

Volunteer Manual June 2009

Workman and Temple Family Homestead Museum
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Volunteer Orientation : June 2009.

The Homestead Museum's volunteer training curriculum includes a total of three classes. Session 1 is an orientation held three times a year. The remaining two sessions are scheduled for January and early February of each year. The dates, times, and topics to be covered during these sessions are listed on this and the following page.

Session 1

Wednesday, June 17, 2009, 7-10 p.m.

Instructors:

Steve Dugan, *Volunteer Coordinator*
Karen Graham Wade, *Director*

- I.** Welcome
Steve Dugan
- II.** The Homestead Museum: History and Operations
Karen Graham Wade
- III.** Introduction to the Volunteer Program
Steve Dugan
- IV.** Orientation Tour
Karen Graham Wade
Steve Dugan

Assignments:

Volunteer Manual

Session 2

January 27, 2010, 7-10 p.m.

- I.** Introduction of Paid Staff
- II.** Introduction to Public Programs and Visitor Services
- III.** Introduction to Collections

Session 3

February 3, 2010, 7-10 p.m.

- I.** History of the Workman and Temple Families
- II.** Family History Panel
- III.** Volunteer Training Evaluation

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General Museum Information

The Workman and Temple Family Homestead Museum (Homestead Museum for convenience) is a six-acre historic site containing eight structures which document a century of southern California life and architecture. Included on the site are the **Workman House**, an 1840s adobe which was remodeled into a picturesque country home between 1868 and 1870; the **Water Tower** and **Pump House**, which date to about 1890; **El Campo Santo** cemetery, which was established in the 1850s; the **Walter P. Temple Memorial Mausoleum**, a Neoclassical mausoleum finished in 1921; **La Casa Nueva**, a Spanish Colonial Revival mansion completed in 1927, along with the **Tepee**, a building used as an office by Walter Temple, Sr. Contemporary structures include the **Glorieta** (gazebo) and the **Homestead Museum Gallery**.

Site Management

The Museum is owned by the City of Industry, who contracts the management of the Museum to Historical Resources, Inc. (HRI). Karen Graham Wade is the president of HRI and director of the Museum.

Business Hours

Monday - Friday, 9:00 a.m. - 5:00 p.m.; Saturday and Sunday, 12:00 p.m. - 5:00 p.m. Closed major holidays.

Public Tours

Wednesday - Sunday, 1:00 - 4:00 p.m. Free guided tours are offered at 1:00, 2:00, 3:00, and 4:00. Spanish-only tours offered on the second Sunday of each month at 1:30, 2:30, and 3:30 p.m. Public tours are not offered on Mondays, Tuesdays, and major holidays.

Scheduled Tours

Groups of ten or more must make reservations at least two weeks in advance. Groups are encouraged to make reservations as far in advance as possible in order to select their desired date and time. Group tours can be scheduled mornings and afternoons and on Tuesdays and selected Mondays. Contact the Volunteer Coordinator to book a group tour, including *A Journey Through Time*.

Visitors with Special Needs or Interests

The Museum can accommodate visitors with special needs with at least 72 hours notice. Most of the site is accessible by wheelchair. Tours emphasizing

special topics or conducted in foreign languages also are available by appointment. Museum brochures are available in Chinese, English, and Spanish.

Parking

Free public parking, including disabled spaces, is available in the main lot east of the Homestead Museum Gallery. The west lot is reserved for staff parking.

Photography

Visitors may take photographs for personal, non-commercial use on the grounds and during events without permission or paying a fee. In addition, photography is permitted during public and adult group tours as long as the person taking pictures does so sparingly and without disruption of the tour. If visitors are interested in taking numerous shots or photographing a particular aspect of the houses (e.g., tile, furniture), docents may accompany them back into the historic site after their tour is over or ask a member of the paid staff to assist the visitor. Some visitors schedule a separate appointment to come back and take pictures. During children's tours, we will only allow teachers or chaperones to take pictures at times designated by the docent.

If photographs are being taken for publication or by a professional photographer (e.g., wedding photography), there is a fee of \$65 per hour for groups up to 25 people; \$85 per hour for groups of 26-50 people; or a reduced fee of \$35 per hour for City of Industry residents or employees. The Administrative Assistant coordinates routine requests while the Public Programs Manager handles more complex photography/filming sessions.

The Cemetery and Mausoleum

Tours of the Cemetery and Mausoleum are on a self-guided basis during the Museum's business hours. Cemetery brochures in English and Spanish are available in the Gallery foyer or in the Water Tower at the end of the tour.

The Homestead Museum Gallery

The Homestead Museum Gallery was originally constructed in the 1970s as part of a planned hospital complex adjacent to the Homestead. When the hospital project was cancelled, the Gallery became part of the Museum's complex and is used today for offices, a volunteer center, exhibit space, and public events. The Gallery auditorium contains an exhibit that visitors can view during normal business hours. The exhibit features photographs and objects related to the site, family members, and local history, previewing what

will be discussed on the guided tour.

Paid Staff Office Buildings

The Administrative Assistant, Volunteer Coordinator, and Operations Coordinator work in the Homestead Museum Gallery and the Collections Specialist works in West Wing Storage of *La Casa Nueva*. The remainder of the paid staff members work in the West Building, located in the west parking lot. This building also houses the Museum's research library.

Picnic Area

The picnic area is for public use and is open everyday from 9:00 a.m. to 5:00 p.m. Groups may reserve the area free of charge for one hour for up to 62 adults or 78 children. Picnic tables can accommodate two wheelchair users.

Museum Store

The Museum Store's mission is to further the institution's educational goals by offering visitors merchandise that is related to the Homestead's collections and exhibits, and by providing earned income for the Museum through store sale profits. The Museum Store is located on the first floor of the Water Tower and is open during regular tour hours and for special events. Books on southern California history, reproduction antique toys, Workman and Temple family history booklets, and other unique gift items are available for purchase.

Security

The City of Industry provides security for the Homestead Museum through a contract with Industry Security Company. Unarmed security officers work predetermined schedules throughout the week. During times that no security officer is on site, representatives of Industry Security Company and the Los Angeles County Sheriff Department patrol the property on a regular basis. In addition, the Workman House, *La Casa Nueva*, Water Tower, Gallery, and West Building are equipped with alarm systems. The security fence around the Workman House and *La Casa Nueva* consists of eight locked gates. It is very important that when you enter the gated area you relock the gate behind you.

Smoking

Smoking is prohibited in all Museum buildings and is allowed only outside of the gated historic area.

Mission Statement.....

The Workman and Temple Family Homestead Museum interprets the diverse history of southern California and the Workman and Temple families from 1830 to 1930 in order to foster an understanding of how history impacts our lives.

