can have a complete description of that article immediately so you know exactly what it is like."

The historical information on the object is also included:

The historical information is there too, who it belonged to, she graduated from Holy Cross Nursing School, here's the name, she graduated in 1938, and of course along with this there was a book of all the pictures of all the graduating class of that nurse's and this is whose uniform that was. And in conversation with the donor she gives you all the history behind the article.

The donors appreciated the professional approach to the process:

They like it; they think it is really professional. "Boy that is really a professional thing." And I can say, "Here are some questions I need to ask you about it." The program tells you what the material is, what the article is made out of. Is it made out of wood? It jumps to each of the little parts of the program. It will give you the conditions; you have about three or four different options about what kind of condition it's in, poor shape, needs this, needs that, and so forth so you have it all there.

The program generates a number for the object:

> I generate a number if I know I want to keep the article. It's a system where we use CM for Community Museum and 2007 and then based on how many donations I have had that year it might be 2007.001.001 or whatever depending how they come in, and if there are a number of articles, the same thing, she gives us a dress, a cape, a pair of shoes, a pair of white silk stockings, and a couple of other nurses things, a little booklet where you kept track of your patients and stuff. That was all together, and so you can list each one of those articles separately. I've got a dress, I've got a cape, I've got a pair of shoes, a pair of silk stockings and I got a notebook, and when it's logged into the PastPerfect program then immediately out of your computer you can print out those pages for the donor....With this PastPerfect program each article has a number and then you would have to go through the process of numbering each of the items, the computer number is on each item. A little cotton tag sewn into the dress; the number put on the bottom of the shoes, and that kind of thing. So then they are all identified and after they are all marked, we can put them into our storage.

John has the authority to accept objects for the museum's collections, but he had the board approve his decisions. "I'm really the person who makes that decision, but we do that with the board so that the board says OK. They see what's coming in and they feel involved."

After accessing and numbering the object is in the permanent collection and then it goes on exhibit or into one of several storage areas.

> Then it would go into our storage area; we try to preserve it. We have three locations. Our first location is here within the location of the museum. We call it the archive room. Our archives room is where we store most of the smaller items you can get into a small box. You can put into protective acid free tissue paper or whatever protective things that are needed and those things are stored in the museum archives room here. Then in the basement of city hall we have another storage area, caged storage area which is secure. Larger items can be placed over there. And then we have another facility, an old Andersen Lumber Building on [street name] and larger items we put down there.... Again it is a secured and locked area.... Most of the smaller ones I store here. Our clothing items or textiles I store here as well. I've got two cabinets that I use for storage, and then we use acid free boxes and stuff for storage of those.... Our secured area in the basement I have a key and the supervisor of maintenance and a couple of maintenance people have keys, but there are probably less than 5 keys at the very most for that storage facility so I have pretty good control over that. It is an open area so we do have some concerns about the preservation of our stuff in this environment. It's not

> dust free, it's not ideal. So we've covered most of our things. I work with the motels here and so when they have their sheets getting to the place they are going to replace them, they throw them in a bin and wash them up and give them to me. So I have sheets I can drape over different things.

The Community Museum was one of the first in the area to buy and utilize the PastPerfect Software Program (1996).

> It is the best program for a small museum that has a computer. I think that is the most valuable tool that they can ever possess for collections management, for all kinds of inventory. It is super for repair or some sort of thing that you need to do. Like on this dress – it needs to be repaired so I can set a time limit and say OK, I need to do that within six months or I need to do that immediately.

John specifically talked about an antique wedding dress that

> could have sat in a box for 10 years and I'd leave and nobody would know that that dress needs to be repaired, that there is any kind of collections or maintenance problem with it. But the program helps you do all of it. As a one man show I can't do all of it. I see all of these ticklers every day because of that program and I say I have got to do that, I have to prioritize. From what I know this one is the most important and I've got to get to that, and then I can do it. I can't do them all but I can certainly do for this museum more in terms of helping the museum out. And then if I should leave and go and somebody else comes in they will have that same reminder coming up for them and saying OK, you need to get to work on this or that. This is on your computer and it's there every time you open up that program. It is not filed away in some little handwritten or even typed up condition report that this needs to be done for this.

The data have several backups.

> I have a copy here at the museum; I have a copy over at Parks and Recreation, a copy of the PastPerfect program on the mainframe at the city, so I have three backups. If my computer crashes it's on disk over at the Parks and Recreation and it's on the main computer system for the city.

John had the primary collections care responsibilities.

> ...but I have two or three people on the board who are really, really good at such things. One lady is with the DUP and she has handled the DUP collection for upteen years and she has been trained in collections care maintenance and all those things so she is very good. I use her a lot.

The Community Museum does not have written guidelines for handling museum collections but John used

> ...the leaflets out of the AASLH, technical leaflets. I have a three-ring binder of those I've collected. I have a bunch of things to do that I've put in that file from the OMS when [name] was there. She gave me a whole series of different kinds of things. Then [name] at the University of Utah gave me literature so we do have technical resources that we can look at.

Rotating objects in exhibits is a collections care practice.

> That is another preservation and collections idea. We thought we would show them for a year and then put them back in storage, they will be protected and we can bring them out again. Our philosophical dilemma is too that we don't want to make this a static museum where a person comes in and sees everything and then doesn't need to come back, because it is not viable for what we wanted to do. So we decided we would change out the exhibits every year and try to rotate as many things as possible.

Security

The Community Museum has a really good security system

> ...that was installed with the construction 8 years ago. We have glass break sensors all along here to take care of our windows. We have motion sensors that go on when the building is locked and secure. We have a card reader and as you come in in the morning through the front door you have to swipe your card through the card reader and we have a mag locks for the doors plus a key lock, so its double security. The security people tried to tell me we didn't need to mess around with a key lock and I said, "What if the power goes off or something?" So we do both. And then we have these motion sensors all around that we put on some of the things that we know are really valuable.... The other good thing about it is it's an electronic system goes to a computer. After I leave at 6 o'clock somebody comes into this building and they would have to have a card to swipe for the security system, so I know who has been in here.

During the day, security measures include attentiveness on the part of John.

> During the day I can see from my office and from in here both isle ways and into the back. But we also have motion sensors in the back that beep, so if I hear a beep I can investigate immediately.

Museum Environment

The storage environment is recognized as not being ideal.

> It's not air conditioned and it's subject to changes in humidity, subject to changes in temperature; it's just not perfect but it's better than what we used to have. We have it stored so we can separate our things and secure them so the taller things they don't fall over, all of those kinds of things.... We put all our smaller things in the boxes and storage shelves. I just got a grant last year, a $4,000.00 grant from the Office of Museum Services, to upgrade our whole collection system. We have ordered new shelving so that we can put 80 boxes, those standard size boxes, on a rack. That will be coming in the next week or so.

For storage of photograph collections,

> I have taken them all out now and put them into acid free pocket envelopes and it's a process, a one-man operation, and I told OMS that this is going to take four to five years, because I work on it a little bit every day but I'm a one-man show and I'm not going to be able to do it all in one year, so the first year we're getting the storage boxes which will be all acid free, good storage containers and then we're working on this envelope thing.

The envelope thing John is describing will put all the photographs in acid free pocket envelopes. It is a project that is taking several phases to fund: "the next phase is we are taking all of the things out of the current boxes and containers, and making sure they are properly stored in the new racks and the new boxes and the new storage."

The computer program tells where the object is in storage,

> so when I'm looking for a souvenir pen from the First National Bank of Community I can pull that up on the computer and it will say CM whatever the number is and then I can go directly to that box and I can take it out. If I take that item out of the box and put it on the floor in an exhibit, then I made these little yellow cards that say what needs to be done: "This is on the floor in the exhibit," and I put that in the box. So I know that that item has to go back in that box. When I go in to look at that box, then I can just pull the yellow card and say "Oh, I've already got that out."

The archive room has better storage conditions: "It's better than the basement or the Andersen Lumber because it is in a heat and humidity controlled building to better

museum standards than any of those others."

There are no written guidelines for the museum environment, but John observed:

Being a one man show you really don't have time for all that. That is a problem, but I think that we're really in fairly good shape for all of the things because before that Smithsonian thing [name] from Washington D.C. came out and looked at our facility and she tested the lights. I test the lights. The City just appropriated money for us to replace 25 year old lighting system we used to have. With the new lighting system (we've had it about 2 years now) you can regulate the candle power and placement, filters, and things better than before.

Training

The museum volunteers are primarily the board members.

We have the 12- member museum board, and we have the best board in the state of Utah. They are twelve really dedicated people who are interested in the museum. Ten out of the twelve are retired, two are still working, but the two that are still working are teachers so they have their summers off. They can volunteer after 3:00 or 3:30 in the afternoon. For me it is like having twelve part time people because I can call them at any time.

John has trained board members to help him set up exhibits.

We've talked about basics of handling, caring and moving, all of those kinds of things. We have three people who have been here since this place was started, so they have a really good knowledge of that particular aspect of it. They know how to handle those objects.

John keeps a binder of information for the board and volunteers.

I have a little three ring binder and when we do all this stuff, some of it is just jotted down notes; some of it is written up. When [name] came with the Smithsonian thing, she left me with a whole set of training kinds of things and guidelines and I wrote her and asked her for additional ones she said the Smithsonian had. She sent those to me. We sat around this table in our board meeting. We meet once a month. We made copies of them and passed them out and asked them for their opinion on what we need to do. We have a bunch of stuff we need to worry about and we need to work on improving them. And we improve them just as we can.

This material is also used when new volunteers or board members come to the

museum.

> I use some of those leaflets and I give them to volunteers and ask them to read through that first before they work with me. Sometimes they don't really know what they are doing but at least they have an idea that they shouldn't grasp it. It is not something they would have done before.

John spoke extensively on the things he has learned from UMA and Utah OMS:

> ...in meeting with other museum people and going to UMA conferences, sitting in workshops. I have learned a great deal from the hands on things that we had training with UMA. I have tried to take advantage of everything that OMS has offered if I could get there. I've done several workshops. As a matter of fact my board is people who I've taken to UMA and taken to OMS for training. They want to go; they like to learn this or that. I've been to three DUP workshops. I was the only one [non-DUP] invited. This is their DUP notebook. I have that, and I have the tools, and I have all the training stuff that they have. We've used these, and in doing the grant for the different kinds of photographs I actually used this to determine what kind of materials that I would want to use. So we use this for training and we have another one in the other room with the leaflets and stuff.

Museum conferences have been very beneficial to John:

> I had had no museum background or training. My background in education was in journalism and public relations. I came into this thing with a real interest in history but as far as preservation and collections and all this other stuff I was kind of a novice. I had to do a lot of reading and research and stuff and rely on a lot of phone calls to different people to get set up as we've done it and changed through the years. So I have relied a lot on UMA training for different things. And I've liked most of what UMA has done in their training things like the conference. For my own practical point of view, the hands on things for me are the most important. I think they are the most important ones I've sat through. I've learned an awful lot from those things. The other thing is the networking part of that. I could sit down with you and you have the museum and all these prehistoric things. It doesn't necessarily apply to me but what I see in your museum when I visited your museum has given me ideas on what I should do here, not only in collections management but in display. Every place that I go I've just started looking and have been more sensitive to display methods and the proper care and management of these things.

Being on the board of the UMA was also a beneficial experience.

> My years on the UMA; I am so grateful for [name] saying up in Price that one time, "Why don't you be on the board?" At first I didn't know if I wanted to do

> this. It has been the most valuable experience all of those years. As an insider you got not only the conference but you got all those meetings and going to the different museums and stuff.

As for helpful workshops John has attended,

> I went to the University of Utah for two. They were library, I think, but they were worth it, handling paper and documents and books. One of them was binding repair and those kinds of things because we have a few old books that need to be rebound and have some value. I can remember two really good workshops for photographs at UMA.

For John the barrier to getting the training he needs is availability.

> There are things that are not always available. OMS does what they can and UMA does what they can. We're not in a position where I could run off to Washington D.C. or someplace else or even go to a big museum, time wise, but mainly financial because we don't have budget for travel or going to different places. We can't even purchase books and technical leaflets and such because we don't have a budget for that type of thing.

His annual budget for training is $300. "I could squeeze out a little bit more than that if I needed to, but it is in that ballpark."

John admitted that the Internet is a resource he had not utilized fully yet.

> The Internet is one place where I need to work. I have not really got into that. For my own personal education I should become more involved with it but I haven't really got into it, some because of time, and some not knowing where to go. That might be another training thing that UMA or OMS could do – what is out there, what is available and how to get it.

Other resources John was aware of were, "I am a member of AASLH, UMA, and those, and I have gotten what is available from those."

The museum's computer has access to the Internet. Board members or volunteers don't have access to the Internet through the Community Museum's computer, but, "I've trained a couple of people in this PastPerfect thing so that if something should happen to me they wouldn't walk up to the computer and be totally ignorant of it."

John communicated frequently with people at other museums working on a brochure project with area museums. Other museum people call him, and he has contact with several state park museums because they have quite a bit in common. When he has questions he usually goes to [name] at the Utah OMS: “He can usually put you on to somebody. I’ve used [name] quite a few times. [Name] was really good. I haven’t used [name] as much but [name] I would call her all the time, especially for textiles.”

Nature Museum

Description

The Nature Museum is located in a large historic building in a fast growing community between two large metropolitan areas of Utah. The natural history side of the museum has a rocks and minerals room, a fossil and shells room, and a bird and egg room. The cultural history side has a Native American room, a wild west room, and a pioneer room. A small shop is located on the natural history side. There is a nice large lobby dedicated to the veterans of the community. An information desk is strategically placed to take admissions and greet visitors. One room directly behind the desk functions as a meeting space, education space, and a collections processing area. It also had some historic exhibits and photographs on the walls. At the time the researcher was visiting the museum staff was setting up and decorating for a wizard’s workshop in conjunction with the release of the final Harry Potter book. It involved science experiments so it was a good way for the museum to capitalize on the interests of children. Storage areas are located in the basement.

The museum originated as an extensive family collection made by a community member, his wife and children. The family donated it to the city to hold in trust for the citizens of the community. It contained history and natural history items and grew over the years as other people donated collections. It is quite a remarkable museum in the extent of its collections and has made great strides over the past few years in interpreting its exhibits for the public.

Background

The Nature Museum is considered a small museum because of one full time employee and six part time employees. It is a city sponsored natural history museum with its own non-profit status. Because of its large facility and extensive collections, it is poised to become classified as a mid-size museum as it acquires more full time staff. The city has been very supportive in increasing funding over the last several years so it should soon have more full time employees. The current fiscal year is the first one where they had a budget for collections care. The director, Grace, was interviewed for this study.

Collections

One employee is assigned to catalog collections. “Catherine is probably the one that has more aptitude and interest in that. She is assigned the collections so when we have a workshop on textiles or something that is offered we will send her.” The collections have not been completely catalogued. There is still an extensive backlog.

Grace has had some special training in handling photographs.

> I went down to special collections at BYU and talked to [name] down there in the photography area and we attended that workshop. It’s not that it made us an

> expert but we have at least an idea of kind of what we need to hit. We've just taken all of our pictures out of non-archival things and I bought us one of those big mat filing box things so they are all at least flat right now waiting to get stands.

Putting objects under glass helps eliminate dust and they have worked to make exhibits stable for the sake of the objects.

> We've tried to take some specimens off foam, Styrofoam and put them on things that are a little more stable. We've used some of that gel we get from Gaylord [Library Supplies, Furniture and Archival Solutions] so we've used some of that. We have not taken all the stress off of everything so we still have a few things to do. So we've been working on that as we've changed the exhibits around.

Exhibit cases were painted or varnished over fifty years ago so are probably not off-gassing. Off-gassing is the breakdown of materials found in the museum environment which may be hazardous to museum collections. The example used here by Grace is the glues found in plywood or particle board utilized to construct exhibit cases. Over a period of time the glues become stable and are no longer a threat to the objects in the case. However, the damage was done during the process of becoming stable (Philadelphia Museum of Art, 2008).

The Nature Museum does have some guidelines for handling collections, but

> ...we haven't been as good as we could with that. We use them particularly more in the Native American room with the textiles and the baskets and things. I guess part of it is an attitude that we've had of look where they've been so we are treating them nicely and anything we do is better than what it used to be.

As one example:

> We didn't use white gloves when we put these pictures up but we are having what we call a white glove party where we are inviting thirty-five old timers to come and look at all of these and identify the ones we don't have and we do have white gloves for them.

The Nature Museum recently completed a Museum Assessment Program survey

and developed some documents and policies in preparation for the consultant's visit; they are still working on those. This museum uses PastPerfect Software Program (1996), which is now backed up nightly by the city server, acting as their off-site copy.

Cataloging the collections is an important issue right now.

> This is the big focus of the city right now is to make sure because they have had real issues with theft mostly from former people that were involved with the museum so they want to be able to track things and hold accountability which is great. It's been a process having to re-identify a lot of things because we've found a lot of things mislabeled. We have not added any value yet. It's on the computer and we're tagging everything and in the process re-doing a lot of exhibits because they were just laid in there. It's taken maybe longer than what the city had in mind but they've never accessioned so they didn't know. This is our only real room and we're setting up for a wizard workshop for the next couple of weeks so all this stuff under here is either waiting to be accessioned or waiting to come back from the computer because I only have one lady who enters it on the computer for consistency so it sits there until we get it back. We just need more room to put things. It's been a little hard to do some of that but I think we're making progress. We've probably done 14,000 articles in a couple of years. Most people who know what that means are impressed with it; other people who don't know what that means don't care that much.

Housekeeping

The Nature Museum has a housekeeping schedule.

> Our policy says we need to do it quarterly but we're doing it about every six months where we have some pest tents. We check those and monitor those. We have [a local pest control company] come in over the Christmas holidays and double check everything for us. He fumigates and stuff like that. Up to this point that is what we've done. He donates his services.

Food is limited in the Nature Museum.

> We allow food in the museum in here [classroom] and in the lobby. There are a couple of times a year we allow it in the museum like at our Christmas dinner. But normally we don't have food in here. Garbage is taken out every day.

The lobby is the logical place to serve refreshments because of the tile floor and it

is mopped every day.

Museum Environment

The Nature Museums efforts to maintain a proper museum environment include:

If things that are organic we are interested in the pest control. We've got some animal heads that were brought in; we had the fumigation and all those things done professionally so we didn't bring things in....We're so limited in space so to have a separate area to do that in is not going to happen, which is one of the reasons the museum expansion is such a critical issue.

One of the downstairs areas had a drainage problem.

We had artifacts in there and so we had to get the drainage fixed on that. I had a lot of humidity down there so in the first 6 months...I had two dehumidifiers bought. That takes the humidity out of there.

The lighting has been changed.

Now we have everything on motion sensors; everything is the correct foot candles in our more sensitive issues. We started with the Indian room on that one. We just got a grant from museum services again that will be adding lighting to the mineral room. It's not critical but for display purposes it's going to be really nice to have it in there and it will be on motion sensors. We're going with everything on motion sensors. That's how we've perfected the lighting. We've put filters on all the spotlights; we've put new plastic over all these lights that have the UV control. All the windows got covered except for in the stairwells which will happen, too.

Security

Security was a big issue when Grace assumed this position 3 years ago.

That's all been re-done just recently and we will be adding a camera system probably not this year but the next year. We had a lot of doors that didn't have alarms and so they've all been done except for one we just found that had a problem. So the alarm system has all been reworked and it's on motion sensors on the inside so I'm feeling pretty comfortable right now with the security. I also have it tied to the city fire department. We do have smoke detectors; they put them in 1991 when they remodeled but we don't have any carbon monoxide or any sprinkler system. It's because it is an old building.

Keys are limited as part of security. There are eleven people who have keys: the staff, the board president, and some city workers. The keys are used in conjunction with the security system.

> I changed the codes to get in because they have to log in and out. It is a big deal here. We have Assa locks which means, what we ran into before was they had regular keys and you could go anywhere and get a duplicate made, but now you can't; only I can do that. This seems to work really well.

There is not a written checklist for opening and closing the Nature Museum but employees are trained in a routine.

> Usually I open and close because I'm here most of the time. Today [name] was here so he comes in and takes the alarm system off; turns the sign around; turns on all the lights. It takes quite a long time to get everything on because there are so many lights.

Training

Because the volunteers do not work in collections there is no training program for them. The staff is trained by instruction and working together. Grace would like to see some training videos made on a state level that can be used to train new employees. They also attend workshops when they can.

Grace received some important training through a university program.

> Because my background is not museums it is a learning curve for us. There was just a huge amount of work to bite off here because nothing had been accessioned. Everything was in old wooden frames or just laying around. How do you do that when you have such a small budget? So BYU [Museum of] Peoples and Cultures, [name], had invited me to a management class of museums. That is my background and I got a thorough training there. [Name] was down there also, and I really appreciated that. They handled so many legal aspects. I appreciated that but it was really my first introduction into museum collections care. And we are very limited because of storage space and money, but we do what we can.

Museum conferences have been beneficial for the networking.

> Networking has been good. I've really got a lot of wonderful expertise right now that is developed that I call on, not only from museums but in other areas as well; gift shop, places to get that, scouting councils, all kinds of things.

The conferences are also an excellent place to learn what is happening in other museums.

> [I]t is nice to learn what other people are doing out there. There was a presentation at the last one [museum conference] last fall. Red Butte Gardens [Arboretum located in Red Butte Canyon adjacent to the University of Utah] was doing some multi-media work with a grant they've received from the IMLS and finding out what they have done was really good because what we've got is better than what they've got. Things like that. Seeing what other people are doing and how we can use it. We always take advantage wherever we are.

Workshops have also been helpful: "We've had the state here on a couple. BYU was really our best one, actually attending the class. We worked with [name] a little bit down there. We worked with [name] at the U [University of Utah]." Because of the Nature Museum's proximity to two universities, Grace has been able to utilize the resources of several museums, libraries and employees from those universities. There is also a large private museum nearby and a Utah State Parks and Recreation museum where she has sought help.

Barriers to training include time to leave the museum to attend the meetings and having the staff to cover while others are attending the training. Right now there is no training budget. "Will it happen down the road? Maybe. Training is important; it is not an issue with me, but the logistics are hard, leaving the museum."

The Nature Museum has a library of reference materials and the volunteers have access to this as well as the employees. The volunteers also have two computers with access to the Internet. The staff is trained through Grace's efforts.

> We've done a lot of reading; Marie Malero [*A Legal Primer on Managing Museum Collections, 1998*] with the legal aspect of things. We've read several handbooks on collections care. Like I said, it was a three month bringing in lighting representatives and everything just to learn about lighting so we've tried to take steps necessary so we didn't mess it up again. It's not heavily art but we are making an attempt and every time you think you know what you need to know you don't. We've connected like we had the director of the [Discovery Gateway] down during this week. As we've just come and gone we've made some great contacts.... I probably have now 10 pages now of phone numbers of people I can contact. So we're pretty integrated in a network.

People from other museums are contacted frequently: "A couple of times a month for this that or another or how do you do this." If Grace has questions, she goes to the Utah OMS:

> [Name] because she was down there at Peoples and Cultures when I did the class; I've called up the IMLS before; I've worked through the National Park Service on a loan here. I'm not afraid to call people. I call my map surveyor now. I've called her on a couple of things.

Grace described her passion for the job:

> This has been a dream job, I have to tell you. All of my education background, I've been in business a lot, I've sold real estate, just having kids; I have a passion for this and because I've had experience in a lot of the areas here it has really been a dream job.

Western Museum

Description

The Western Museum is located in a remote but industrially booming area of Utah. It occupies a small area of a county complex, which includes a convention center and arena. The building was built to house the museum but is small and has no storage space. It has large windows in the front of the building, which are attractive but allow too much natural light to enter the exhibit hall. The museum has a tile lobby that houses

restrooms, a museum shop, and an office. Exhibit cases and short walls separate exhibit areas into themes. One area hosts an art exhibit, one has some Native American collections, and the rest of the museum displays historical objects.

There are some wagons and farm implements exhibited on the grounds approaching the museum. The rear of the museum opens onto a large public works staging area with various sheds, equipment storage, and parking. The museum has storage space in one of the sheds.

The county is in the process of planning for new museum facilities, which will increase, both exhibit and storage space. The need for information to plan space and exhibits compelled the county to direct the museum to inventory the museum's collections.

Background

The Western Museum is a county sponsored history museum. It has one full time employee who is acting as museum director and three part time employees. Currently the museum has no volunteers. The Western Museum was chosen for this study from its answers to the Utah OMS survey. The acting museum director, Russ, was interviewed.

Collections

The Western Museum is in the process of cataloging their museum collections using the PastPerfect Software Program (1996). They have an extensive backlog.

> What is coming in right now is not a whole lot but we do try to fill out the accession form for that and get their signature on that. A lot of stuff that is coming in right now is unfortunately just sitting because of lack of time to get to it. Things are checked over.

Space is a consideration when a potential museum object comes in,

> The determining factor for us is space. The director before us a lot of times would turn things down to the sheer fact we didn't have the space to even bring them in or to even give them appropriate storage environment until something could be done. We look at it first and see if it is something that needs to fit into the collection and something we need.

The mission drives the collecting practices of the museum.

> The previous director would look at what she was trying to develop here and then she would accept it and give them the records and bring it in and try to find a location for it. If it was something we already had, due to lack of space we would generally pass up on it.

When something of significance is offered to the museum Russ takes it to the county commissioners for approval. They act as an acquisitions committee: "In a sense right now, for any major acquisitions. Smaller items we are taking."

In the past the history of the objects has not always been recorded.

> A lot of the history on the items that have been collected in the past isn't known. It has been in Rita's head or the people who have donated the items. As I have been going back and trying to do the cataloging in many cases the people are gone or the family members that still remain don't really know some of the history.

After something is accepted into the museum's collection it is cleaned or treated,

> If something comes in and may be bug infested the items are put in plastic sacks with some insecticide. We have some items out there now I can show you where they are they are in plastic with insecticide. They are in there six months to a year. Even though we don't have a good facility for it we try to get it done. Originally, it might have come from somebody at state Office of Museum Services or somewhere else. It is Shell No Pest Strips cut up into small pieces and put in there but they are isolated from the items and there is no direct contact.

Russ keeps duplicates of the museum records.

> These are copies of the donations records. These are the originals. I have gone through and tried to make sure both of these match. There are items in both that weren't in the other. I made sure I have duplicates of everything. And then when I cataloged items I had the choice of either starting alphabetically and going

donation by donation or going out and doing area by area so I chose area by area so I wouldn't miss anything. In that area I photocopy all the donation sheets and they are attached to all my other paper work from that area or exhibit case or whatever and is filed in my other office which is off-site. As far as PastPerfect is concerned I have it on my laptop. I have the software on my desk top computer in my office. I transfer it between both of those on a regular basis. There are changes being made. I also burn CDs that go over in the clerk auditor's office in their vault.

The Western Museum does not have volunteers at the moment.

No, they've never had volunteers involved other than the initial effort when the museum was created. I'll tell you right now from my personal experience at this point I wouldn't want many cooks in the pot. I'm trying to get it straightened out and taken care of now and it is time consuming.

Right now, the basic cataloging consists of the following:

I assign the item and accession number. I assign who donated it and the date donated. I assign an object name to it out of the nomenclature book and if it belongs to a collection that we've specified as a collection like the [name] collection that will indicate it. And then in the description it's very vaguely written such as one straight edge razor. That's all I'm putting in now. I will have to go back and do all that later.

For guidelines in handling collections, the director said:

To tell you the truth we have not worn the gloves like we need to. The more classes I have the more I understand what the guidelines are for handling. Right now, initially when I was doing full cataloging I really was handling the items. At this point only if I need to touch an item to do the basic cataloging for the inventory I do otherwise I don't touch them. I look at them and try to verify. We do have some gloves and the other day we did have a school tour where I did need to touch something and I did use the gloves to open so they could see a little bit. Connie and I have talked since that we have to get into a more regular habit.

Russ also triedto get objects processed as they come, collect all the necessary information and also process the backlog.

I've been working on a form for trying to get the basic history on an item, the questions to ask. I'm noticing many times they come in and they are gone. They ask, "Why do I even need to sign a form?" They are not even here long enough to ask some questions about some things. Current donations as I get to them and

catalog them I can call back to them and say, “Give me the information.” For past items sometimes the people are gone and you can’t do that. It’s something you’re not going to complete in a year, in two years, in three years, I don’t know how long it’s going to take; it’s going to take a lifetime to do a lot of catching up.

Housekeeping

Russ described housekeeping efforts,:

We do try to watch for pests and rodents and try to keep those cleaned up. The county used to go around and spray the outside of the buildings on an annual basis for insects. We have a new county building supervisor and he has not done that.

The Western Museum has a routine established for checking for pests:

Yes, we check regularly and we go around and look for pests and insects. We know they’re here and we try to minimize it as much as possible. We try to keep eating to this end of the building as far as staff. We do with the art shows have refreshments and we try to keep the refreshments out on the tile floor in the lobby. Not just that they are served there but they are eaten there. It doesn’t totally stop it, it does track back through. Most food garbage we don’t even dispose of here; we take it out front and put it in the outside garbage can. We try not to put anything in the garbage that is food related.

Housekeeping used to be done by museum employees, but

right now the county is sending...two girls down once a week Tuesday mornings for no more than an hour and they vacuum out through the full carpeted area, they clean the tile floors, they clean the bathrooms and they wash the windows. That’s really about it. They take out the garbage but the rest of it is on the shoulders of the staff here. I have vacuumed when it needed to be vacuumed. I’ve cleaned bathrooms when there has been a need but that’s the situation. They [the county] have seen no need for janitors or any custodial.

There is a regular cleaning schedule.

There is a list of items so they do some things. It may not be what really needs to be done but these new girls are going to start going systematically through these cases and cleaning the insides. When there were two of them it was done more regularly.

Security

Paying attention is one of their collections care practices and also serves as a measure of security: “We try to walk around and look at everything. See if something has moved, or something is missing.”

The museum has a security system: “The security system is motion detectors, smoke detectors, there are three of them.” There are also glass breakage detectors.

The director has developed a checklist for closing the museum: “Yes, everything, closing blinds, checking garbage, checking bathrooms, making sure the security systems is taken care of. A copy of it is right there on the door.”

Museum Environment

Efforts at maintaining a good museum environment center on keeping the temperature constant. Russ discussed:

> From this last class I took I talked to [name] about things and she said it would be better to just set your thermostat and keep things at that temperature even when you’re closed around the clock even though you may use a little more gas or electricity but in the long range it will probably be more effective. So that is what I’ve tried to do. There still needs to be a little bit of an adjustment up or down. It got hot enough early this spring that I had to adjust it down just to make it bearable in here.

The Western Museum also makes an effort to control the impact of lighting on museum objects.

> As far as lights are concerned, only when there is an art show here and someone comes in to look at it do the spotlights come on and that is only in half the building where the art show is. The other half the spots never go on. We turn them on when they are looking at the art show and turn them off when they are finished looking at the art show. That’s always been the policy here. Miniblinds were bought for the windows. Unfortunately they built a lot of windows in the front part of the museum. When I come in the morning I only turn on the lights in the

> office area and the first two banks out there. The rest of the building I leave off until somebody comes in. I'm trying to get them to leave them off until somebody comes in and then turn them on. It minimizes the impact of the light.

Currently the Western Museum does not have light sleeves on the florescent fixtures.