To do this, the Museum:

- concentrates its interpretation of the region and site on the lives of people at home and outside the home, specifically through architecture, economics, household management, and leisure.
- focuses on the decades of the 1840s, 1870s, and 1920s to more efficiently demonstrate change over time.
- conducts research, collects and preserves historic artifacts and structures, and offers engaging programs to a wide, diverse audience.
- operate in accordance with professional standards for museums and historic sites through a contractual agreement between the City of Industry and Historical Resources, Inc.

Museum Interpretation.....

As seen in the Mission Statement, the Homestead interprets the history of southern California and the Workman and Temple families from 1830 to 1930. To break down the mass of information available during that century, the Museum chooses to focus on three decades, the **1840s**, the **1870s**, and the **1920s**, to more efficiently show changes that occurred over time.

Our **thesis**, or statement that broadly defines our interpretive goal, is the mission statement:

The Workman and Temple Family Homestead Museum interprets the diverse history of southern California and the Workman and Temple families from 1830 to 1930 in order to foster an understanding of how history impacts our lives.

Because we are a site with two houses, our **themes**, which are “recurring ideas,” deal broadly with the concept of home:

- *Life at home*
- *Life away from home*

To more specifically define what we do, we have four **main points** under the themes, which are:

- *Architecture* (how people built their homes): style, construction, interior design, decoration, etc.
- *Economics* (what people did for a living): jobs at or away from home, but involving transactions away from home
- *Household Management* (how people ran their households): room uses, party and meal planning, cleaning, workers, etc.
- *Leisure* (what people did for fun): activities at or away from home

The division of main points under themes is:

Life at home

Architecture

Household Management

Leisure

Life away from home

Economics

Leisure

We also have **supports**, or categories under main points (such as cattle, agriculture, and real estate under Economics) and **details** under supports (such as rodeos under cattle, wheat under agriculture, and townsite planning under real estate) to give us material for planning our tours and programs.

Using these guidelines, the Homestead organizes its historical interpretation into focused segments, enabling the Museum to fulfill its mission.

Museum History.....

The Workman Family

Now owned and maintained by the City of Industry, the Homestead was once the property of William Workman who in 1841, along with John Rowland, led the first group of immigrants to use an overland route from the east into southern California. The pair received title to *Rancho la Puente* in 1842 from Governor Juan Alvarado (reconfirmed in 1845 by Pio Pico), divided the 48,790 acres between themselves, and engaged in the cattle industry. Shortly after they arrived, it is believed that Workman and his wife Nicolasa Urioste had Gabrielino Indians build an adobe residence on their property.

Although the cattle industry was devastated by the droughts of the 1860s, the Workman family had acquired considerable wealth through agriculture by the 1870s, growing wheat and grapes (used for wine production). The family then remodeled their adobe house into a picturesque country house including modern brick and decorative machine-made elements. Only a few years later, the Workmans lost their fortune when the bank William co-owned with his son-in-law, F. P. F. Temple, collapsed in early 1876. As a result of this calamity, the family lost most of its property to Elias J. “Lucky” Baldwin.

In 1880, the family repurchased 75 acres of the original Rancho, which included the *Workman House*. Two of the Workmans’ grandsons, Francis W. and John H. Temple, respectively, owned the Homestead until about 1900, when the property was lost again due to more financial problems.

The Temple Family

In 1917, Walter P. Temple, Sr., another grandson of William and Nicolasa Workman, and his wife, Laura Gonzalez, restored the family’s fortune after oil was discovered on their property in the Montebello Hills. They then set out to reestablish the Homestead as a working ranch, planting groves of walnuts and other crops.

Almost immediately after they reacquired the land, the Temples restored *El Campo Santo* (The Sacred Ground), the family burial ground established by the Workman family in the mid-1850s. About 1919, the Temples commissioned the design and construction of a Neoclassical mausoleum for the small cemetery. Next, the family constructed a large swimming pool, tennis court, and a number of outbuildings including a garage (with a gas pump), and converted a winery into an auditorium. (With the exception of the mausoleum, none of these survive.) Once these improvements were made, the family

hired the Los Angeles architectural firm of Walker and Eisen to assist them in designing *La Casa Nueva* (The New House), a home to be built adjacent to the Workman House, which the family renovated. After Laura Temple died in late 1922, the family halted work on the house until 1924 when Roy Seldon Price, a Beverly Hills architect, was brought in to complete the project. The approximately 11,000 square foot residence is exceptionally rich in architectural crafts such as stained and painted glass windows, carved wood doors and corbels, and American and Mexican tile.

While *La Casa Nueva* was being constructed, Walter Temple engaged in numerous building and real estate projects. In 1923 he founded the Town of Temple, known today as Temple City. Financial reversals at the end of the 1920s, however, forced the Temples to relinquish the property in 1932. After they left, the Homestead was briefly used as a military school before the Brown family purchased the property and opened the El Encanto Convalescent Hospital, which operated on the grounds from 1940 until the late 1960s. In 1957, when the City of Industry was founded, the Homestead became part of the new city.

Museum Beginnings

By the 1960s, the municipality designed as the ideal environment for industry had proven to be a remarkable success. Businesses flocked to the area thus increasing the City's employment base and revenues dramatically. Though primarily concerned with the economic well-being of Industry, the City's leaders were also sensitive to the cultural life of their community. As longtime residents of the area or as history buffs, they were well-acquainted with the local past and with the particular contributions of the Workman and Temple families to the area. With the intent of restoring at least a portion of the historic site, the City approached the Browns with an offer to purchase the property. The Browns appreciated the Homestead's importance and agreed to sell the Workman House, Water Tower, Pump House, and *El Campo Santo* to the City in 1963. Between 1970 and 1973, the Industry Urban Development Agency purchased the remainder of the present six-acre site for the City, including *La Casa Nueva*. The City's original plans to include the restoration of the Homestead as part of the construction of a private municipal hospital east of the Workman House fell through, but, at the suggestion of a City leader, it was decided to restore the Homestead as a United States Bicentennial project.

The Homestead's restoration was not completed as planned by 1976. The painstaking process took an additional five years and the Museum opened to the public on May 1, 1981. Beginning in 1980, the City engaged the Los Angeles County Natural History Museum Foundation to operate the site on a contractual basis. The Foundation, in turn, hired an administrative staff

headed by Dr. Carolyn Wagner. The staff initiated numerous programs during the Museum's first year, including the establishment of a volunteer group.

Museum Management and Growth

By 1982, the City of Industry and Los Angeles County saw the difficulties involved in two separate government bodies jointly undertaking such a project and decided not to renew their contract. Upon the City's suggestion, the site's management was then transferred to Historical Perspectives, Inc., a firm headed by Dr. Wagner.

The Museum, then referred to as the Workman and Temple Homestead, began expanding its interpretive mission at approximately the same time. Homestead tours had initially focused on historic contributions made by the Workman and Temple families. By 1982, the Museum expanded that interpretation by relating southern California's social and cultural history during the 1840s, 1870s, and 1920s to the families' history.