> We do not have light sleeves on the fluorescents. We've talked about those in a couple of classes I've taken. I know they are good for awhile and you are supposed to trade them out. It is something I would hope I could educate the commissioners on and get some funding to take care of it. Right now we open the miniblinds during the day or otherwise it doesn't even look like we are open. It is that way. I've tried to minimize. I've set the heating and air-conditioning more standard. There is not humidity control. In talking with the instructors in the classes I've taken and we are in a really different situation anyway and the items are already accustomed to the dry environment and if we tried to get the humidity up to standards it wouldn't be good anyway.

Russ was hoping to purchase some environmental monitoring equipment in the future.

> We're hoping to get some monitoring equipment. In my classes they give you as part of the class suppliers and costs and they rate what will work the best. We'd like to do some monitoring around here. I would like to do some monitoring in the display cases. I'm not sure how safe the display cases are. They are mostly glass or treated wood to help protect. They keep the dust out. We dust periodically.

Training

Russ was able to get county funds to take training courses over the Internet.

> I've enjoyed these over the Internet. You never have more than 20 people in a class and the teacher's right there and we have a class chat once or twice a week and you read the material. And I've learned an awful lot. I feel I know the instructors quite well and they recycle the same instructors to the point I feel like I've got a good relationship with them and I'm learning a lot. I wish I had the list right here but I've taken numbering. I've taken one in the spring on fabrics and what fabrics are made of and how they deteriorate and how they interact and all of that. I took one on storage. I took one on collection care. I took one on basically writing all of your policies, your mission statement, and your pest management document and all of those. I've taken a good variety of those classes.

Essentially the commissioners have given Russ a training budget.

> They have given me enough money to take at least three of these on-line classes a year. I'm going to the workshop that AASLH is offering at the end of the month and I'm taking and going to that in June. I've been to PastPerfect training when they were out here. I've been to the museum conference every year. So they are giving me money for training. It is something they didn't do for the previous director and I don't know why. I told them if they want me to do what they want me to do I need some training. And I have a book budget. I'm buying textbooks. Anytime the class recommends a book beyond what they use in the class I pick those books up and have them and I'm trying to read them.

The books are available to the other museum employees if they are interested: "But I am trying to buy as many reference books here as possible so that even when I'm gone there will be materials here for someone else to come along and read."

Russ thinks that one of the things they do best in the museum is trying to learn the skills necessary to take care of the museum's collections.

> As long as I am here I want to learn to do it the right way. I may not be doing it the right way but I need to take the classes and I need to read the books and I hope we can learn to do it the right way. Connie is the same way. We are trying to learn. There are some things we've changed.

Russ had the goal of improving storage, "I would just like to have storage and not have so much stuff on exhibit; have good storage and be able to rotate. Use the better items."

The Western Museum does not have volunteers working in the museum at all right now. "No we do not. And I don't know what the volunteer history really has been in the last few years. I do know it was initially volunteers that got things going." Russ acknowledged that volunteers take a lot of work on the museum's part to train and supervise:

I do know at one time Rita had people come in and work off hours for community

> service here. I know Rita felt as I did that it took more of my time to oversee them and I didn't get done what I needed to do than what we got out of them. I finally said I don't have time to help people work off community hours. I do not physically have the time.

The Western Museum does not have a formalized training program for the museum staff; however:

> I am really hoping with these two girls here they will stick with us until they have some background and we can really get into some training. We need to take them through how to handle the objects so when they go out to do some cleaning they will know exactly how to handle and pick them up, one item at a time, how to brace them.

There was not a written program or manual for staff training.

Russ has shared the things he learned in his on-line classes with other museum staff:

> A lot of time on these classes I sit out there working through my class materials and reading the texts. As I've read it I would come to something; I would come out and say, "Let me share this with you." I would start reading from the text and say, "This is what they are saying about what we are doing and what do you think?" It's not formal training. I would say, "This is the project I've got to do for this class. What do you see in this? Without having read the manual what do you see as being wrong with it?"

Russ thought the most important competencies for his job were

> basically knowing the standards and how things should be handled whether you are numbering or cataloging or handling. To me that is critical. As I look at classes that are offered I try to find classes that will meet a need that I see. There are a lot of classes that Northern States Conservation are offering that would be fun classes but every class I've taken is something we need. The first one was numbering. Each one of them has been because I felt like there was a need. When I finally got to where some of the fabric showed up I thought I really ought to know more about fabric. Every class I take is because I felt a need; I needed to know that information to do a better job.

Russ felt one important benefit of attending museum conferences was becoming involved in the museum community and learning new things.

> The longer I'm involved with UMA the more I will feel like I belong. The first year I only knew one or two who were from the historical society that I had worked with and they were there. As a whole I really didn't know anybody. I felt more involved and more comfortable the second time.

One of the helpful seminars he attended was on gift shops; another was on collections:

> It was the one on Saturday, a half-day, down in the basement. It was done by somebody from Park City, somebody from Salt Lake, [name], and somebody from the Museum of Fine Arts. That was really quite an eye opener. A lot of it went over my head the first year. I really didn't have much experience then.

At that workshop he found out about the Northern States Conservation Center:

> That Saturday workshop when they were mentioning the kit. They had it right there with the various things in it. I wrote down where the kit was from and I came right home and that following Monday I went on the computer and did a search for the Northern States Conservation Center to order the kit and found that there was a whole world there. I found out that the kit was free if you took the class. It happens they were offering the class the next month. At that time I didn't even have a budget. If I needed anything I went to the commissioners and they paid for it from their budget. I went right in to the commissioners and went right in. I said, "Over the weekend I went to this conference," and I told them I was doing this wrong and there's a kit for it and a class is being offered on it and are you willing to pay for it. They let me take it, and then they told me to develop my budget for next year and they said, "You build training in there." They said, "We want you to build into your budget whatever training you need." That's how I learned about them. I've gone through a lot of things on their website and printed out the things on their website. The classes have been good.

Russ also found helpful information on the Internet:

> I went right out and joined AASLH. I've joined the state museum association. I've joined a couple of others also, I can't think of the names of them right now. I've looked at other sites and museum sites trying to see what's available. And one thing I've used that is really enjoyable the Northern States Conservation center. They give you the web address for all these sites and you go into them for a specific material and you back out and get an idea of other material that is available and out there. I picked up the CCI [Canadian Conservation Institute] notebook. I picked up their binder because of that – the museum notes. I picked up book two of the National Park Service and have read through it. I started downloading it.

Barriers to training are “mainly distance, time, and money. Distance is the big one. It’s always been.” There have also been problems with having backup for the museum director to leave the museum for a day or two.

> That was the problem with Rita when she was here. I guess I come with a little different attitude. I would think that if Connie were to come with me to the workshop at the end of the month and we didn’t have these other two girls here, we would just lock up and go.

Russ had funding for training.

> There are two budgets right now. I expect that the coming budget will merge the two budgets together. Now I think I have three or four thousand dollars in my budget for travel and training. And that lets me go to UMA and other things out of town like the workshop in June. It covers my membership in AASLH and a couple of others. It allows me to take on-line classes. $500 and that is to cover going to UMA.

Other problems are associated with staff getting training and the museum administration not wanting to change practices.

> I hear that quite a bit from the other students taking the classes at the Northern States Conservation Center. They say that is really good but that is not how our museums want to do it. You’re taking the class and trying to improve your skills but how do you get them to buy in. They have something they do and it’s a habit and unless they’re taking the class and hear the same arguments that we have been hearing.

Russ has contact with Utah OMS and others.

> I got business cards from the workshop that first year, and I did come back and I called a couple of those ladies and asked questions. Now since I’ve been taking the classes with the Northern States Conservation Center a couple of the instructors have told us even after you take the class if you have questions we would be willing to answer those and I have actually emailed them back at times and said, “This is so and so and I’ve taken such and such class,” and they have been willing to either send me materials as an email or an email attachment. They have helped me with a number of questions.

The County Commissioners have been very supportive of Russ’ training. They

sent him to observe operations at several museums around the state and to talk with the staff of Utah OMS.

Overall, the director does not communicate often with other museums. He has met and visited with the staff of nearby museums. Usually he is in contact with the instructors and students from the Institute: “I have a wide variety of people from the institute. I think only once have I had another student from Utah. If I didn’t have that I’m sure I would turn to the state Office of Museum Services.”

The museum’s computer has access to the Internet and the museum staff has access to the computer. Russ has used it for taking the courses from Northern Conservation Center.

Summary

Fifteen museums from five geographical areas of Utah were visited for this study. The interviews have been related in this chapter through thick description and presentation of the data. The following chapter will describe and discuss the major themes and applications that emerged from this study.

CHAPTER V

THEMES AND APPLICATIONS

This chapter reports on the themes that emerged from the data. The themes are organized by the research questions, so the first group of themes addresses quality practices for collections care and the second group of themes addresses training for staff and volunteers in small museums. Following the discussion of the themes will be a discussion on the application of information learned from the themes.

Themes for Quality Practices for Collections Care

The AAM's Accreditation Commission's Expectations Regarding Collections Stewardship (2005a), defined collections care as "The museum keeps appropriate and adequate records pertaining to the provenance, identification, and location of the museum's holdings and applies current professionally accepted methods to their [collections] security and the minimization of damage and deterioration" (p.1). This definition was used to help organize the themes that emerged from the study from the answers to the first research question. The themes of collections care practices fall into two main categories: knowing what you have and caring for what you have. Obviously, a museum cannot care adequately for its collections unless it knows the nature of the objects in the collections and what materials they are made from. Once a museum has this information it can decide on the type of care the objects require.

Knowing What You Have

The themes that emerged from the category of knowing what you have are: (a) use of the PastPerfect Software Program (1996), (b) timely processing of museum objects, and (c) following the museum's mission.

PastPerfect Software Program (1996)

Use of the PastPerfect Software Program (1996) appeared to have revolutionized collections care practices for small museums in Utah. Of the 15 museum employees interviewed for this study, 12 had purchased the program and were in various stages of completion of the data-entering process. One additional museum was planning to purchase and implement the software in the near future. The remaining two museums evidently had no interest in the program. Utah OMS was able to get a reduced rate on the software program through AASLH. One of Utah OMS's grant lines allowed museums to apply for funding to purchase computers and the software program.

According to the PastPerfect Software (2008), Inc. website, the software handles all aspects of record keeping including accessions, cataloging, loans, condition reporting, to-do lists, temporary custody, creation of thank you letters, and deeds of gifts. It also provides detailed location information from where in the building the object is located to the actual container, exhibit history, and ability to back up the data to a variety of drives. It has a security feature to control access to records.

Museums that had finished entering their data on this program were: the Settler Museum, the Community Museum, the Victorian Museum, the County Museum, the

Farming Museum, the Wagon Museum, and the Industry Museum. Several of the museums interviewed, the Western Museum, the History Museum, the Western Museum, the Volunteer Museum, the Ancient Museum, and the Nature Museum, were still inputting data so it was not fully operational for the needs of the museum.

The employees and volunteers of museums that used the software were very pleased with the flexibility and information provided by the program. The Community Museum, the Farming Museum, and the Industry Museum depended heavily on the program to generate the needed documentation of objects and to set up schedules for housekeeping, cleaning, and special conservation care for specific objects in the collections.

The interview with John, director of the Community Museum illustrated the details of processing an item with the software program. John's enthusiasm for the program and the beneficial assistance it offered to small museums was shared by Nichole, director of the Farming Museum and Erica, curator of the Industry Museum. John's interview detailed how the software program enabled the staff or volunteers of small museums to be proactive with collections care. The required information was collected as the objects come in, the appropriate paperwork was generated, a reminder will let the staff or volunteers know when to follow up on documents, an object number was generated, and the condition of the item was noted. It became a system or routine of processing museum collections. As long as the staff or volunteers checked the computer daily they would see the reminders of actions that need to be taken. A system such as this is far more efficient and effective than relying on notes that may become buried on a busy person's desk or on

memory alone. Even more importantly, the system exists in a form that can be learned by other people. If the staff or volunteers change, the information is still there and readily accessible. It is more dependable than institutional memory.

One drawback to the software program is the length of time it takes to fully catalog because of the amount of information required such as measurements of the objects and all known history. If a museum has extensive collections the process could be very intimidating. The Volunteer Museum, for example, had a curator who spent a half-day every week entering data. The museum estimated it had 10,000 to 12,000 objects in its collections, so it could take years to catalog all the objects. The Nature Museum had a vast collection being cataloged by a part time employee. This also may take years before it is completed.

The process of computer cataloging will require a commitment of time from museum employees or volunteers and a commitment of resources on the part of the museum administrator and museum sponsor to reach success. It will also require funds for a computer and the software, and a secure area where processing can take place without public access. Roberta from the Ancient Museum expressed in her interview her concerns with the amount of work it took to process an object and whether she will have time to keep the system up after the initial cataloging was finished.

Timely Processing of Collections

The second theme which emerged from the category of knowing what you have is the timely processing of incoming museum objects. Timely processing in this context means processing the objects when they come in to the museum. Of the museums

interviewed, the Settler Museum, the Community Museum, the Industry Museum, the Victorian Museum, the County Museum, the Farming Museum, and the Wagon Museum had all of their collections accessioned and cataloged, and all the data were entered into the PastPerfect Software Program (1996). Consequently, they were able to process new donations as they came into the museum's collections. Nichole, Director of the Farming Museum, considered the timely processing of collections as one of her museum's best practices, and John, Director of the Community Museum was also pleased with his museum's ability to process objects immediately as they came into the museum.

The other museums using the PastPerfect Software Program (1996) were dealing with a backlog of objects needing to be processed in addition to the new items coming into the collections. A backlog of objects waiting to be processed has at least two sources: (a) the time involved entering old information from a manual system into a computer software program, or (b) insufficient staff or volunteer time to take care of processing new objects.

The Western Museum was an example of a museum that was experiencing a backlog from transferring information from a manual system into a computer database. In the past, the museum had kept paper records on their objects. Russ, the Director, was going through all of them and was entering the information on the PastPerfect Software Program (1996). However, the process was complicated by a lack of information. Many times the needed historical information on an object was not written down. As Russ worked through the past records he tried to keep up with new donations. He filled out some preliminary paperwork and gathered some information when the object came in but

sometimes had to wait to complete the process until he had more time.

The Volunteer Museum was another good example of a museum with a backlog due to transferring records to a software program. Renee was the volunteer curator at the Volunteer Museum. She worked one morning per week. Part of her routine was to gather any new objects that had come in during the previous week, track down all the information about them, and work to get them in the system as soon as possible. Any extra time she had was spent working on the backlog.

The City Museum was not using the PastPerfect Software Program (1996) at the time of the interview, but Mary, the part time Director, was struggling to accession and catalog the museum's collections. Early in the museum's history, a numbering system was set up for objects, but it was not consistently used or kept up to date. Needed information was not recorded. Mary had a volunteer who was cataloging the museum's historic photographs collection under her supervision. Mary struggled to keep up with new donations of objects, spending just one-half day a week processing items because of all of her other duties.

The Nature Museum was a good example of a museum experiencing both sources of collections backlog. The museum had very sizeable backlog because of the sheer number of their collections. The original collections were not completely accessioned or cataloged due to lack of knowledge on the part of the original volunteers involved. Grace, the director, had training in record keeping and had trained a staff member to catalog the objects. However, during the years, the museum had received donations of thousands of objects and Grace's part time staff was trying to take care of the backlog,

keep up with new donations, and enter all of the data into the PastPerfect Software Program (1996).

Some of the museums interviewed were able to overcome their backlog problem by assigning employees temporarily to the project or by hiring one-time help. Anne, Director of the Settler Museum assigned two part time employees to help Henry catalog the collections and enter them into the database. When the project was finished, Henry was able to keep up with the new donations. At the County Museum the part-time Director, Sheila, hired a part time person to help put all the museum's collections on the PastPerfect Software Program (1996) as a one-time project.