As an outgrowth of this change, the staff in 1983 introduced *A Journey Through Time* to fourth graders in the Hacienda La Puente Unified School District, one of the largest and most diverse districts in the state. This museum-school program went on to win awards from the Los Angeles County Board of Education and the American Association for State and Local History. The following year, 1984, saw the initiation of other major programs, including the co-hosting of the first *Architectural Crafts Fair* with the Los Angeles Conservancy; the Museum's first major Christmas event; and the publication of a quarterly newsletter.

Another major milestone in the Museum's history occurred in 1986 when the Homestead's management was transferred to Historical Resources, Inc., a firm headed by Karen Graham Wade who had been the Museum's Director of Education since 1982.

Since that time, the Museum has expanded the scope of its programming; introduced the use of living history; presented a wide variety of public events both independently and in collaboration with other organizations; expanded its volunteer program to include a collections care group; and developed a Web site. Additionally, the Museum's collections have grown tremendously to support research and exhibition activities, and its catalogue has been entered into a computer database, allowing easier access for researchers and better management by the Museum.

Through its many programs, the Museum continues to offer a variety of fun and educational ways for people to enjoy and get involved with the history of southern California from 1830 to 1930. As the Museum enters its 28th year of existence, the paid and volunteer staff looks forward to adding many new chapters to the institution's history as we focus on finding better ways to serve the public.

Code of Ethics for Museums

The American Association of Museums (AAM), of which the Homestead Museum is a member, adopted its most current code of ethics in November, 1993.* The Homestead Museum's management strives to adhere fully to this code, which is based on the premise that a museum's primary responsibility "...is the commitment to serving people, both present and future generations." The Homestead recognizes and strives to fulfill this responsibility to serve the community at large. As a volunteer staff member, and therefore a representative of the Museum, you are expected to adhere to this code of ethics. Following are excerpts from the AAM code. If you would like to read the entire code of ethics, please refer to the Lending Library copy.

Loyalty to the mission of the museum and to the public it serves is the essence of museum work, whether volunteer or paid. Where conflicts of interest arise—actual, potential, or perceived—the duty of loyalty must never be compromised. No individual may use his or her position in a museum for personal gain or to benefit another at the expense of the museum, its mission, its reputation, and the society it serves.

For museums, public service is paramount. To affirm that ethic and to elaborate its application to their governance, collections, and programs, the American Association of Museums promulgates this "Code of Ethics for Museums." In subscribing to this code, museums assume responsibility for the actions of members of their governing authority, employees, and volunteers in the performance of museum-related duties. Museums, thereby, affirm their chartered purpose, ensure the prudent application of their resources, enhance their effectiveness, and maintain public confidence. This collective endeavor strengthens museum work and the contributions of museums to society—present and future.

Governance

Museum governance in its various forms is a public trust responsible for the institution's service to society. The governing authority protects and enhances the museum's collections and programs and its physical, human, and financial resources. It ensures that all these resources support the museum's mission, respond to the pluralism of society, and respect the diversity of the natural and cultural common wealth.

** Although amended since 1993, the amended portions of the "Code of Ethics" do not relate to the following sections.*

Thus, the governing authority ensures that:

- *all those who work for or on behalf of a museum understand and support its mission and public trust responsibilities*
- *its members understand and fulfill their trusteeship and act corporately, not as individuals*
- *the museum's collections and programs and its physical, human, and financial resources are protected, maintained, and developed in support of the museum's mission*
- *it is responsive to and represents the interests of society*
- *it maintains a relationship with staff in which shared roles are recognized and separate responsibilities respected*
- *working relationships among trustees, employees, and volunteers are based on equity and mutual respect*
- *professional standards and practices inform and guide museum operations*
- *policies are articulated and prudent oversight is practiced*
- *governance promotes the public good rather than individual financial gain*

Source: *Code of Ethics for Museums*, American Association of Museums, 1994.

The City of Industry

The City of Industry is a city devoted to the business community. Its basic purpose is to provide a well-organized center for industry and commerce of all types. As stated in its general plan, the City of Industry “is dedicated to a primary goal of creating an ideal setting for manufacturing, distribution, and industrial facilities within the city.”

The City of Industry is in many ways unique among the communities of southern California and the San Gabriel Valley. One dimension of its uniqueness and its success is reflected in the fact that the City of Industry, with the lowest population density of any city in Los Angeles County, provides a source of jobs for over 80,000 persons who reside primarily in the Valley area.

The City has also committed itself to being equally responsive to the creation of a setting that is complementary to its neighboring communities. The City’s projects emphasize development of an employment base for the San Gabriel Valley and the Los Angeles metropolitan areas; initiation of capital improvement programs and incentives designed to provide a full range of industry requirements; the acceleration and maintenance of modern streets and highways; the perpetuation of programs to beautify the city and conserve its natural and historic resources; and the encouragement of commercial, professional, and services uses to support industry.

City of Industry Fact Sheet.....

Facts and Figures

Incorporated	June 18, 1957
City Structure	Council/Manager Form of Government
Area in square miles	14
Zoning (2002)	92% industrial, 8% commercial
Total Employment (2004)	80,000 +
Population (2000 US Census)	777
Web site	www.cityofindustry.org

City Council

David Perez, Mayor
John P. Ferrero, Mayor Pro Tem
Roy Haber, Councilmember
Jeff Parriott, Councilmember
Tim Spohn, Councilmember

City Staff

Kevin Radecki, City Manager
Phyllis Tucker, City Treasurer
Jodi Scrivens, City Clerk
Dudley J. Lang, City Controller
Mike Kissell, Planning Director
John D. Ballas, City Engineer / Director of Public Works
Michele R. Vadon, City Attorney

Paid Staff Job Descriptions

ADMINISTRATION

Director: Karen Graham Wade (West Building)

The Director oversees all operations of the Workman and Temple Family Homestead Museum and serves as President of Historical Resources, Inc., which contracts with the City of Industry for the exclusive management and operation of the Museum. Specific responsibilities include overseeing the overall development, implementation, and evaluation of the Museum's goals and objectives; the broad oversight of collections management, research and interpretation, public programming, and marketing; general site administration including financial management, site maintenance, and capital improvements; paid and volunteer staff management and supervision; earned income; risk management including the safety and security program; and serving as liaison with the City of Industry.

Administrative Assistant: Elva Gomez (Gallery)

The Administrative Assistant is responsible for assisting the Director and other paid staff in areas of administration and visitor interaction. Specific responsibilities include, but are not limited to, answering or directing visitor inquiries; processing office correspondence; maintaining selected files; monitoring and ordering office supplies; coordinating mass mailings; assisting with electronic mailing lists; assisting with employee benefit programs and related areas of human resource management as requested by the Director; assisting with areas of earned income including bookkeeping; assisting with training, supervising, evaluating, and rewarding volunteer staff; and assisting with programs and events.

COLLECTIONS

Collections Manager: Paul Spitzzeri (West Building)

The Collections Manager, under the Director's guidance, is responsible for overseeing areas of collections management, research, exhibition, tours, and site operations. Specific responsibilities include acquiring, cataloguing, caring for, and exhibiting artifacts; researching and interpreting historical materials including the oversight of Museum interpretation; overseeing or monitoring historic and non-historic structures, grounds maintenance, and capital projects; monitoring areas of equipment maintenance and earned income; training, supervising, evaluating, and rewarding volunteer staff; and working with public programs staff in the areas of off-site presentations and the planning and execution of programs and events.

Facilities Coordinator: Robert Barron (Gallery)

The Facilities Coordinator, under the Collections Manager's guidance, is responsible for assisting the Collections Manager and Director with site operations and for overseeing areas of earned income. Specific responsibilities include coordinating equipment and communication systems operations, including computer networking, hardware and software, and telecommunication systems; overseeing or assisting in the oversight of historic and non-historic structures, grounds maintenance, and capital projects; interfacing with service providers; serving as liaison with the City's security contractor; overseeing areas of earned income, including the Museum Store and third-party site use; assisting with programs and events; and providing reception backup as needed.

Collections Specialist: Michelle Muro (West Wing Storage)

The Collections Specialist, under the Collections Manager's guidance, is responsible for assisting in the general management and maintenance of the artifact and library collections, the maintenance of historic and non-historic structures and grounds, and the management of Collections Care Group volunteers. Specific responsibilities include, but are not limited to, supervising the regular cleaning of historic structures; assisting in the integration of pest control measures; assisting in the management of the Research and Lending Libraries including cataloging, binding, and periodical registration and organization; assisting in the registration and cataloging of artifacts; and assisting with the exhibition, care, conservation, and storage of artifacts. Other duties include assisting with Public Programs activities as needed, including tours, school programs, and special events.

PUBLIC PROGRAMS

Public Programs Manager: Alexandra Rasic (West Building)

The Public Programs Manager, under the Director's guidance, is responsible for overseeing areas of public programming, marketing, and volunteer program management. Specific responsibilities include coordinating or overseeing the development, execution, and evaluation of public programs; maintaining the institution's master calendar; promoting the Museum by developing and maintaining press relations, coordinating paid advertising efforts, and other promotional activities; identifying the needs of and reaching out to new audiences; overseeing aspects of the volunteer program including recruitment, recognition, and daily operations; overseeing the content of off-site presentations; coordinating or overseeing design projects and electronic media; assisting with training, supervising, evaluating, and rewarding volunteer staff; researching and interpreting historical materials; and assisting with exhibition planning.

Assistant Public Programs Manager: Lillian Choy

(West Building)

The Assistant Public Programs Manager, under the Public Programs Manager's guidance, is responsible for proposing, developing, coordinating, and promoting public programs. Specific responsibilities include, but are not limited to: coordinating the development, execution, and evaluation of public programs; serving as the institution's style editor; coordinating design projects; assisting with electronic media; supervising, evaluating, and rewarding volunteer staff; researching and interpreting historical materials; and assisting with exhibition planning.

Programs Coordinator: Gennie Slobe *(West Building)*

The Programs Coordinator, under the Public Programs Manager's guidance, is responsible for proposing, developing, coordinating, and promoting programs primarily focused on youth in grades pre K-12. Specific responsibilities include, but are not limited to: coordinating the development, execution, and evaluation of school based and non-school based programs; coordinating training for classroom and Museum teachers; assisting with public programs and off-site presentations; assisting with training, supervising, evaluating, and rewarding volunteer staff; researching and interpreting historical materials; and assisting with exhibition planning.

Volunteer Coordinator: Steven Dugan *(Gallery)*

The Volunteer Coordinator, under the Public Programs Manager's guidance, is responsible for coordinating all aspects of the Museum's volunteer program including planning, administration, and evaluation. Specific responsibilities include coordinating the recruitment, selection, training, and rewarding of volunteers; maintaining volunteer files; evaluating and revising volunteer program components; writing for and editing the staff newsletter; scheduling paid and volunteer staff members for tours and events; booking school and group tours; and assisting with public programs.

Public Programs Assistant: Craig Chyrchel *(West Building)*

The Public Programs Assistant, under the Public Programs Manager's guidance, is responsible for assisting with the development, coordination, and promotion of public programs and off-site presentations. Specific responsibilities include, but are not limited to: assisting with the development, execution, and evaluation of public programs; coordinating off-site presentations; preparing attendance reports; writing press releases; assisting with public relations projects; assisting with Public Programs research projects; and assisting with training, supervising, evaluating, and rewarding volunteer staff.

Paid Staff Contact Information...

Museum information:

Workman and Temple Family Homestead Museum
15415 East Don Julian Road
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Craig Chyrchel
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Volunteer Program.....

The purpose of the **volunteer program** is to assist the Homestead Museum in pursuing its mission of interpreting *the diverse history of southern California and the Workman and Temple families from 1830 to 1930 in order to foster an understanding of how history impacts our lives*. A **Volunteer Coordinator** organizes the program and coordinates **volunteer recruitment, orientation, training, scheduling, field trips, and recognition**.

Volunteer staff assists at various special events, workshops, lectures, and other programs held throughout the year and serve in one or more of following four categories:

Administrative Volunteers

Administrative Volunteers assist primarily with greeting visitors and office-related projects, but also may work in the Museum Store and help with other Museum programs and projects. Work is available during normal business hours during the week and weekends, and special projects at other times.

Collections Volunteers

Collections Volunteers assist with the care and maintenance of objects in the Museum's collections and the site's historic buildings. The group meets two Monday mornings per month and assists with the installation of seasonal exhibits and the annual collections inventory.

Docent Volunteers

Docents conduct tours for visitors of all ages, including children, teens, adults, and seniors, and assist with other Museum programs and projects. Docents may work weekdays and/or weekends.

Museum Teacher Volunteers

Museum Teachers are docents who lead the Museum's award-winning school program, *A Journey Through Time*. They may also lead scheduled and public tours for visitors of all ages, and assist with other Museum programs and projects. Museum Teachers must be available weekday mornings.

Museum Policies.....

Conduct

The following examples are types of behavior that the Museum does not condone from anyone on the site, including visitors, contracted workers, and paid and volunteer staff:

- Possession or use of alcoholic beverages or illegal drugs while at work or appearing for duty under the influence of alcohol or drugs.
- Theft or unauthorized removal of property from the Museum office, historic site, employees, fellow volunteers, or anyone visiting the office or historic site.
- Misusing, destroying, or damaging property of the Museum, the City of Industry, employees, fellow volunteers, or visitors.
- Fighting on the site.
- Bringing to the Museum dangerous or unauthorized materials such as explosives, firearms, or other similar items.
- Sexual harassment of a paid or volunteer staff member, visitor, or any person at the Museum.