The Settler Museum, the Community Museum, the History Museum, the Industry Museum, the Victorian Museum, the County Museum, the Farming Museum, the Wagon Museum, the County Museum, the Volunteer Museum, and the Western Museum all made a point of trying to process an object as soon as it came into the museum. John, director of the Community Museum, Erica, curator of the Industry Museum, and Nichole, director of the Farming Museum were able to catalog an object and generate the paperwork usually immediately. Henry, project director of the Settler Museum, Stan, director of the History Museum, Hannah, director of the Victorian Museum, Sheila, director of the County Museum, and Roger, chair of the Wagon Museum, filled out some preliminary paperwork and gathered some information when the object came in but may have waited to complete the process for a few days. Hannah and Roger had volunteers come in regularly, usually once a week, to complete the process and enter the data into the computer.

All of the museums had contracts, deed of gift forms, or loan forms that were filled out when an object came into the museum. Those museums which used computer software printed out the forms as part of the process. The others such as the Mary, director of the City Museum, Sharon, past chair of the Pioneer Museum, Rose, director of the Antique Museum, and Roberta, director of the Ancient Museum, all had forms available and understood that each object must have one of the forms completed. Although these forms were filled out in a timely manner, the records of the latter three museums would not be considered complete.

Following the Museum's Mission

Following the museum's mission was the third theme to emerge from the answers to the first research question. Small museums are very entrenched in their communities and are often pressured to take objects that may not fit with the museum's mission. Mary, director of the City Museum, spoke of some natural history objects that should have been given to a natural history museum in the same county, but ended up in her museum instead. Hannah, director of the Victorian Museum also commented on the difficulty of turning objects away that did not fit the museum's mission. She offered to help prospective donors find another museum to donate their objects to where they would be a better fit.

Collecting for a museum's mission becomes critically important when a museum begins to run out of exhibit and storage space. Mary was very conscious of the City Museum's mission and was training the board to be more aware of it. She often joked about having 14 Maytag wringer washing machines and the space they took up in the

museum's storage areas. There was even one stored in the women's restroom.

The Western Museum was also careful about prospective donations. Not only did the objects have to support the museum's mission, but they also had to fit in the existing storage and exhibit space. Russ, the director, had recently accepted some objects that filled a missing niche in the collections and therefore strengthened the museum's collections.

Five museums had acquisition committees. The function of such a committee is to preview possible donations to see if they fit with the museum's mission, to determine whether they are duplicates and if so, whether they are in better condition than those the museum already has. Another function is to make sure museum resources are not overly taxed with the acquisition of objects that may meet the museum's mission but may require heroic and expensive conservation measures. For instance, the objects would be too worn or too fragile for exhibition. The museums that used committees to determine appropriateness for the museum's collections were the Western Museum, the Industry Museum, the City Museum, the Community Museum, the Farming Museum, and the Victorian Museum.

Caring for What You Have

The second main category of themes under the first research question is caring for what you have. AAM's Accreditation Commission's (2005a) definition of collections care includes the statement that the museum "...applies current professionally accepted methods to their [collections'] security and the minimization of damage and

deterioration" (p.1). The themes that emerged in the second category closely follow this part of the definition of collections care: (a) security; (b) housekeeping; and (c) Preventative Conservation. These will be described in the following sections.

Security

In a museum setting, security provides for the safety of museum collections, museum staff and volunteers, and the visitors. This study focused on museum collections. Guarding against potential loss or risk is part of security. In guarding against loss the most common practice was paying attention. This included walking around, checking with staff, and watching visitors. All museums interviewed mentioned this simple and inexpensive practice. Sheila, director of the County Museum, and Sharon, past chair of the Pioneer Museum, described this practice as part of their daily routine and emphasized the importance of paying attention to exhibits and visitors. Stan, director of the History Museum and Don, director of the Volunteer Museum also had a morning routine of checking on the status of objects and exhibits. Rose, director of the Antique Museum, tried to impress upon her volunteers the importance of checking the museum as part of their duties.

Keeping doors locked varied from outer door locks to locking rooms within the building when no one was present. The Victorian Museum used volunteers to take visitors from room to room, unlocking and locking doors as they went around the various exhibit rooms. A closely related security practice was limiting the number of keys or the number of people who had keys to the museum. Most of the museums could name or number the people who had keys to their facilities. One innovation was reported by

Grace, Director of the Nature Museum. She had special locks installed with keys that could not be duplicated.

Routines for closing the museum were described by four museums. This was included in the security section because the employees or volunteers checked the rooms and exhibits for missing items, objects out of place, insect or pest droppings, and places which needed cleaning. Russ, director of the Western Museum, had a closing checklist that included making sure security alarms were set and the doors were locked. Roger, chair of the Wagon Museum, also had a checklist to remind his volunteers of what needed to be done to secure the museum at the end of the day.

Two of the museums interviewed were closed during the winter months, the Settler Museum and the Pioneer Museum. As a security measure, the Pioneer Museum packed up their most valuable objects to secure them for the winter season.

Eight museums had invested financially in intruder alarms such as glass break alarms, motion sensors, and security systems. Eight museums had smoke detectors, fire alarms, sprinkler systems, or fire extinguishers.

Another part of security is making sure collections records are safe. Computer records were backed up regularly and copies were kept off-site. Some museums made duplicate paper copies of their records and kept a set of those in another location. Those museums such as the Community Museum and the Farming Museum were able to back up their computer data information to the cities' mainframe computers.

Housekeeping

For this study, good housekeeping practices involved a regular cleaning schedule

for dusting and vacuuming and Integrated Pest Management. In some museums, staff did the cleaning themselves; Erica, curator for the Industry, Museum mentioned that the museum staff did all the vacuuming and cleaning the cases. Sharon described how the part time employees of the Pioneer Museum vacuumed the museum. Once a year they hired a cleaning company to come in and do extensive cleaning of the museum, everywhere but inside the exhibit cases and the historic furniture. Nichole, director of the Farming Museum also vacuumed when needed and guided museum volunteers in cleaning in cases but city employees cleaned the restrooms. Russ, director of the Western Museum reported that the county sent employees to vacuum and clean restrooms. Mary, director of the City Museum had city employees for dusting, vacuuming, and cleaning restrooms. Roger related that the Wagon Museum had volunteers who came in regularly to do the cleaning.

The cleaners who were not museum employees were not bonded or trained to clean museum objects so their work was limited to the outside of the exhibit cases, the floors, and the restrooms. Cleaning inside the cases was done by museum employees and volunteers who had been trained at museum conferences, workshops, or by supervisors. Erica described how she cleaned in and around the cases at the Industry Museum. Anne described the cleaning practices used at the Settler Museum to get the museum ready for the visitor season and how her staff and volunteers cleaned the exhibits in the outbuildings during the visitor season.

Integrated Pest Management is a host of practices and behaviors designed to prevent pest problems from happening in the first place, and guidelines for dealing with

them if problems should arise (Long & Long, 2000). Usually it is considered part of Preventative Conservation but is placed in this section because the interviewees described it in the context of housekeeping.

Part of Integrated Pest Management is closely observing exhibition and storage areas for signs of pests such as insects or rodents. Some of this was done by museum staff and volunteers during the daily routines described above. Most of the museums interviewed watched closely for pests and then dealt with them on a case by case basis. Others contracted with an extermination agency; some used a combination of both. Russ, Director of the County Museum benefited from the county's contract with an extermination company. The Nature Museum had an exterminator come in once a year. The City Museum had a contract with an extermination agency for one visit a month. The Antique Museum, the Industry Museum, and the Wagon Museum called exterminators. Two museums with outbuildings, the Settler Museum and the Antique Museum, had to deal with mice and other rodents to an extent the other museums did not.

Historic buildings also presented challenges because they are not as airtight or rodent proof as newer buildings. For example, the City Museum was in an historic hotel and Mary fed the neighborhood cats at the rear door of the museum. She felt that it kept the mice out of the museum.

Another practice for housekeeping and preventing pest invasions was having food rules. Eight museums had strict rules for bringing food into the museum, disposing of food garbage, and cleaning up afterwards. Because leftovers or crumbs of food can attract pests, Erica was very upset when she noticed food wrappers in the garbage of the

Industry Museum during the interview. Food can only be eaten at the desk area in this museum and is supposed to be cleaned up immediately and taken to the garbage cans outside the building. The Pioneer Museum does not allow food into the museum by staff, volunteers, or visitors. The Settler Museum restricts visitors with food to the picnic area of the outside grounds. Staff members and volunteers may eat their lunches in the building that serves as offices but the wrappers and remains must be cleaned up immediately. Mary has an area set aside in the City Museum for volunteers and staff to put their lunches or snacks, but the area is cleaned up and the wrappers put in the garbage can outside the museum.

Stan, director of the History Museum, Grace, director of the Nature Museum, John, director of the Community Museum, and Russ, director of the Western Museum, all serve refreshments at exhibit openings. The food was restricted to a particular area of the museum, which was vacuumed or mopped immediately after the event. Food garbage was not disposed of within the museum building; the garbage was taken out of the building every evening. No food garbage remained in the museum overnight.

Hannah, director of the Victorian Museum, and Sheila, director of the County Museum, reported their museums hosted wedding receptions, family reunions, and a variety of other community meetings in their facilities. Both described staying late, or assigning someone else to stay late, to clean up after the events.

Museums also have to be careful to clean or isolate objects as they come into the museum to remove any visible pests and prevent pests from traveling from new objects to other parts of the museum. The museums interviewed did not have room for an isolation

chamber or a freezer to kill insects, but Russ, Director of the Western Museum, Renee, Curator of the Volunteer Museum, and Erica, Curator of the Industry Museum described the care they took to examine closely or clean objects before they went into storage or on exhibit.

Preventative Conservation

Preventative Conservation is identified by The American Institute for Conservation of Historic and Artistic Works (n.d.) as

> the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication. (p. 1)

Integrated Pest Management and duplication of records were described in previous sections. The aspects of Preventative Conservation reported here are aspects of appropriate environmental conditions: temperature, lighting, and humidity.

Some museums, such as the Industry Museum and the Victorian Museum, were located in buildings shared by other agencies or offices and were not in control of the thermostats. Other museums, such as the Settler Museum and the Antique Museum, had cabins and other outbuildings and did not have heating or cooling systems in place that could be controlled by thermostats. The Pioneer Museum did not have a heating or cooling system in their historic building. During the summer season windows and doors were often opened during the day to increase air circulation. Unfortunately, dust, insects and sometimes even birds came into the museum. The Antique Museum was closed during the winter so the temperature was very low. For some museums such as the

Volunteer Museum, the heating and cooling was a budget issue and they kept the heat down in the winter and temperature up in the summer to save money. Still other museums, like the City Museum, were told by the partnering agency to keep utility expenditures down.

Most of the museums interviewed were aware of issues with ultraviolet light but not all were able to implement changes at the time of the interviews. Sheila, Director the County Museum, wrote a grant to purchase and install special light filtering windows in the historic building. Nichole, Director of the Farming Museum, said that special light filtering windows were installed when the new building was built. The Wagon Museum also had special windows in the newer section and light filtering blinds in the old section of the museum.

Sheila, Director of the County Museum; Erica, durator of the Industry Museum; Stan, director of the History Museum; Don, director of the Volunteer Museum; and Grace, dDirector of the Nature Museum, purchased ultraviolet light filtering sleeves for the florescent light fixtures in their museums. Roberta, chair of the Ancient Museum was looking for a catalog to order light sleeves at the time of the interview. The transparent sleeves keep florescent tubes from shattering into exhibits but also filter out the ultraviolet light rays emitted from the tubes.

One system used by the History Museum and the County Museum was a set of timers and motion sensors used to keep lights off in galleries and in exhibit cases when there were no visitors present. Russ, director of the Western Museum, kept banks of lights off until visitors arrived, and the Hannah, director of the Victorian Museum, kept

doors locked and lights off until visitors were ready to enter the particular room.

Too much humidity in museums will encourage growth of mold, which will damage museum collections. Utah has a very dry environment so too much humidity is not often a problem. When humidity is a problem, it is usually in the form of chronic water leaks. The Nature Museum had one room in the basement that often had water present, so Grace used dehumidifiers to take the extra moisture out. Sometimes companies loaning exhibits from other areas of the United States will require a certain level of humidity for their exhibits. The History Museum, the County Museum, the Volunteer Museum, and the Community Museum all had the capabilities to put moisture into the air for these traveling exhibitions.

The Antique Museum, the Ancient Museum, and the Pioneer Museum stated they were doing nothing right now to maintain proper environmental conditions. They did not have the resources or support to implement needed improvements. Anne, the director of the Settler Museum, had special problems maintaining environmental conditions in the pioneer log cabins, blacksmith shop, and mill. She cared about protecting the historic objects but wanted to maintain the integrity of the historic buildings. She felt it would be difficult to add heating and cooling systems to the historic architecture.

Mary, director of the City Museum and John, director of the Community Museum mentioned writing condition reports as part of their routine. Condition reports are part of a Preventative Conservation program because the initial condition report identifies a baseline condition for the object to which subsequent condition reports are compared to determine if anything in the object's condition has changed over time. Mary trained a

former part time staffer and several volunteers to write condition reports. For John, filling out condition reports was part of the procedure for processing objects with the PastPerfect Software Program (1996). The computer program had condition reports built into the software so more museums were probably using it.

Another aspect of Preventative Conservation is object handling. All of the museums interviewed limited the number of people who handled the objects. Rose, director of the Antique Museum did all of the collections handling herself except for occasions when she trained some volunteers to help her dust in the cases or move exhibits around. This did not happen often. Sharon, past Chair of the Pioneer Museum did not allow anyone to handle the collections until it was time to pack some away for winter, and then the helpers were carefully selected. Otherwise, these two museums did not allow the handling of objects.

All of the museums were aware of the need to wear gloves when handling many museum objects, but the practice was implemented in different ways. Sharon only used white cotton gloves on objects in the Pioneer Museum that did not have a hard surface, such as textiles. She did not think objects with hard surfaces needed protection. Grace reported that wearing gloves was a hit and miss practice at the Nature Museum. Comparatively they were getting better because in the past gloves were not used at all but now they were being used more often. Mary had trained the volunteers of the City Museum with collections duties to use gloves most of the time.

Themes for Training of Staff and Volunteers in Small Museums

The second research question was: How are staff and volunteers of small museums in Utah trained in quality collections care practices? The themes that emerged from this research question are organized by: training efforts that take place within the museum, and training received, learned, or gained through efforts outside the museum.

Training Efforts within the Museum

The themes of training within the museum are: (a) the Internet as training, and (b) sharing information. These will be described in a following section.

The Internet as Training

The first theme of training within the museum is use of the Internet. If Mary, director of the City Museum, had a question she went first to a professional association website. She visited the AAM website at least once a week; Mary was very adept and comfortable with using the computer and gathered collections care information data from Internet resources. She kept copies of her downloads in a notebook which was available to the part time staff and any interested volunteers.

Russ, director of the Western Museum, also used the internet extensively. In addition to professional association websites, Russ had taken on-line courses from the Northern States Conservation Center in collections care. The instructors of the courses had also become sources of information for collections care practices. Russ was an example of a museum employee geographically distant from most museum resources

such as the Office of Museum Services, large museums, or businesses in large Utah cities, but he had taken the personal initiative to track down the on-line courses and followed through with the courses. He was developing a strong background in collections care, which benefited the collections and the part-time staff of the Western Museum.

Erica used the Internet frequently because the Industry Museum was working with a local university library to catalog historic photographs and put them on the library's website. Nichole, director of the Farming Museum, did not have access to the Internet from her museum computer, but went to the city library to do her research on the Internet. Most of the museums included in this study had access to the Internet. The Ancient Museum was in the process of getting access to the Internet at the time of the interview. Only the Pioneer Museum did not have a computer in the museum.

Some museum employees used the Internet for information much more than others. John, director of the Community Museum admitted that he did not use the Internet as a resource right then but wanted to eventually become more adept at finding information on the Internet.