Below are examples of behavior that the Museum does not condone among the volunteer staff:

- Unsatisfactory performance.
- Insubordination, including improper conduct toward a supervisor.
- Altering or falsifying any timekeeping record.
- Unexcused absence for three or more consecutive work days without notice.
- Falsifying or making a material omission on a volunteer application or making erroneous entries or material omissions on the Museum's records.

Cultural Sensitivity

One of the greatest things we get to do as staff members at the Homestead Museum is to interact with people. These people come from all walks of life, and from all over the world, and we strive to treat each and every one of them with respect. There are no concrete rules for responding to ethnic and cultural diversity. The topic can be complicated, confusing, and intimidating. One of the best things you can do to be culturally sensitive is to be aware and understanding of the fact that language plays an important role in how visitors feel they are welcomed or marginalized in a specific environment.

Don't feel bad if you use a term that is no longer seen as appropriate, or if a visitor asks you to refer to them using a different term. Understand that with time comes change, and everyone has a different point-of-view. Ethnic groups have, and will continue to, define their identity, their history, and their relationship to other groups. Here are a few points to keep in mind:

- When referring to people of Latin American descent, the terms “Latino” (for males), “Latina” (for females), and “Hispanic” are all acceptable. If you know that someone is from Mexico, “Mexican” is appropriate, as is “Mexican-American” for people of Mexican ancestry who reside in the U. S. “Spanish” should only be used for people who descend from Spain.
- Most Asian Americans dislike the term “Oriental” and prefer “Asian,” “Asian-American,” or, reference to their particular ethnic group, if you know their background, such as “Chinese-American.”
- While the term “Negro” was widely used during the 1960s, the terms preferred today are “African-American” and “Black.”

The bottom line is that we believe in being sensitive and understanding of how visitors of different ethnic groups want to be treated. This does not mean that we need to refer to each and every individual we interact with based on their ethnicity, but that when it does come up in conversation, on a tour, or during an event, and reference to ethnicity is warranted, we want to be mindful of the terms we use.

Sexual Harassment

The Museum does not accept, condone, or tolerate actions of sexual harassment by management personnel, co-workers, volunteers, or visitors.

Sexual harassment is defined as:

- unwelcomed sexual advances, requests for sexual favors, or related conduct of a verbal or physical nature:
- If submission to the conduct is either an explicit or implicit condition of term of employment, or
- If submission to and/or rejection of such conduct affects or is used as a basis for employment decisions regarding the individual in question, or
- If such conduct unreasonably interferes with an individual's work performance, or
- If such conduct has the effect of creating an intimidating, hostile, or offensive work environment.

A volunteer who feels he or she has been subjected to sexual harassment should immediately report this to the Volunteer Coordinator or Director and an investigation will be initiated. Violations of policy are not permitted and will result in discipline up to and including discharge.

Workers' Compensation/Liability Insurance

The Museum carries full workers' compensation and liability insurance coverage as required by law if a volunteer staff member is injured while working at the Homestead. This insurance provides medical, surgical, and hospital treatment and payment for loss of earnings.

Any volunteer staff member who is injured while working, no matter to what extent the injury may be, should report it to the office immediately. If there are any questions regarding the worker's compensation insurance program, please talk to the Director.

Gifts and Tipping

Every visitor is entitled to efficient and courteous service. Since such service is given impartially to all, volunteers should not accept tips and gratuities. If a volunteer staff member receives a tip or gratuity, it should be regarded as a gift to the Museum and put into the donation box in the Gallery foyer or turned over to the Administrative Assistant.

Use of Personal Property

Volunteer staff should not use personal property (such as special tools, equipment, or supplies) to accomplish their assigned work without the authorization of their paid staff supervisor. Except as specifically agreed upon by the Museum, the Homestead assumes no responsibility for loss, damage, or wear and tear to personal property used on or off the Museum's premises or other premises utilized by Homestead volunteers. Volunteer staff should not store items not in daily use on the premises.

Use of Museum or City Property

Volunteer staff should not remove Museum or City of Industry tools, equipment, supplies or material from the Museum or any other premises utilized by the Homestead except in the normal course of accomplishing assigned work or with the approval of their paid staff supervisor. Such approval should be for a specific purpose, at a designated location, and for a specific time period.

Telephones

Office telephones should only be used for local calls with paid staff permission. In order to keep the lines free for Museum use, please keep any calls to a minimum. Long distance calls can be made from the public pay phone in the foyer of the Homestead Museum Gallery. All other phones on the site are to be used in an emergency only and in contacting the paid staff. If you need to reach a paid staff member by phone on the site, you will need to become familiar with the intercom system. Extensions for the various site phones are kept on each phone and you can ask any paid staff member for assistance in using the intercom line.

Kitchen and Food and Drink

The Homestead Museum Gallery has a full-service kitchen which volunteer staff is welcome to use. It includes a stove, microwave oven, toaster oven, and refrigerator. Coffee, tea, water, and other drinks are available as are plates and utensils. If you have trouble locating any of these items, please ask any paid staff member for assistance. When eating, please do so out of the sight of our visitors and leave all plates and utensils in the sink for cleaning.

Staff Dress Guidelines

So as to better fulfill its mission of operating the site in accordance with professional standards for museums and historic sites, the Workman and Temple Family Homestead Museum recommends the following guidelines for dress at times when paid and volunteer staff members are in contact with the public:

- Recommended dress for men includes slacks with a shirt, turtleneck, or sweater.
- Recommended dress for women includes a dress; a skirt or pantsuit; or a skirt or slacks with a blouse, turtleneck, or sweater.
- All clothing and shoes should be clean, neat, and well maintained.
- Examples of clothing and shoes that are inappropriate for wear at the Homestead include stiletto heels; beach-type sandals; shorts higher than knee length; leggings or other tight fitting garments; T-shirts with suggestive or controversial printing; tank tops or other low-cut garments; sweat suits; or any clothing or accessory item that might be considered controversial, distracting to our visitors, or unsafe for individual or the Homestead Museum's collections.

For exceptions to, or clarification of, these guidelines, please contact the Volunteer Coordinator or the Director.

Volunteer Duties.....

Service to Our Visitors

A primary function of paid and volunteer staff is to provide excellent visitor service that will make our visitors feel welcome. Many visitors come to the Museum unsure of where to go or who to see for tours, appointments, or other museum business. Therefore, it is important that whenever you encounter a visitor, please give them a smile and ask if you can be of help.

However, if you happen to encounter a lone visitor in the gated area, please notify paid staff and the security officer (if on duty) immediately and let them handle the situation.

Volunteer Job Descriptions

The Homestead Museum's paid and volunteer staff work together for the common benefit of our visitors by providing them an informative and entertaining presentation of history. As the Museum seeks to expand its programming to better interpret the history of the site and region, it is important to have guidelines for the requirements volunteers should meet in order to remain well-trained and knowledgeable about the site and in the work they perform. Since there are different needs for the groups within the volunteer program, responsibilities and requirements vary. Please refer to your specific **job description** and **volunteer agreement** for a complete listing of relevant responsibilities and requirements.

Volunteer Staff Job Description - Administrative

Role of Administrative Volunteer

To fulfill the Museum's mission and goals, the Administrative volunteer staff member will assist primarily with greeting visitors and office-related projects, but also may work in the Museum Store and help with other Museum programs and projects.

Duties and Responsibilities

- Assist with general office tasks.
- Provide support for promotional and marketing programs.
- Assist with retail sales and other visitor-related projects.
- Assist with special events and other interpretive programs.

Qualifications

- Interest in history, museums, office procedures, retail work, or equivalent.
- Proficiency in reading, writing, and speaking English.
- Demonstration of good customer service skills.
- Willingness to learn and follow professional museum practices.
- At least 14 years of age. Persons under 18 must provide parental consent.
- Ability to accept supervision, work both independently and in a group, and be flexible to changing situations.

Training

- Complete initial volunteer staff orientation (3 sessions of 3 hours each).
- Complete annual safety and security training.
- Attend specialized training as required, including event training.

Expected Commitment

- Work a minimum of 30 hours per year. Students work a minimum of 20 hours per year.
- Work on selected projects Monday – Friday, 9:00 a.m. – 5:00 p.m., and weekends 1:00 – 5:00 p.m. Special projects are available at other times.
- Participate in three or more special events each year. Event schedule varies and includes evening and weekend opportunities.

Supervision

- Position reports directly to the Volunteer Coordinator or his/her assigned representative.

Volunteer Staff Job Description - Collections

Role of Collections Volunteer

To fulfill the Museum's mission and goals, the Collections volunteer staff member will assist with the care and maintenance of objects in the Museum's collections and the site's historic buildings, as well as assist with other Museum programs and projects.

Duties and Responsibilities

- Assist with the registration, cataloging, and documentation of the collections.
- Assist with the care, conservation, security, and safety of the collections.
- Assist with the organization and arrangement of the collections.
- Assist with the installation of exhibits.
- Assist with special events and other interpretive programs.

Qualifications

- Interest in antiques, history, collections management, art conservation, library administration, museums, or equivalent.
- Proficiency in reading, writing, and speaking English.
- Willingness to learn and follow professional museum practices.
- At least 14 years of age. Persons under 18 must provide parental consent.
- Ability to accept supervision, work both independently and in a group, and be flexible to changing situations.

Training

- Complete initial volunteer staff orientation (3 sessions of 3 hours each).
- Participate in ongoing collections training.
- Complete annual safety and security training.
- Attend specialized training as required, including event training.

Expected Commitment

- Work a minimum of 60 hours per year.
- Work two select Monday mornings per month.
- Participate in three or more special events each year. Event schedule varies and includes evening and weekend opportunities.

Supervision

- Position reports directly to the Collections Specialist or his/her assigned representative.

Volunteer Staff Job Description - Docent

Role of Docent Volunteer

To fulfill the Museum's mission and goals, the Docent volunteer staff member will conduct scheduled and public tours for visitors of all ages including children, teens, adults, and seniors, and assist with other Museum programs and projects.

Duties and Responsibilities

- Assist with interpretive programs including public tours, scheduled tours, special events, and related tasks.
- Assist with promotional and marketing programs and related tasks.
- Assist with retail sales and related tasks.

Qualifications

- Interest in history, teaching, public speaking, museums, or equivalent.
- Proficiency in reading, writing, and speaking English.
- Ability to communicate effectively with a group.
- Willingness to follow professional museum practices.
- At least 14 years of age. Persons under 18 must provide parental consent.
- Ability to accept supervision, work both independently and in a group, and be flexible to changing situations.

Training

- Complete initial volunteer staff orientation (3 sessions of 3 hours each).
- Complete docent training and all associated assignments. A maximum of two absences is allowed.
- Complete annual safety and security training.
- Attend a minimum of one continuing education session per year.
- Remain current with new information and exhibit changes.
- Attend specialized training as required, including event training.

Expected Commitment

- Work a minimum of 60 hours per year. Students work a minimum of 40 hours per year.
- Work Wednesday–Sunday afternoons and select mornings seven days a week.
- Participate in three or more special events each year. Event schedule varies and includes evening and weekend opportunities.

Supervision

- Position reports directly to the Volunteer Coordinator or his/her assigned representative.

Volunteer Staff Job Description - Museum Teacher

Role of Museum Teacher Volunteer

To fulfill the Museum's mission and goals, the Museum Teacher volunteer staff member will conduct tours of our school programs; scheduled and public tours for visitors of all ages including children, teens, adults, and seniors; and assist with other Museum programs and projects.

Duties and Responsibilities

- Assist with interpretive programs including school programs, public tours, scheduled tours, and special events, and related tasks.
- Assist with promotional and marketing programs and related tasks.
- Assist with retail sales and related tasks.

Qualifications

- Interest in history, teaching, public speaking, museums, or equivalent.
- Interest in working with students from grades Pre-K to 12.
- Proficiency in reading, writing, and speaking English.
- Ability to communicate effectively with a group.
- Willingness to follow professional museum practices.
- At least 14 years of age. Persons under 18 must provide parental consent.
- Ability to accept supervision, work both independently and in a group, and be flexible to changing situations.

Training

- Complete initial volunteer staff orientation (3 sessions of 3 hours each).
- Complete docent training and all associated assignments. A maximum of two absences is allowed.
- Complete museum teacher training.
- Complete annual safety and security training.
- Attend a minimum of one continuing education session per year.
- Remain current with new information and exhibit changes.
- Attend specialized training as required, including event training.

Expected Commitment

- Work a minimum of 60 hours per year. Students work a minimum of 40 hours per year.
- Work select weekday mornings year-round and Wednesday – Sunday afternoons July through September.
- Participate in three or more special events each year. Event schedule varies and includes evening and weekend opportunities.

Supervision

- Position reports directly to the Volunteer Coordinator or his/her assigned representative.

Volunteer Assignments.....

Attendance

Please arrive on time for assignments (shifts begin 15 minutes before scheduled tour or event) and call your paid staff supervisor immediately if you will be tardy, absent, or need to change your volunteer schedule.

If you need to leave the site during your volunteer assignment, please inform your paid staff supervisor (i.e., tour supervisor, Collections Care supervisor, or Volunteer Coordinator) or the Administrative Assistant.

Scheduling

The Museum's paperless "Event & Tour Registration Database" is located on the computer network's shared drive. All Museum activities such as special events, volunteer training workshops, scheduled tours, and site use reservations are included in the database. This information is used in conjunction with attendance records to compile monthly and annual attendance reports.