The Wagon Museum, the Victorian Museum, and the Volunteer Museum also had computers and access to the Internet. Their volunteers used the Internet to research exhibits and found answers to questions. The Community Museum had only one computer so John looked up whatever information his volunteers needed.

As helpful as computers may have been to some museum staff and employees, in several cases part time staff and volunteers were not using the computer to learn about

collections care or museum work. Rose, director of the Antique Museum, allowed her staff to use the computer to play games when there were no visitors in the museum to avoid boredom. The part-time staff did not have collections care duties. The Industry Museum allowed volunteers to use the computer for their own projects so they were not bored. Sheila, director of the County Museum, and Mary, director of the City Museum, would have allowed volunteers to use the museum computers, but reported that the volunteers did not know how to use computers and they were not interested in learning.

Sharing Information

The second theme of training within the museum is sharing information with others. The information may come from books on museum subjects, leaflets from professional organizations, handouts from museum conferences and workshops, or from supervisors. Books were purchased or loaned from the Utah OMS; Sheila, director of the County Museum, borrowed books from the Utah OMS. She had attended many conferences and workshops, and liked to work with her staff and volunteers to teach them about museum duties.

Russ, director of the Western Museum, purchased and read books recommended by his on-line collections care courses. He also involved his staff and volunteers in his course projects. He asked them for input, gave them an opportunity to discuss the situations, and discussed the answers with them.

Grace did much reading and research on issues facing the Nature Museum. Her staff also did some of the reading and research and they shared the information. Grace had taken a university class in collections management and liked to train people at the

Nature Museum as they worked together on a project.

Stan kept a collection of books and leaflets for reference in the History Museum. He also trained his staff by working with them. They talked about humidity, climate control, and conservation. Then he showed them how to handle the collections. Stan wanted the staff to know how valuable the collections were before they began to handle them so they better understood how careful they needed to be. He also tried to cross-train his staff so everyone knew at least a little about what the other employees did.

Mary, director of the City Museum, purchased books and downloaded technical leaflets from the Internet for her volunteers and museum board members. She often took the books and leaflets as well as copies of handouts from workshops to board meetings for review with board members. In addition, when the City Museum participated in the conservation assessment, Mary reviewed with the board the final report and recommendations. Using her previous employment experience in a museum, Mary worked with staff and volunteers and then watched them work. When she had confidence that they were competent in the skills, they needed to know she would let them go to work and check up on them. Mary had also set up a mentor system with her volunteers, so a new volunteer worked with a trained volunteer in a specific area.

Nichole, director of the Farming Museum, kept books and leaflets for her volunteers. Her board met monthly and she reviewed the handouts and notes from the meetings she had attended.

Don, the director, and Renee, the curator of the Volunteer Museum, discussed new information with their board at monthly meetings. Whenever a member of their

board attended a conference, the handouts were brought back and shared with the others. Renee also described how the museum was setting up a conservation laboratory and would be placing their reference books and leaflets in there for the volunteers to use. Renee mentioned the problem of not having enough time to study the books or handouts.

John, director of the Community Museum, made copies of the handouts for the board members and they reviewed them together at board meetings. He also used leaflets he had collected to orient new volunteers before they worked with him so they would have some background when they came to help on a project.

Roger, the director, and Paul, the curator of the Wagon Museum, gathered their volunteers together to hear the new information from a museum conference. The museum also had a few reference books. Roberta had not been able to attend a museum conference but other volunteers associated with the Ancient Museum had attended in the past and they brought back information to share with the group.

The Industry Museum had a director, Jessica, with knowledge of collections care practices and she trained her employees about handling collections. If Erica, the curator, had questions she could go directly to Jessica for help. New employees and volunteers at this museum worked under supervision until they were comfortable with their duties. The museum also had some books and leaflets along with publications from preservation groups, but Erica reported she was often too busy to go through them or read them.

When Rose, director of the Antique Museum, returned from a conference or workshop she shared the information with the volunteers of the Antique Museum. She liked to build camaraderie with them. The museum had a party at least once or twice a

year so people could get to know each other, feel comfortable, and be willing to help. The Antique Museum also had some books for reference.

Anne recognized the importance of training younger volunteers at the Settler Museum. Older volunteers who had developed pioneer skills were training the younger volunteers and employees by working with them. Anne felt fortunate to have younger people interested in learning how to perform pioneer skills.

By sharing information, these small museums are creating what MacLeod (2001) described as communities of practice. Although she used the term in the larger context of the museum profession, it works as an applicable term for the small museums in this study. Communities of practice describe people working together and participating in collective learning and behavior over a period of time. She quoted Wenger as saying:

> It includes what is said and what is left unsaid; what is represented and what is assumed. It includes the language, tools, documents, images, symbols, well-defined roles, specified criteria, codified procedures, regulations, and contracts that various practices make explicit for a variety of purposes. But is also includes all the implicit relations, tacit conventions, subtle cues, untold rules of thumb, recognizable intuitions, specific perceptions, well-tuned sensitivities, embodied understanding, underlying assumptions, and shared world views. (p. 54)

Training Efforts from Outside the Museum

Two themes emerged from the data that involve training received or pursued by museum staff and volunteers outside the museum: (a) workshops and conferences, and (b) mentors and networks. These will be described in the following sections.

Workshops and Conferences

For the purposes of this study, museum conferences are defined as the annual

meeting of the UMA or the WMA. During the annual meeting of the UMA, there are sessions with presenters, round table discussions, and half-day workshops. WMA has a similar organization. These workshops are considered part of the museum conference. The Utah OMS presents a series of workshops each year in various locations around the state of Utah. Other organizations such as the American Association for State and Local History (AASLH), the Utah Historical Society, the Utah State Archives, and the Utah Humanities Council (UHC) also present workshops of museum interest. These are referred to as workshops to distinguish them from museum conferences.

Most of the people interviewed for this study had attended at least one museum conference, but there were barriers that kept museum staff and volunteers from attending museum conferences and workshops more frequently. Finances were one large barrier experienced by all volunteer museums and even museums with one full time employee. The Pioneer Museum, the Volunteer Museum, the Victorian Museum, and County Museum had volunteers and staff who many times paid their own way to conferences and workshops.

Sometimes there was no one to stay with the museum to keep the doors open so the employees or volunteers could not leave the museum. This was a constant concern for Mary, director of the City Museum. Other times there was just so much work to be done that people could not leave their organizations. John, director of the Community Museum, and Sheila, director of the County Museum, remarked that they would like to go to more workshops but had too much work to do.

Roberta with the Ancient Museum had not been able to attend due to health

issues. The Wagon Museum volunteers had attended the museum conferences but no workshops. Sharon, past chair of the Pioneer Museum had attended one museum conference but because she was working full time and did not have financial support from her museum, she could not attend more often. Through grants, Anne was able to send some employees of the Settler Museum to museum conferences and workshops every year.

Almost every museum person named a different workshop or museum conference session that was helpful to them; however, one characteristic was repeated often. This was the hands on workshops. Hands on workshops are those where attendees actually participate in and practice the concepts being taught. One was cleaning historic photographs; another was building exhibit mounts. A third was building storage boxes and cushions for artifacts. Stan mentioned that they were invaluable and most helpful for him at the History Museum. They were also mentioned by the Volunteer Museum, the Farming Museum, the Community Museum, the Victorian Museum, the Western Museum, the County Museum, the Industry Museum, and the Settler Museum.

Mentors and Networks

As important as the things learned at the conferences and workshops was the experience of visiting other museums that were hosting the conferences or workshops. Don, director of the Volunteer Museum, and Russ, director of the Western Museum, both observed that they enjoyed being part of a group and felt like they belonged to something greater than themselves. Grace, director of the Nature Museum; Anne, director of the Settler Museum; John, director of the Community Museum; Rose, director of the Antique

Museum; Nichole, director of the Farming Museum; and Sheila, director of the County Museum described the importance of seeing exhibits at other museums, getting ideas for development and installation of exhibits, asking other museum people what they were doing to handle particular problems, finding out how to do something they may have thought impossible, and thinking if that museum can do it, so could they. Sometimes they realized they were handling problems better than they thought they were, or were doing something better than someone else.

Many of the participants found people to call when they had questions or problems. Sometimes this turned into a long-term relationship or a mentor situation. Rose, Director of the Antique Museum had developed a friend she called regularly for solutions to problems. Stan, director of the History Museum and John, director of the Community Museum both had the same person they used as a regular resource. Russ, Director of the Western Museum called his instructors from his on-line courses, and sometimes emailed his fellow students. Only two museums, the Pioneer Museum and the Ancient Museum, seldom called anyone for help.

Applications

This section discusses the application of the themes to quality collections care practices. First those related to caring for museum collections will be considered, and then those related to training of staff and volunteers will be described.

Caring for Museum Collections

Use of the PastPerfect Software Program (1996) was the single most dominating theme which emerged from the interviews, and it was involved in another one of the themes, timely processing of museum collections. The PastPerfect Program enables quality collections care practices in two respects for this study. The first involves museum records or knowing what you have. Referring back to the AAM's Accreditation Commission's Expectations Regarding Collections Stewardship (2005a), their definition of collections care includes: "The museum keeps appropriate and adequate records pertaining to the provenance, identification, and location of the museum's holdings. . ." (p. 1). The record of the source of the object, its history, and identification is part of the accessioning process which also establishes the legal right of the museum to hold that object. The record of location and movement of an object within the museum demonstrates that the museum knows the location of its objects at all times and can locate that object on demand by researchers or members of the public. The software program, if used properly, reminds the museum to gather the information and complete the records.

Second, use of this program directly contributes to timely processing of collections. If a museum uses the features available for managing collections they should be able to timely process incoming collections and provide a measure of care to objects. This process will require setting aside staff and volunteer time to do the work; finding an area to work in; and getting equipment such as measuring tapes and calipers together. This would also be the time to do some light cleaning of the objects such as dusting and then packing them in acid free folders or boxes.

However, it is also important to get existing collections or the backlog into the system. Buck and Gilmore (1998) reported that data entry can be the most expensive part of implementing a computerized collection management system in terms of manpower. They estimated that a person using a simple program calling for 10 to 12 fields of information, if they were really fast, could enter only six to 10 records per hour. This would involve considerable time on the part of the museum staff and volunteers, particularly if the collections number in the thousands as they do at the Volunteer Museum and the Nature Museum.

Timely processing of collections is a quality collections care practice because it compels a museum to take care of an object before the information is lost or forgotten; people have died without completing paper work or telling their story; the object is damaged from lying around on a table or gathering dust on a shelf; it becomes mixed up with something else because the papers got scrambled; it risks further damage from light, dust, insects, or rodents; or it risks being stolen. The museum could lose the confidence of the community if objects are lost, damaged or not on exhibit when expected.

The third theme, collecting for the museum's mission, is a quality collections care practice. AAM (2000) has a Code of Ethics for Museums, which stated in part, "Collections in its custody support its mission and public trust responsibilities" (p. 2). This practice maintains the public trust by having only those objects in the museum that further the museum's mission taking up the museum's resources. The museums are doing what they told the public they would do. Simmons (2006) proposed that, "Using museum resources to maintain inappropriate collections can be an abrogation of the

public trust" (p. 52). By paying attention to possible duplicates, a museum can use limited storage and exhibition space wisely. Following a mission statement focuses limited resources.

If a museum has objects in its collections that do not support the museum's mission, then the board and staff will have to decide whether or not to keep the objects. Keeping inappropriate objects could essentially take time and resources away from the objects that support the museum's mission. The museum would then have to consider deaccessioning, a formal process used to remove objects from a museum's collection (Malaro, 1998). Or, they may also have to raise funds for a capital expansion project to add storage space.

Small museums that do not have a written mission statement should develop one as a quality collections care practice. In addition, it would be most helpful to set up an acquisitions committee to consider new gifts or loans and advise the museum whether or not to accept them. This committee should also have a set of guidelines or collecting goals to help them make the decisions such as the following.

1. Does the object fit in the museum's mission? Is it from the appropriate time period? Is it from the appropriate geographical or political area? Does it contribute to the museum's story?

2. Does the person loaning or giving this object to the museum have the legal right to do so? What is the evidence of this?

3. Is there good information about this object, its history, and the people or places it is associated with? Is the object a duplicate of something already in the museum's

collections? If so, is it in better condition or worse condition? Does it have a different story to tell?

4. Does the object require specialized or expensive care? Will it need conservation, preservation, or restoration treatment? Will it need to be stored or exhibited with special environmental conditions? Is it stable enough to be exhibited?

5. Is the object too large for storage or exhibit areas? Can it safely be moved to where it needs to be?

6. Are there any parts or pieces that may pose a danger to museum staff, volunteers, visitors, or other museum objects? Some of these considerations would be firearms and ammunition, weapons and ordinance, medical supplies, and poisonous or radioactive rocks.

Museum security was a theme of taking care of what you have. Malaro (1988) recommends all museum staff should be conscious of security and accountability. Small museums in Utah have developed ways to secure collections in the absence of a large budget. In summary, these inexpensive ways to secure collections are as follows.

1. Have locks on the doors and windows, and limit the number of people who have keys to the locks. If funding is available, museums could purchase the non-duplicated key system or a card-swipe computerized system that provides a record of all the card holders and the time they entered and exited the museum.

2. Pay attention and be observant. Museum staff and volunteers should walk around the museum and look for objects that may be missing or out of place. They should also observe museum visitors.

3. Establish a written routine for opening and closing the museum. The written routine will assure that important actions are consistently followed. In addition, the staff and volunteers can again watch for missing or out of place items. It is also a good time to notice pest carcasses, rodent droppings, dust, signs of water damage, or other problems.

4. As other funds become available, museums should invest in alarm systems including those for smoke, fire, and water.

The written routine mentioned above can be simple or very detailed depending on the number of exhibit rooms and public rooms in the museum. Developing a daily routine is a quality collections care practice and should be part of every museum's security practices. A daily routine is inexpensive and easily implemented. The benefit of having a written routine is that the museum administration can be assured the same actions and observations are taking place twice a day no matter who is on duty. This consistency is a key part of security.

Housekeeping practices were another theme of caring for what you have. Good housekeeping is essential to quality collections care practices. Dust is an agent of deterioration and thus harmful museum objects. Not dealing with insects or rodents at the first sign of infestation could be disastrous (Long & Long, 2000). A cleaning schedule, adapted to the specific needs of a museum, should be written and followed closely. Some museums have better ventilation and thus dust control than others and won't need to be dusted as often. If visitor traffic is seasonally light or heavy the vacuuming schedule can be adjusted accordingly. The cleaning schedule should also identify the proper cleaning agents to be used and instructions on how to use them.

Most housekeeping practices do not take much money. They take a commitment of time and effort by staff and volunteers, however, to maintain. Taking time for inspection identifies problems with pests and locations of problem areas. Taking time to clean regularly will reduce dust. Limiting food, cleaning up carefully after food is served or consumed, and removing all food garbage from the museum will go a long way toward preventing pest infestations. Regular cleaning removes the harmless insects that become food for the damaging insects. Observation allows staff and volunteers to stay on top of the problem. This may seem simple, but limiting locations where food is allowed in the museum and extensive clean-up efforts afterward are very effective in keeping down pest invasions.

Preventative Conservation was the third theme in caring for what you have. Long and Long (2000) stated that extreme fluctuations of temperature are not beneficial to museum collections. If the desired temperature cannot be reached, it should at least remain constant so objects are not constantly expanding and contracting. Controlling exposure of museum objects to damaging ultra-violet (UV) light is critical to their preservation. The effects of UV light can be seen daily in homes in the form of sun-rotted drapery liners, faded upholstery fabric or carpets, and washed out color photographs. These effects are devastating to museum objects. In addition, common household and commercial lighting can emit UV light above acceptable levels for conservation of museum's collections.