The Volunteer Coordinator schedules all volunteer staff members for public programs activities such as public and scheduled tours, special events, and various office needs. The Assistant Collections Manager schedules Collections Volunteers for specialized collections projects. The monthly tour schedule is prepared a month in advance by the Volunteer Coordinator and published in the monthly staff newsletter, *The Homestead Grapevine*.

Please keep the Volunteer Coordinator informed of your availability on a regular basis. Work and school schedules may change from month to month, so **notify the Volunteer Coordinator as far in advance as possible when you are not available certain days and dates**. Since schedule changes are the norm, the revised monthly schedule, along with a weekly schedule, is posted on the office bulletin board.

Docents are asked to arrange their own substitutes or trade days with another Docent. Please notify the Volunteer Coordinator as soon as possible of the schedule change or if you are unable to find a substitute.

When You Arrive

Report to the Volunteer Center in the Homestead Museum Gallery and store personal belongings in the space provided. Coat racks are located in the Volunteer Center. Please note that the Museum cannot be responsible for the safety of any personal items, so please leave valuables at home.

Always check your volunteer file and the volunteer bulletin board for memoranda, notes, or other Museum correspondence. Tour attendance forms, used by docents, and name badges are located next to the volunteer files. Keys are kept in the **Administrative Assistant's office**.

Removable name badge clips are available (that attach to the back of the badge) and are located in the name badge tray. Lanyards are also available and are located behind the door in the Volunteer Center. These clips and lanyards should be returned at the end of your assignment, as their supply is limited.

These binders are also kept in the Volunteer Center:

- Safety and Security Manual
- The Answer Book (for frequently asked questions)
- Exhibit Notebook
- Paid and Volunteer Staff Portrait Album
- Volunteer and Docent Manuals
- *A Journey Through Time* Manual
- "Fact or Fiction" and "Homestead History" Articles
- Press Clippings
- Spanish Tour Glossary

Recording Volunteer Hours

The Museum requests volunteer staff to keep accurate records of their volunteer hours. This is not only for the volunteer hours award program, but also for the annual Museum report to the City of Industry and for our workers' compensation records. Please use the form provided and keep it in your volunteer file. Turn in completed forms to the Volunteer Coordinator. Blank forms are located in a folder in front of the volunteer files.

Record your hours upon completion of each volunteer assignment. How do you know which activities at the Museum are counted as volunteer hours? Here is a guideline for you to follow:

Record Volunteer Hours for:

- Public and scheduled tours
- Collections assignments
- Library administration
- Mailing, public relations, or office administration work
- Research (with staff approval)
- Special events
- Continuing education and specialized training, such as field trips, lectures, workshops (including Safety and Security), and repeating volunteer training and docent training sessions (with permission of the Volunteer Coordinator)

Do **Not** Record as Volunteer Hours:

- Initial volunteer orientation and docent training
- Special events in which the volunteer is not working
- Volunteer recognition events such as docent graduation, volunteer appreciation dinner, or other social events at which volunteers do not work
- Any other activity on- or off-site not approved by the staff, such as museum visits or research

If you have any questions, please see the Volunteer Coordinator.

Reassignment

If you would like to volunteer in another area of the Museum, please speak with the Volunteer Coordinator or your paid staff supervisor and they will work with you in finding a volunteer assignment that better suits your interests.

Leave of Absence

Occasionally, volunteer staff members take a leave of absence because of vacations, new work or school schedules, family concerns, or other reasons. A leave of absence may last anywhere from a couple of weeks to several months. Notify the Volunteer Coordinator, as far in advance as possible, when requesting a leave of absence.

Resignation or Dismissal

When a volunteer staff member has not completed a Museum assignment for six months; has not fulfilled obligations outlined in their volunteer agreement; and is not on a leave of absence, he or she is considered inactive and will be contacted by the Volunteer Coordinator or other appropriate paid staff member to see if he or she wishes to remain on the volunteer staff. If a volunteer staff member has failed to complete the mandatory Safety and Security training, his or her volunteer status may be reactivated at the next scheduled training.

If it is determined that the volunteer staff member will not be able to fulfill his or her agreed-upon commitments in the future, an alternative course of action (e.g., reassignment or adjustment of duties) will be considered. The volunteer staff member may also ask for an adjustment in one's level of commitment. A volunteer staff member must contact the Volunteer Coordinator to adjust his or her assignment, either temporarily or permanently. Likewise, if a paid staff supervisor feels that the quality of a volunteer staff member's work does not meet the Museum's standards, the two will discuss possible retraining or reassignment. If a corrective plan of action cannot be mutually agreed upon, the volunteer staff member will be asked to resign or will be dismissed. Also, any one who violates Museum policies is subject to dismissal.

If a volunteer staff member decides to resign, he or she should notify the Volunteer Coordinator in writing as soon as possible. Upon resignation, the Volunteer Coordinator will ask for the completion of an exit survey. Through this valuable feedback, the paid staff can work to improve the quality of the Museum's programs and service.

Volunteer Recognition.....

As members of the Homestead's volunteer program, volunteer staff members receive the following benefits and privileges:

Personal and Professional Growth

Volunteer staff members broaden their museum experience by attending continuing education activities. These include field trips to other historic sites and museums to compare and contrast them to our site's history, buildings, and interpretation. There are also free or discounted lectures, workshops, and seminars in which guest speakers or paid staff discuss museum interpretive techniques or other topics related to the Homestead's mission.

Career and School References

Many volunteer staff members use their experience at the Homestead as references for school admission and job applications. Reference requests should be discussed with the Volunteer Coordinator.

Mailing List Privileges

In addition to internal mailings, such as *The Homestead Grapevine*, volunteer staff members receive all of the Homestead's public mailing including the Museum's newsletter, *Homestead*, and flyers for upcoming events.

Complimentary and Discount Admission

Volunteer staff members receive complimentary or discount admission to field trips, workshops, and special events, plus a 15% Museum Store discount.

Volunteer Hours Award Program

The Museum has an award program to recognize volunteer staff members who complete 300, 600, 1000, 1500, 2000, 2500, 3000, 3500, and 4000+ hours of service. These awards are pins with the Workman and Temple family cattle brand design. These pins are presented at the Museum's annual Volunteer Appreciation Dinner.

Volunteer Emeritus Award

Volunteer emeritus/emerita is an honorary status awarded to a volunteer staff member who has made a special or significant contribution to the Museum and given at least 600 hours or 5 years of service. It is not given solely upon a person's retirement or resignation.

Entrance requirements

- Minimum of 600 hours or 5 years of service.
- Has made a special or significant contribution to the Museum, for example, advocating the Museum's mission in the community or achieving a high level of service.