New lighting systems are expensive to purchase and install and must be adapted for historic buildings to maintain the integrity of the building. Light sleeves can be

expensive because they have to be replaced as they age, but they are a good investment. Motion sensors, keeping lights off, and keeping doors shut until visitors come are inexpensive measures that can be very effective.

Any procedures used by a museum for caring for collections should be written down so the information is not lost when a volunteer or staff member leaves the museum. This is probably one of the most difficult things for a museum to accomplish due to time constraints or daily crises that have to be dealt with. One solution would be to make a list of the types of objects in the museum collections and what gloves, if any, need to be used when handling or moving it. If a particular object or set of objects has a special handling need then that should be recorded, also.

Another solution would be to establish a binder with handouts from museum conferences and workshops dealing with specific topics of collections care and handling. The practice of several museums to share information after participating in a workshop is an excellent way to start.

Training the Staff and Volunteers

Use of the Internet as training was a theme from training efforts within the museum. It is a good practice for small museums because it is inexpensive after the initial purchase of a computer and software. Many of the sponsoring organizations furnished the Internet service. Because all of the museums in this study but one had a computer at the museum the Internet resources were available. Staff and volunteers should be encouraged to learn how to use the Internet, and museum conferences and workshops could also train

museum workers about how to use it. Although older volunteers in some of the museums were reluctant to learn the new technology, the Volunteer Museum had volunteers in the same age group who were very adept at using the computer and accessing the Internet so it is possible for them to learn.

Sharing information was another one of the themes that emerged from training efforts within the museum. One common and excellent practice was sharing information from conferences and workshops and maintaining a library or binder of books, technical leaflets, and handouts. Sharing information is a good routine because the documents do not sit on a shelf or go into a file and become forgotten. Reviewing them together at a meeting, especially a regularly scheduled meeting such as a board meeting really worked well for the small museums in this study.

Sharing information also included working with new employees or volunteers in collections. Working with them for awhile was the preferred method for training. The trainer modeled the proper behavior and watched them work. There is opportunity for immediate feedback and assurance the procedures were being done correctly. It was also a way to build camaraderie among the staff and volunteers.

Attendance at museum conferences and workshops was one of the themes for training efforts from outside the museum. These conferences and workshops appear to be the place for learning how to care for collections. For those with financial barriers, the Utah OMS and UMA (2006) have offered grants to small museums for staff and volunteers to attend the annual museum conference. In addition, Utah OMS has offered a series of museum workshops around the state using small museums as hosts. Many times

the workshops are located in rural areas. Attending one of these workshops would be a solution for those who have difficulties finding someone to cover their museum while they are gone. There should be opportunities for most volunteers and staff to attend a conference or workshop at least every 2 or 3 years whether or not their museum has a budget for travel or training.

The second theme to emerge from training efforts outside the museum was mentors and networks. These were established usually by attendance at museum conference and workshops. Obviously, those who do not or cannot attend will have a more difficult time developing these relationships. However, with the traveling Utah OMS workshops there is still an opportunity for the staff and volunteers of small museums, especially rural museums, to meet and work with trained museum professionals.

Summary

This chapter discussed the themes reflected in the museum interviews and then considered applications or advice for collections care. The themes from quality practices for collections care can be summarized into a list of practical applications for use by small museums.

1. Purchase and use PastPerfect Software Program (1996) or similar computer software for museum collections.

2. Process incoming collections or items in a timely fashion. Make a concerted effort to accession and catalog current collections and then keep records current. Do not

allow a backlog to develop.

3. Write a mission statement for your museum and follow it closely. Set up an acquisitions committee and use the questions on pages 195-196 to determine if objects fit within the museum's museum and will benefit the museum.

4. Institute security practices. Limit access to keys to the museum. Develop a checklist for opening and closing the museum that includes inspections for missing or damaged objects, pests, dust, and anything that would impact collections, exhibits, or the visitor experience.

5. Develop good housekeeping practices including a policy for limiting and taking care of food in the museum. A cleaning schedule with lists of supplies to be used is helpful.

6. Preventative Conservation is a host of practices designed to limit further damage and deterioration of museum collections. Learn about limiting temperature fluctuations, controlling ultra-violet light and humidity, and safe collections handling and storage practices. Attend museum conferences and workshops, and keep handouts in a binder in the working are for reference. Develop guidelines for your museum staff and volunteers who handle collections including types of gloves to wear and materials to use for housing and storage of collections.

Chapter VI provides a summary of the research, a discussion of the researcher's reflections, and recommendations for further study.

CHAPTER VI

SUMMARY, DISCUSSION, AND RECOMMENDATIONS

Chapter VI will provide a summary of each chapter in the study. Following the summaries will be a discussion of the researcher's impressions and surprises as the data was collected and analyzed. The chapter will conclude with recommendations for further research.

Summary

Chapter I identified the problem of inadequately educated staff in the area of collections care in small museums. The most common need cited in Heritage Preservation's (2005) Heritage Health Index report was the need for staff training in collections care. Seventy percent of the institutions surveyed for the Heritage Health Index reported this need. Only 20% of these museums had a paid staff and some of those were part time. In many museums the duties of collections care were assigned to other staff members or volunteers.

Utah has at least 250 museums, most of which qualify as small museums. For the purposes of this study a small museum was defined as having one full time staff member or less. Small museums do not have the staff and resources that larger museums have to devote to collections care. Decisions have to be made to allocate staff and volunteer time and financial resources. Collections are in danger of deterioration if the staff and volunteers do not have the knowledge to make wise decisions such as use of archival storage materials or proper light levels for exhibit areas. Objects and artifacts must have

care to ensure their survival for the future.

Currently quality practices in collections care have not been identified for small museums. There is a gap in the research as to what small museums can do and are doing for collections care and what is expected of the museum community in general for collections care. This research sought to identify quality collections practices in small museums, how the staff and volunteers of small museums promote quality practices on a daily basis, how they are trained to care for collections, and how knowledge is passed on or sustained to new employees and volunteers.

The significance of the study lies in the identification of quality collections care practices in small museums and how they are sustained in small museums so that state museum associations, state museum agencies, funding agencies and foundations, museum studies programs, and museum training programs would then develop collections care training programs for the staff and volunteers of small museums in a context best suited for the museums. By identifying the practices in which small museums are already engaged, museum educators and trainers can use these as a foundation to train other museum staff and volunteers before addressing more complicated, time consuming, expensive, or destructive practices.

Chapter II constituted a review of the existing literature along four topics to establish the context of this study: small museums, quality practices in collections care, museum staff training, and museum volunteer training. In the first section the review provided information about how to define a small museum and the characteristics of small museums. There was some variation in the definitions of a small museum, many of

them overestimating the resources of small museums in the areas of budget and number of full time staff. In general, it was recognized that public expectations of small museums were just as high as the public expectations of larger museums. This is a challenge for museums operated by part time staff and volunteers.

The second section of the review of the literature addressed quality practices in collections care. A body of literature from all over the world was used to identify areas of quality museum practices. There are two primary models: the self-study and voluntary accreditation model, and the national scheme tied with funding. The AAM accreditation program was described along with the key components of AAM's definition of collections care as an example of the first model. Because the AAM's program is based on self-study, museums are evaluated according to evidence they submit to confirm their practices. It is not so much a quantitative checklist as it is a qualitative appraisal of the museum's operations and practices. It includes enough flexibility to consider museums diverse in size and budget. The United Kingdom (UK) Registration Scheme was described for the national scheme model, which is not a voluntary program. Any museum in the UK that receives funding from the government must be accredited. Set up to make sure the people were getting value for their money, local authorities could compare one museum's performance to another and make plans for improvement. A third model, a scheme developed in Ireland, combined the two in a voluntary program based on incremental steps a museum had to achieve before moving on to the next step. All three operated on similar definitions of collections care.

Museum staff training comprised the third section of the review of the literature.

The staff of small museums are seldom trained in museum practice before they come to the museum. The literature suggests that there are at least four aspects of the subject of museum staff training: (a) deficiency in training, (b) lack of resources to obtain training, (c) existing traditions of the museum that may make implementation of new knowledge difficult, and (d) access to training resources. Although these are present in museums of all sizes there has been little written about ways to solve the problems faced by small museums in training their staff and volunteers.

Museum volunteer training is described in the fourth section of the review of the literature. Volunteer training programs are written about extensively in the literature, covering topics from obligation of the museum to provide lifelong learning experiences for their volunteers to fulfilling the expectations of volunteers in the museum. Many of the training programs are found in the museum's education department where volunteers are trained to be docents or tour guides. Larger museums have staff to train and supervise the volunteers whereas smaller museums may not have staff and training is conducted by volunteers. Several venues for training including electronic media were recommended recognizing that some volunteers prefer face-to-face or live venues.

Overall, the review of the literature provided a context for the study and led to the realization that there is very little written about quality collections care practices in small museums, especially the very small museums as defined for this study. There is also little information available about training programs for volunteers by volunteers themselves in the small museum setting. There are definitions of collections care for museums in general but no prioritization or recognition of where small museums should be expending

their limited resources.

Chapter III presented the methodology of this grounded theory study. Fifteen small museums were selected for this study as part of a theoretical sample of small museums in Utah that have quality collections care practices. The museums were identified from two types of records in the Utah Office of Museum Services. One was the Performance Goals program files and the other was information gathered for the *2006 Utah Museums Survey*. Seventeen employees and volunteers of small museums in five geographical areas of Utah were interviewed between June and October 2007. All interviews but one were conducted in person within the participants' own museums. The exception was a participant who requested to meet the researcher in a different town for the participant's convenience. Interviewees were asked questions designed to produce answers to the two research questions: (a) What are quality practices in collections care for small museums in Utah and (b) How are staff and volunteers of small museums in Utah trained in quality collections care practices?

Questions asked related to the first research question were: (a) what are your collections care practices, such as how do you process collections materials, what do you do on a regular basis to keep and maintain collections records, what are your security measures, what are your guidelines for handling collections, what are your guidelines for maintaining a proper museum environment, and describe your daily routine; (b) describe the key parts of your collection care practices and those you consider your best practices; and (c) how many people in your museum have collections care responsibilities?

Questions asked related to the second research question were: (a) do you have a

training program for volunteers in collections; (b) is the training program formalized or written; (c) how are staff and volunteers trained to care for collections; (d) how do you pass information on to new employees or volunteers; (e) what kind of competencies do you believe are most important to you in your museum assignment, what areas need the most improvement, what do you wish you had learned earlier or been told; (f) what have you learned from attending museum conferences; (g) describe some of the helpful workshops or seminars you have attended; (h) what are the barriers, if any, that keep you from getting the training you need; (i) what resources do you have access to for such materials as books, technical pamphlets, and other people; (j) does the museum have a library of resources or reference materials on museum practices; (k) does the museum have a computer with access to the internet; (l) do museum volunteers have access to the computer for acquiring on-line information or researching collections questions; (m) what resources are you aware of for training in your geographical area; (n) what is your budget for staff development or volunteer training; (o) how often do you communicate with employees or volunteers at other museums; and (p) where do you go if you have questions?

The interviews were transcribed and analyzed following the procedures of constant comparative analysis. Data was coded and sorted, and combined and recombined until themes emerged. Other methods used to collect data were observation of collections care practices in the participating museums, the researcher's reflexive journal and field notes, and existing literature concerning the topic. Validation was achieved by sending participants a copy of the transcript of their interviews and asking

for feedback. An audit of the data and outcomes was conducted by a researcher, Dr. Michelle Fleck, familiar with grounded theory studies.

Chapter IV summarized the participants' stories in their own words. Each participant received a pseudonym that preserved gender. To maintain anonymity the museums also received pseudonyms. Seventeen people were interviewed from 15 museums. The interviews were grouped by museums with one full-time employee, museums with part time employees, and museums run by volunteers. In the first group was Anne, director of the Settler Museum and Henry, the project manager; Stan, director of the History Museum; Grace, director of the Nature Museum; John, director of the Community Museum; and Russ, director of the Western Museum. The second group was comprised of Mary, director of the City Museum; Rose, director of the Antique Museum; Erica, collections manager for the Industry Museum; Sheila, director of the County Museum; Roberta, director of the Ancient Museum; and Nichole, director of the Farming Museum. The third or volunteer group was Sharon, past chair of the Pioneer Museum; Dan, director of the Volunteer Museum and Renee, collections manager; Hanna, director of the Victorian Museum; and Roger, director of the Wagon Museum.

Each participant's information was organized by the following sections: a short description of the museum, museum background information, collections, housekeeping, security, museum environment, and training.

Chapter V described the themes that emerged from the data analysis. The analysis was based on the participant interviews and transcripts, and the researcher's field notes and reflexive journal. Themes were described by research question. The themes of the

first research question concerning collections care practices fell into two main categories: (a) knowing what you have and (b) caring for what you have. Knowing what you have had three themes: (a) use of the PastPerfect Software Program (1996), (b) timely processing of museum objects, and (c) following the museum's mission. Caring for what you have also had three themes: (a) security, (b) housekeeping, and (c) Preventative Conservation. The themes from the second research question were organized by: training efforts which take place within the museum, and training received, learned, or gained through efforts outside the museum. Themes related to training methods within the museum are: (a) the Internet as training, and (b) sharing information. Themes related to training received outside the museum were: (a) workshops and conferences, and (b) mentors and networks.

Chapter V also included the application of the themes to quality collections care practices and training the staff and volunteers of small museums, incorporating the recent literature. Small museums in Utah had quality collections care practices that contributed to the preservation of their museum collections. These practices were surprisingly simple and inexpensive and could be implemented by any museum. If a small museum had a good collections management system, computerized or hand-written, a habit of processing collections in a timely manner, and a mission statement followed religiously, then they would be well on their way to meeting the first part of AAM's (2005a) definition for collections care. Secondly, a small museum invested in basic security methods, a good housekeeping routine, and procedures of Preventative Conservation would be meeting the second part of AAM's definition for collections care. Staff and

volunteers of the small museums participated in training both away from the museum and through their own efforts at the museum. Staff and volunteers at small museums trained each other through sharing information and using the Internet. They favored hands on workshops offered by Utah OMS and attending annual meetings of UMA. These should be used as venues by training and funding organizations to reach the staff and volunteers of small museums.

Discussion

Role of Small Museums in Utah

While conducting the interviews for this study I toured all the small museums involved. On the second visit, I began to realize the critical importance of small museums in preserving Utah's history, even more so than I had previously thought. Utah does not have a state history museum where the story of Utah's past and all the peoples and groups involved are told. There is the International Daughters of the Utah Pioneers Museum, which has collections pertaining to the pioneers from 1847 to 1869, a tightly focused mission. The Church Museum of History and Art is owned by The Church of Jesus Christ of Latter-day Saints (LDS), so the emphasis is on that church's history. The Utah Museum of Natural History highlights natural history exhibits but also displays the prehistory of Utah's Native Peoples. The history of Utah is not found in any one museum but is instead told piecemeal in the many small museums that dot the state.

Consequently, objects very important to Utah's history are found in these small museums. For example, the History Museum had the original records of the United Order

established in that community. It also owned a rare early photograph of a prominent woman from LDS history, which the LDS Church did not have until the History Museum made a copy for them. The Pioneer Museum had an original Nauvoo Legion uniform that was brought west and later used as a uniform for the local militia. It was in remarkable shape. Just as important are the records, photographs, and artifacts from the many ethnic groups that immigrated to Utah. They settled in rural areas to farm, ranch, mine or work to build industries and businesses. Those stories are preserved by small museums. It seemed every museum I visited had a unique treasure.

Several museums were in the process of digitizing their historic community photographs. Some were working with a local university to develop an on-line database; others were putting them on their own museum websites. The Wagon Museum, the Nature Museum, the Industry Museum, the City Museum, and the Ancient Museum were working on such projects that will be a great benefit to their communities and the state. The message to me was that treasures of our history are in these small museums and the small museums need help in learning how to care for them. This study took on increasing importance to me because of the seriousness of the needs of small museums and the great benefit to all of us if history can be preserved.

Another thing I quickly learned was how adept the workers at small museums are in juggling myriad responsibilities. The interviews were constantly interrupted by telephone calls, visitors asking questions, unscheduled tour groups arriving, volunteers needing guidance or staff trying to do their own work in a small area. The interviewees apologized over and over but there was nothing they could do. Sometimes they were the

only staff or volunteer at the museum. Other times the supporting staff or volunteers were busy with visitors and could not answer the telephone. Several times, there were questions which only the director could answer. Instead of being resentful or angry, I actually enjoyed watching the interruptions because I was witnessing everyday life in a small museum. The situations completely exemplified the roles of small museum directors.

At one point in the interviews the participants were asked to describe their daily routine. After watching the interruptions described in the previous paragraph it was not surprising that very little of it included collections care. Mary, director of the City Museum detailed this well in her interview. She devised a weekly schedule to help her deal with her many duties ranging from tour guide to grant writer to ordering merchandise for the museum shop to writing museum policies. Each duty received a half day; for example, cataloging objects was done Tuesday mornings; writing grants was done Tuesday afternoons, and so on. Stan at the History Museum had responsibilities with his city's historic preservation efforts and belonged to so many committees it took him away from museum business. It was stated by Sharon at the Pioneer Museum that their best practice was simply keeping the museum doors open.

Role of Volunteers

When typing the narratives I fell in love with the small museums and museum people all over again. In addition to the memories of the trips and interviews I was able to ponder the experiences. I greatly admire the Volunteer Museum and how the

volunteers have kept it together in a small community for a long time, and they are doing a great job. One of the volunteers told me the museum just "scoops you up and carries you away." Passion for museum work was obvious at all the museums. Some participants did not feel the passion before they started at their museums and were surprised they now cared so much. Others were at the museums because they had such passion in the first place. The thoughts of passion for history or museums lead me to wonder how it can be maintained in any community. The volunteers for the Wagon Museum are all seniors. This was echoed by most of the museums that used volunteers. The City Museum and the County Museum are worried about where their next volunteers are going to come from. They wonder if there will be enough interested people to take over as their current volunteers grow older and become unable to work. This is a crisis facing small museums that depend largely on volunteers.

Role of State Museum Organizations

The Utah OMS and the UMS are obviously important partners in the process of training staff and volunteers of small museums. Utah OMS is a state agency; UMA is the professional organization for museum workers in Utah. Several of the participants confused the roles, purposes, and activities of Utah OMS and UMA. One person thought they were both state agencies and did not understand why Utah needed two state agencies to regulate museums. Others did not realize they were different groups. It is important for both Utah OMS and UMA to educate small museum workers whenever they meet or hold an event.

Utah OMS was often praised by interviewees for the helpful accessibility of its staff members and for the workshops they have presented around the state. Utah OMS is a great resource; state funds and efforts are well placed and well spent. UMA holds an annual meeting usually during the month of October in various areas around the state. Several of the participants reported that UMA meetings were not as helpful to them because the meetings seemed to be geared to larger museums and there wasn't much for them there. UMA needs to be sure there is a session schedule specifically geared to basic problems of small museums. Perhaps it should be a series of hands on workshops such as navigating the Internet or making the most of the PastPerfect Software Program (1996). Other training needs mentioned were workshops on handling old photographs and taking care of paper documents. Some museums need training on how to care for works of art.

Because many of the small museums interviewed were history museums, and there are many of them around the state, it would be beneficial to combine Utah State History annual meetings with museum workshops or have history sessions at UMA annual meetings. It would also be helpful to take an historic architect and some of the other Utah State History employees along on road trips to visit small museums or to participate as part of the regional Utah OMS workshops.

With all the small museums in Utah, one of the efforts of the professional community and the state agency should be to mentor the museums through the collections documentation process. Grants from OMS could help small museums purchase computers and software, and hire consultants to help them process their collections. Although the PastPerfect Software Program (1996) has been recognized

extensively in this study, there may be other collections software programs available. If a small museum does not have space for securing a computer, the employees or volunteers should still be mentored through the process of documenting their collections. It is important that if there are consultants working with the small museums, it should be done in the small museum setting. Instead of bringing employees and volunteers to large museums to train them in an unfamiliar setting with unfamiliar objects, it should be done in their own settings to show them how to process collections, handle, and safely store them. It is just as important to help the museum workers see how ideas and techniques can be applied in their own specific circumstances as it is to show them specifically what to do.

Quality Collections Care Practices

None of the people interviewed felt like they had any quality collections care practices. Some of them perceived I was involving them in a contest and asking them what they did better than anyone else. I often had to explain that it was not to find Number One but to identify what they thought they did well. They had enough knowledge to know they were not doing everything that they should be doing and focused more on their deficiencies than on quality practices. Almost always I would give them the example of their housekeeping practices and then they realized what I was talking about.

I discovered in the first interview the importance of the written checklist. A few museums had a written version but most had a practiced routine they followed for

opening the museum at the beginning of the day and closing it at the end of the day. It seems like such a simple thing but is actually very important for consistency and continuity. It also shows the public that the museum has (or has not) been doing everything it says it is doing to protect the collections. The written checklist is also very important for the all-volunteer museums to make sure everyone knows and understands what needs to be done to open and close the museum.

Training for Collections Care

I believe that volunteers and staff of small museums understood that collections have to be treated with care, but many were not really aware that there are some things which need be done on a regular basis. Some participants reported filling out condition reports; a few spoke of taking an annual inventory; there was some dusting or cleaning of objects; very few museums worried about rotating exhibits. If the objects were on exhibit, then many museums did not worry about them anymore and moved on to the other concerns faced by museums. Some museums located in historic buildings had such a big challenge in stabilizing and restoring their buildings that there was not much energy, time or resources left to put into collections care.

From the interviews I found that small museum workers were interested in publicity and fund raising. Even though this study was about collections care they could not separate it from the other responsibilities of a museum. It could have been their own lack of knowledge of the extent of collections care duties, but it could also have been their most pressing concerns. After objects were placed on exhibit the worry became

raising funds to improve or preserve the building and print brochures. Participants wanted to advertise their museums to bring in visitors and be tourism attractions for their communities. They wanted to do educational programs, give tours to schoolchildren and other groups, or visit schools as outreach.

For training efforts within the museum, little of what these small museums did is written down. To help small museums set up training programs for their staff and volunteers, a binder must be devised with dividers on topics such as those addressed by this study. The binder could be used both as a guide for handling collections and as a training program. Staff and volunteers would get these at appropriate workshops so they would be familiar with the contents and know how to find information. Another help would be to have a fill-in-the-blank collections management document which contained basic general information with blanks where museums could add specific information. A third needed document is a disaster plan. Since Hurricane Katrina, the professional museum community has been concentrating on developing adequate disaster plans. Only one museum interviewed was working on a disaster plan. This should also begin with some general information and places to put more information specific to a particular museum. This would need to be part of a workshop so the employees and volunteers would be familiar with the contents and understand how to use it.

For training outside the museum, there are really no formal training programs for the staff and volunteers of small museums. Utah State University and Brigham Young University have Museum Certificate Programs on the upper division or graduate level which are of little use to the volunteers and staff of small museums because they are

costly and require a level of college education. The College of Eastern Utah has a Museum Studies Program but it is not accessible to people outside the eastern Utah area. There are on-line education and training programs available nationally but the cost of these is usually prohibitive for small museum workers.

Taking classes, doing homework, and paying for all of it are not attractive to workers in small museums. Birtley and Sweet's report (2002) pointed out that volunteers in general don't expect to fill out forms as part of their volunteerism. They are looking for the social aspects of museum work. The outside training most valued by the participants in this study was the UMA conferences and the Utah OMS workshops. Obviously, these need to continue, but UMA and Utah OMS should hold joint planning sessions to systematically address the themes of this study as well as the results of their own survey.

Sounding the Alarm

The practice of hiring people just to keep the doors open is an alarming trend. On one hand, it is good that museums have the support of their communities to receive public funds to help operate them. On the other hand, four museums in rural areas received funding from their cities and counties to pay people to work in the museum, but in all four places, the employees kept the doors open yet were not directly involved in museum work. One did crossword puzzles. They were there to answer questions for visitors but they did not have any assigned museum duties other than greeting visitors. This seems at first glance to be an ineffective use of public funds. The directors were not training these

staff members to do museum work. There are several reasons why. One director reported that her employees did not want to learn any new things and she was afraid if she tried to teach them collections duties or how to use the computer she would drive them away. They did not even want to learn how to use electronic calculators or cash registers.

Another director stated that she did not want anyone else touching the collections. However, there are many other things these employees could be doing. If the directors were uncomfortable with part time employees handling collections perhaps they could be given the assignments of developing educational programs or taking on lesser responsibilities of the directors. One employee tied quilts for humanitarian service in the museum, but the quilting could be turned into an extension of the history exhibits if the employee would use traditional quilting techniques and fabrics.

Another alarming trend is the difficulty small museums are experiencing in recruiting volunteers. There is a tendency to think that museums can be free because volunteers will do all the work. In fact, it is difficult to keep a cadre of dependable volunteers over the long term and several generations. Several directors commented on the difficulty of finding good volunteers and were wondering what will happen in the future. Although the Volunteer Museum and the Victorian Museum were fortunate to have volunteers willing to learn museum skills, the Volunteer Museum director worries about the future and finding enough volunteers to run the museum.

A third alarming trend is the retirement of a host of small museum directors in the state of Utah. Two of the participants in this study have retired since the interviews were conducted. One was replaced by a person with no museum experience. Another long time

museum director had retired just the year before the interview. Two other small museums had directors approaching retirement age. The all-volunteer museums were staffed for the most part by seniors. I see this as a crisis for small museums in Utah because trained leaders are leaving without trained replacements and without a venue or system for passing on the knowledge. A possible solution would be for Utah OMS to visit new museum directors and provide orientation or training for them.

I noted differences between museums with one full time employee and museums with volunteer or part time directors. Questions were not answered in as much depth by the latter group and I had to explain them more and work a little harder to get the answers. This is not a criticism; it appears that having one full time employee really adds depth and stability to a museum.

Recommendations for Further Study

As this study progressed, subjects for future study came to mind. These would build on the data reported in this study.

1. One subject for future study would be a longitudinal study of UMA annual meetings or Utah OMS workshops. Participants should be contacted 3 months, 6 months, and 1 year later to report what they remembered about the meetings or workshops.

2. Another aspect of this would be to follow up on the effectiveness of the workshops and meetings to see what had actually been implemented in the participants' museums.

3. Look at collections care practices in small museums that do not qualify for this

study and compare the results. It would also be interesting to look at collections care practices in museums that did not qualify on the basis of the definition of a small museum and compare the results.

4. Conduct a program review of Utah OMS's Performance Goals Program.

5. Conduct a training session in a small museum and then follow-up at 6-month intervals to find out if what was taught was actually being followed by volunteers.

6. Develop and conduct a workshop on volunteer recruitment. Use follow-up studies to determine if small museums were successful in recruiting additional volunteers.

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APPENDICES

Appendix A

Letter of Consent

Informed Consent
A Qualitative Study of Training for Quality Collections Care Practices in Small Museums in Utah

Introduction/Purpose

Associate Professor Janet Hall in the Department of Secondary Education at Utah State University (USU) and Research Assistant Pam Miller are conducting a research study that will take place between summer and fall, 2007. The purpose of this study is to examine quality collections care practices in small museums in Utah and how staff and volunteers of small museums are trained in these practices. There will be approximately sixteen volunteers or staff members of small museums involved in this research.

Procedures

Information will be collected from personal interviews with selection based based on recommendations from small museums which will be identified through the Utah Office of Museum Services as having no more than one full-time paid staff person but having quality collections care practices. Interviews will last about sixty minutes and will be conducted at your museum, if possible, at a time most convenient for you. If you do not object, the interviews will be audio taped and later transcribed. I will not take any more of your time than is absolutely necessary. A few weeks later, during the summer or fall of 2007 I will call you for a follow-up interview, which may last no more than thirty minutes. I will ask you to verify the conclusions that I have drawn from your interview, and to check my interpretations for accuracy. If your interview was audio taped, you will have the opportunity to view the transcript and suggest changes to me, if necessary.

Risks

The risks associated with this study are minimal.

Benefits

There may or may not be any direct benefits to you as a result of participating in this study. However, you may benefit by the merely reflecting on your expectations and experiences working or volunteering for a museum. You may experience a feeling of contributing to the process of preserving the past. I may learn more about quality collections care practices and training staff and volunteers in those practices in small museums. There will be no monetary benefits for participation.

Explanation & offer to answer questions

I have explained my research project to you. You are encouraged to ask any questions at any time about the nature of the study and the methods that I will be using. Your suggestions and concerns are important to me. If you have further questions, please contact me at 435-613-5751 or pam.miller@ceu.edu

Voluntary nature of participation and right to withdraw without consequence

Participation in research is entirely voluntary. You may refuse to participate or withdraw at any time without consequence.

Confidentiality

Your name will never be used at any time throughout the collection of the data or in the final report. You and any other person that you mention in the interviews will be given pseudonyms that will be used in all verbal and written records and reports. No one except me will have access to your personal information (name, address, phone number). If you give permission for audio taping, no audio tapes will be used for any purpose other than this study, and they will not be played for any reason other than to do this study. The audio tapes will be kept for six months after the dissertation is completed and then destroyed along with the list of pseudonyms linking you to this study. The transcripts of the interviews, which will not state your real name, will be kept indefinitely. All records will be kept in a locked drawer in a locked room until they are destroyed or returned.

Institutional Review Board (IRB) Approval Statement

The IRB for the protection of human participants at USU has approved this research study. If you have any questions or concerns about your rights you may contact them at (435) 797-1821

Copy of consent

You have been given two copies of this Informed Consent. Please sign both copies and keep one copy for your files.

Researcher's Statement

"I certify that the research study has been explained to the individual, by me or my research assistant, and that the individual understands the nature and purpose, the possible risks and benefits associated with taking part in this research study. Any questions that have been raised have been answered."

_____	_____
Janice Hall, Ed.D.	Pam Miller, Research Assistant
Principal Investigator	Work: 435-613-5751
Janice.hall@usu.edu	pam.miller@ceu.edu

Participant's Signature: By signing below I agree to participate.

_____	_____
Participant's Signature	Date

Appendix B

Field Form

FIELD FORM

Background Questions:

1. What is the annual budget of your museum?
2. What is your personnel budget?
3. What is your budget for collections care?
4. What is your sponsoring organization?
5. How many employees and volunteers do you have at your museum?
6. How many of your employees are full time?
7. How many are part-time and what part (%)?
8. How many hours per week do y our volunteers work?
9. How long, on average, do your volunteers work for you before leaving?
10. Do you have a hard time recruiting volunteers? (Y or N)
11. What are the ages of your volunteers (maybe provide brackets, like 20-30, etc)
12. How many objects do you have in your collections (maybe more questions about what kinds)?
13. How many of your objects have what you see as “special needs”, conservation wise?

Research Question 1: What are quality practices in collections care for small museums in Utah?

A. What are your collections care practices?

   1. How do you process collections materials?

   2. What do you do on a regular basis to keep and maintain collections records?

3. What are your security measures?

4. What are your guidelines for handling collections?

5. What are your guidelines for maintaining a proper museum environment?

6. Describe your daily routine.

B. Describe the key parts of your collection care practices and those you consider your best practices.

C. How many people in your museum have collections care responsibilities?

Research Question 2: How are staff and volunteers of small museums in Utah trained in quality collections care practices?

A. Do you have a training program for volunteers in collections?

B. Is the training program formalized or written?

C. How are staff and volunteers trained to care for collections?

D. How do you pass information on to new employees or volunteers?

E. What kind of competencies do you believe are most important to you in your museum assignment? What areas need the most improvement, what do you wish you had learned earlier or been told?

F. What have you learned from attending museum conferences?

G. Describe some of the helpful workshops or seminars you have attended.

H. What are the barriers, if any, that keep you from getting the training you need?

I. What resources do you have access to for such materials as books, technical pamphlets, other people, etc.?

J. Does the museum have a library of resources or reference materials on museum practices?

K. Does the museum have a computer with access to the internet?

L. Do museum volunteers have access to the computer for acquiring on-line information or researching collections questions?

M. What resources are you aware of for training in your geographical area?

N. What is your budget for staff development or volunteer training?

O. How often do you communicate with employees or volunteers at other museums?

P. Where do you go if you have questions?

Appendix C

External Auditor Letter

College of
Eastern Utah

April 10, 2008

Pam Miller requested that I serve as an external auditor to examine her record of inquiry. I am a faculty colleague at College of Eastern Utah, and I hold a Ph.D. in Education from the University of Wyoming. My 2001 dissertation was based on qualitative research, so I am comfortable with the methodology associated with grounded theory.

I am familiar with her research questions, and I have read "Chapter III: Methodology" and "Chapter V: Themes and Applications" in a recent draft of her dissertation.

Pam provided me with a CD that contained the MP3 audio files of her interviews with museum staff members. The CD also contained the rough, interim, and final drafts of the interview transcripts. In addition, she asked me to examine the set of thematic folders containing the slips of paper that had been coded and cut from the transcripts. I had access to her original reflexive journal and several sets of her handwritten notes taken during each interview.

I randomly selected the records of three interviews to examine. First, I listened to pieces of each audio file, and simultaneously read the final draft of the associated transcript. I found each to be accurately transcribed. In the reflexive journal, I read Pam's notes that accompanied each of the three interviews. Her notes contained many insightful observations as she was developing the themes that stemmed from her research.

I also reviewed samples of her thematic files. Her color-coded materials were extremely neat and well-organized. After perusing a few of the themes she identified, I feel that she has logically reached her conclusions.

Based on my observations, Pam's research appears to be thorough, dependable and confirmable. I commend her for the excellent design, implementation, and reporting of her research.

Sincerely,

MC Fleck

Michelle Cooper Fleck, Ph.D.

Michelle Cooper Fleck, PhD
Chair, Geology Department

College of Eastern Utah
451 East 400 North
Price UT 84501

(435) 613-5332
michelle.fleck@ceu.edu

VITA

PAMELA W. MILLER

CURRENT POSITION

Instructor of Anthropology, Geography and Museum Studies, College of Eastern Utah; Chairman of the Museum Studies Department

EDUCATION

Utah State University: Ed.D. Major: Curriculum and Instruction in Higher Education, degree posted August 2008.

Dissertation title: *"What We Do Best: Quality Collections Care Practices in Small Museums in Utah."*

Brigham Young University: M.A. Major: Archaeology; Minors: Anthropology, Junior College Education

Brigham Young University: B.A. Major: Archaeology; Minor: Anthropology

Ricks College: A.S. Emphasis: History.

RECENT TEACHING EXPERIENCE

2005 – Present Full-time tenure-track faculty, College of Eastern Utah

2004 Tenure-track faculty member, College of Eastern Utah

1998-2004 Instructor at the College of Eastern Utah

1988-1998 Adjunct instructor (anthropology, archaeology, museum studies), College of Eastern Utah.

COURSES TAUGHT CURRENTLY

Introduction to Museums; Museum Management; Museum Collections Management & Ethics; Museum Exhibitions I & II; Museum Internship; Museum Special Projects; Introduction to Cultural Anthropology; World Prehistory; Biological Anthropology;

History and Culture of North American Indians; Peoples of the Southwest; Introduction to Human Geography.

PAPERS/PRESENTATIONS

2008 "Training for Quality Collections Care Practices in Really Small Museums", paper presented at the 2008 Annual Meeting for the American Association of Museums, Denver

2007 "It's a Dirty Business: Dust and Cultural Resources in Nine Mile Canyon", program presented at Castle Valley Archaeology Society meeting with Ivan White and Steven Tanner (students), Price.

2007 "It's a Dirty Business: Dust and Cultural Resources in Nine Mile Canyon", paper presented at 1st Annual Undergraduate Anthropology Conference, Salt Lake City, with Ivan White and Steven Tanner (students).

2006 Collections Handling workshop at Utah Museums Association Annual Meeting, Cedar City.

2006 "Experiential Learning for Adult Students in Museum Studies Programs". Paper presented at the 2006 Annual Meeting for the American Association of Museums, Boston

2006 "Private Collections, NAGPRA, and the Pectol Collection". Presentation to the Richfield Rotary Club

2006 "Bringing the Past to the Public: the Nine Mile Canyon Interpretive Plan". Presentation to the Castle Valley Chapter, Utah Statewide Archaeology Society

2005 "The Nine Mile Canyon Interpretive Plan". Presentation to the Nine Mile Canyon Coalition, Fall Gathering Annual Meeting

2005 "Nine Mile Canyon: An Example of the Non-Zionist Settlement Pattern in Eastern Utah", presented to the Castle Valley Chapter, Utah Statewide Archaeological Society.

2004 "On the Road: Traveling Exhibitions as an Extension of the Museum", paper presented at the Utah Museums Association Annual Meeting.

2004 "Collaborations and Strategic Planning", book reviews presented at the Utah Museums Association Annual Meeting.

2004 "Nine Mile Canyon: An Example of the Non-Zionist Settlement Pattern in Eastern Utah", paper presented at the Utah State Historical Society Annual Meeting.

2004 "Repatriation of the Pectol Shields", paper presented at the Brigham Young University Pectol Collection Symposium, Provo, Utah.

2003 *2003 Museum Financial Information*, “Book Review with UMA Board of Directors” Session Presentation at Utah Museums Association Annual Meeting in St. George, Utah.

2003 Organizer of “Nine Mile Canyon Awareness Symposium” at the College of Eastern Utah Prehistoric Museum.

2002 “Collections Crisis in Utah” Session/Roundtable discussion presented at the Utah Museums Association Annual Meeting in Park City, Utah.

2001 “Why Should Visitors Care: Interpretive Planning for Museum Exhibits” Session presentation at Utah Museums Association Annual Meeting in Logan, Utah.

2001 “Nine Mile Canyon: Volunteers at Work” presentation at the first annual Affiliates Meeting of Utah State Historical Society, September 21, 2001, Salt Lake City.

2000 “Basketry Analysis”. Mentor Seminar presenter at the Museum of Peoples and Cultures, Brigham Young University, Provo, Utah.

2000 “Condition Reporting: Basketry & Textiles”, session presenter at the Utah Museums Association annual meeting, Price, Utah.

1999 “Museum Studies Programs in Utah”. Session presenter at the Utah Museums Association annual meeting, St. George, Utah.

1998 “Endearing Your Museum to the Community: The College of Eastern Utah Prehistoric Museum”, paper presented at the annual meeting of the Western Museums Association, Anchorage, Alaska.

1998 “River of Life: Washakie’s Vision”, paper presented at the American Indian Art Symposium, Plains Indian Museum, Cody, Wyoming.

1998 “Science in Your Own Backyard”, presented at Snow College Convocation.

1996 “Traveling Exhibits for the Small Museum”, workshop at CEU Prehistoric Museum, sponsored by the Utah Office of Museum Services.

1996 “Using Oral Histories in Museum Exhibits”, paper presented at the Western Museums Association annual meeting, Salt Lake City, Utah.

1995 “Rock Art of Eastern Utah”, co-presented at the John Wesley Powell Museum of River History for the opening of the Gary Smith (Rock Art: Utah’s Wilderness Louvre) exhibit.

1994 “Multiculturalism in 9-Mile Canyon, Eastern Utah”, paper presented at the Annual Meeting of the Utah State Historical Society, Price, Utah.

1994 “Cultivating Volunteer Talent for Exhibit Design”, panel presentation at Utah Museums Association Conference.

1993 “Absence Makes the Head Search Longer: Artifacts of 9-Mile Canyon, Eastern Utah”, co-presenter at Rocky Mountain Anthropological Conference, Jackson Hole, Wyoming.

1991 “Archaeology and the Public”, panel presentation at the Utah Professional Archaeologists Council semi-annual meeting.

1989 “Antiquities Issues and Museums”, panel presentation at Utah Museums Association Conference.

1989 “Rock Art for Kindergarteners”, paper presented at Utah Museum Volunteers Association Annual Meeting.

1987-present Instructor for Utah Avocational Archaeologist Certification Program.

1981-present Presentations to K-9 public school classes on Fremont Indians, Archaeology of Utah, Dinosaurs.

1973 *Preliminary Analysis of Anasazi Settlement Patterns in the Manti-LaSal National Forest*, presented at the Southwestern Student Anthropological Society Conference in Provo, Utah.

CURRICULUM DEVELOPMENT

2006 – present Faculty Coordinator for Service Learning Program, College of Eastern Utah

2006 – 2008 Member of Curriculum and Instruction Committee, College of Eastern Utah

2005-2006 Proposed, developed and taught two new coursed for the College of Eastern Utah: ANTH 1020 Biological Anthropology and GEOG 1400 Human Geography (SS/OCI)

2005-2006 Wrote department mission statements for Anthropology and Museum Studies. Wrote departmental goals and assessment measures.

2005 Re-numbered Anthropology curriculum to match regent’s numbering system. Also re-wrote catalog descriptions for several anthropology courses and up-dated catalog description of cultural resource technician program.

2004 Utah Electronic College grant to study the development of a museum training program for out-of-school adults.

1998-1999 Developed Museum Studies Program for the College of Eastern Utah with Michelle Fleck. Developed all curriculum.

1997 Wrote semester conversions for all anthropology courses taught at College of Eastern Utah, including the San Juan Campus.

1999-present Serving on the USHE Curriculum Committee for Anthropology.

PUBLICATIONS/REPORTS

2005 Book Review *Art of the Warriors* for Utah Historical Quarterly.

2004 *Hunting Strategies and Winter Economy of the Fremont as Revealed in the Rock Art of Nine Mile Canyon,* in *NEW DIMENSIONS IN ROCK ART STUDIES*, Museum of Peoples and Cultures, Ray T. Matheny, editor, University of Utah Press. Co-authored with Dr. Ray Matheny, Dr. Deanne Matheny, Blaine Miller.

2000 *Late Prehistoric Painted Rawhide and Leather Artifacts for Utah,* in *AMERICAN INDIAN ART MAGAZINE,* Volume 25, Number 3, Summer. Co-authored with Benson Lanford.

1994 *Rock Art,* in *UTAH HISTORY ENCYCLOPEDIA,* Kent Powell, editor, University of Utah Press, Salt Lake City.

1994 Book Review, *Volunteer Program Administration; a Handbook for Museums and Other Cultural Institutions,* in fall newsletter of the American Association of Museum Volunteers.

1993 *Radiocarbon Dating of Leather Samples from Prehistoric Robes.* Report written for Utah Division of State History Preservation Grant, Manuscript.

1992 *1991 Nine Mile Canyon Survey* co-author with Dr. Ray T. and Dr. Deanne Matheny. Report prepared for Carbon County Historic Preservation Committee, manuscript.

1991 *1990 Nine Mile Canyon Survey* co-author with Dr. Ray T. and Dr. Deanne Matheny. Report prepared for Carbon County Historical Preservation Committee, manuscript.

1990 *Nine Mile Canyon Survey: Amateurs Doing Archaeology* in *UTAH ARCHAEOLOGY 1990,* co-author with Dr. Deanne Matheny.

1979 *Ceramics of Sullivan Canyon in WESTERN ANASAZI REPORTS #1. Southern Utah State College.*

1976 *The Barlow Collection: A Study of Nicaraguan and Costa Rican Ceramics.* M.A. Thesis. Brigham Young University.

1975 *Palynology report on 42Sa971* in M.A. Thesis by Blaine A. Miller, BYU, 1976.

1974 *A Pueblo I Site on Milk Ranch Point*, Written report NSF grant, manuscript;

1974 *Pueblo I Architecture in Cottonwood Canyon*, report written on research for BYU College Council Grant, manuscript.

1973 *Anasazi Settlement Patterns in the Manti-LaSal National Forest*, report prepared for the U.S. Forest Service;

RECENT MUSEUM EXPERIENCE

2004-2005 Co-Director and Curator of Archaeology, CEU Prehistoric Museum

2003-2004 Mentor for BYU graduate Museum Studies students on exhibit catalog entries for *Relics Revisited*

1997-2004 Assistant Director and Curator of Archaeology, CEU Prehistoric Museum

1998-2004 Member of Governing Board, Utah Museums Association

1998 Member of Office of Museum Services committee to establish performance goals for Utah Museums

1993-1997 Museum Curator, CEU Prehistoric Museum

1983-1993 Museum Archaeologist and Archeological Curator, CEU Prehistoric Museum

1988-1990 Chair, CEU Prehistoric Museum Advisory Board

1988-1990 Member and secretary, Southeast Utah Museum Consortium

1988-1990 Member of Governing Board, Utah Museums Association

1985-1991 Member of CEU Prehistoric Museum Advisory Board

ARCHAEOLOGICAL FIELD EXPERIENCE

1988-present Assistant Director, Nine Mile Canyon Archaeological Survey

2002 participant, Range Creek Archaeological Survey

1995 Rock Creek Canyon Survey, joint project

1993-1995 Assorted archaeological clearances

1988 Soldier Creek Canyon dig; Huntington Mammoth excavations

1986 Huntington Canyon dig

1983-present BLM Archaeological Volunteer

1971-1974 Archaeological surveys and excavations in the southeastern Utah as a student and graduate student

MEMBERSHIPS AND ADVISORY ROLES

Member: Utah Professional Archaeologists Council, Utah State Historical Society, Utah Museums Association, Western Museums Association, Society for American Archaeology, Utah Statewide Archaeology Society, Carbon County Historical Society, 9-Mile Canyon Coalition.

2006-present: Chair, Nine Mile Canyon Coalition

2005-2006: Vice Chair, Nine Mile Canyon Coalition

2004-2006: Member, Nine Mile Canyon Advisory Committee

2003-2008: Member, Carbon County Restaurant Tax Committee

1999-2005: Member of Governing Board of Castle Country Regional Information Center.

1999-2008: Member of Board of Directors, Carbon County Travel Bureau.

1998-2007: Member of Board of Directors, Utah Board of State History.

2002-2007: Vice Chair Board of Directors, Utah Board of State History.

1995-1996: Vice Chair, Castle Country Council for the Arts and Humanities.

1993-present: Founding secretary and governing board member, 9-Mile Canyon Coalition.

1989-1995: Member of Board of Directors, Utah Humanities Council including two terms as Vice Chair.

1982-present: Professional advisor for Castle Valley Chapter of the Utah Statewide Archaeology Society.

HONORS

2005 Phil Notarianni Service Award from the Utah Museums Association

2000 Merit award from the Utah Humanities Council for the Nine Mile Canyon Interpretive Plan

1991 Antiquities Award from the Utah State Historical Society

1989 Service Award from the Utah Museums Association

SPECIAL TRAINING

2007 Collections Care Workshop presented by AASLH in Salt Lake City, Utah.

2001 "Tools of the Trade" Management and Operations Training. Presented by the Association of Partners for Public Lands.

1997 "Traveling Exhibitions: The Inside Scoop". Presented by Exhibits USA and Utah Office of Museum Services.

1997 BLM Introduction to Interpretation: "Making It Happen Interpretively".

1996 "Workshop for Small Museums", Seminar sponsored by Utah Museum Association, Salt Lake City, Utah.

1993 Interpretive Training Workshop, presented by John Veverka & Associates, 3-day seminar.

SERVICE

Boy Scouts of America, over 25 years as a registered scouter. Silver Beaver Award from the Utah National Parks Council, 1988

4-H, 15 years as a leader

Church youth organizations, 30 years