Selection

- Selection made by the management staff and the Volunteer Coordinator, based upon recommendation of the individual's paid staff supervisor.
- By award only (not automatic or by application).
- Awarded at any time.
- Announced at Volunteer Appreciation Dinner; in paid and volunteer staff newsletter; and in the Museum's newsletter.
- Formal presentation with certificate at Volunteer Appreciation Dinner.
- Letter outlining recognition and benefits sent to recipient by Volunteer Coordinator or Director.

Benefits

- Status and benefits held for life except by mutual agreement.
- Lifetime subscription to Museum's mailing list for events, Museum newsletter, and paid and volunteer staff newsletter.
- Invitations to all Museum volunteer events (e.g., continuing education, field trips, volunteer appreciation dinner).
- Museum Store discount of 15%.
- Free or reduced admission to events.
- Lead personal tours for guests.

Additional requirements

- Complete annual safety and security training (if working on-site).
- No additional service hours required (no annual minimum).

Mentor Docents

Mentor Docents help incoming docent trainees learn the ins and outs of the Homestead. They work for one year with three or four trainees, providing advice and assistance, as well as helping with practice tours.

Requirements to become a mentor include:

- Attending the current year's Docent Training classes.
- Having attended a Docent Training program within the past five years (either as a new Docent or returning Docent for a refresher course).

Docents being considered for the mentor program are evaluated by paid staff and are asked to attend a Docent Mentor orientation.

Public Programs and Visitor Services Responsibilities.....

The following is a quick run down on whom to contact or to whom you should refer questions:

A. Advertising/Publicity	Alex
Mailing List	Alex
Publications	Alex
Web site	Alex
B. Museum Store	Robert
C. Photography & Site Use	Initial inquiries to Elva
Filming, location scouts	Alex
Wedding photography	Elva (or reception backup)
Meetings, workshops	Robert
D. Presentations to Clubs or Groups	Craig
E. School Programs	
<i>A Journey Through Time</i>	Lillian & Gennie
F. Special Events	Public Programs Team (Alex, Craig, Gennie, Lillian, and Steve)
G. Tours	
Content & interpretation	Interpretation Team (Alex, Lillian, and Paul)
Docent training	Docent Training Team (Lillian, Paul, and Steve)
Route changes	Tour Supervisor
Scheduling tours	Steve
H. Volunteers	
Continuing education	Training Team (Karen, Paul, and Steve)
Recruitment & applications	Steve
Scheduling	Steve
Volunteer training	Training Team

Public Programs and Visitor Services.....

I. Training

- A. Volunteer training
- B. Docent training
- C. Continuing education

II. Tours

- A. Public tours in English and Spanish
- B. Scheduled group tours
- C. Other tours
 - 1. Tours in American Sign Language
 - 2. Special-interest tours (e.g., architecture, tile)
 - 3. Tours for visitors with other special needs (e.g., developmentally disabled, limited mobility, visually impaired)
 - 4. Special tours (Living History, *Behind-the-Scenes*, and *Beyond the Grave*)

III. School Programs

- A. *A Journey Through Time*
- B. Other offerings
 - 1. Teacher workshops/meetings
 - 2. Off-site presentations
 - 3. Special requests

IV. Special Events

- A. Smaller events (lectures, workshops, etc.)
- B. Larger events (festivals)

V. Outreach

- A. Off-site presentations
- B. Off-site exhibits
- C. Partnerships
 - 1. Industry Hills Charity Pro Rodeo
 - 2. *Artistic Journeys*
- D. Web Site

VI. Public Affairs

- A. Marketing
 - 1. Audience research
 - a. Visitor surveys
 - b. Demographic studies
 - 2. Mailing list
- B. Advertising and Publicity
 - 1. Paid and free advertising
 - 2. Press releases
 - 3. Pitching stories

VII. Print Publications

- A. Brochures
- B. Booklets
- C. Occassional publications (*Homestead, San Gabriel Valley Historian*)

VIII. Third Party Site Use and Rentals

- A. Meetings, workshops, receptions
- B. Photography and filming

IX. Museum Store

- A. Store philosophy
 - 1. How it fits with our mission
 - a. Education: purchases can reinforce learning process
 - b. Marketing: a reminder of the Museum
 - 2. Proceeds - go back to the Museum
 - a. Currently to expand the store
 - b. Eventually, to support acquisitions and other projects
- B. Role of the Store Manager
- C. Role of the Volunteer Staff

X. Visitor Comfort

- A. Foyer and Gallery (introduction point, seating, exhibits)
- B. Beverages (water, vending machines)

A Journey Through Time

The Museum's oldest and largest educational program, *A Journey Through Time*, was developed in cooperation with the Hacienda La Puente Unified School District in 1983. Honored with awards for exemplary curriculum development from the Los Angeles County Board of Education and the American Association for State and Local History, the program is a multidisciplinary approach to teaching California history.

Program Description

A Journey Through Time consists of a pre-visit classroom curriculum, a tour of the Homestead Museum, and post-visit activities. The strength of the program comes from its interdisciplinary approach to teaching social studies through language arts, math, science, and the visual and performing arts. Its continued success lies in its links to the California state curriculum standards and its ability to reach students of all levels.

The Curriculum

At the core of *A Journey Through Time* is a ten to twenty-day teacher-taught curriculum unit focusing on California history. In class, students learn about the 1840s, 1870s, and 1920s—three decades important to the Museum and southern California's growth. The flexible lesson plans include activities such as creating a family tree, solving a crossword puzzle or a math story problem, dancing the Charleston, and singing Gold Rush-era songs. Sample lessons can be found on the Museum's Web site at www.homesteadmuseum.org.

The Tour

The highlight of *A Journey Through Time* is a two and one-half hour visit to the Homestead Museum where students “journey” to the 1840s, 1870s, and 1920s. The visit begins with an interactive introduction followed by an inquiry-based tour. While touring the Museum students are encouraged to participate by asking and answering questions, examining hands-on objects, playing an 1870s game, and performing in a costumed role-play activity. Following their tour, classes are invited to remain on site for a picnic on the Museum grounds.

Back in Class

When students return to class, post-visit materials encourage them to create a portfolio of their classroom activities and experiences at the Homestead Museum for their parents and themselves to remember and enjoy.

Program Materials, Resources, and Cost

Teachers participating in *A Journey Through Time* receive a free teacher's manual on CD-ROM complete with lesson plans and masters for duplicating handouts. Additionally, bus stipends are available to all participants thanks to the generous support of the Industry Manufacturers Council. First-time participants are required to attend a free in-service training session.

Each student who goes through the program receives a post-visit portfolio and pencil.

For teachers unable to schedule a visit as part of this program, the curriculum is available for free on CD-ROM, or can be downloaded from the Museum's Web site.

Museum Teachers

This exciting program is staffed by a specially trained corps of volunteers known as Museum Teachers. If you are interested in learning more about the program, or would like to become a Museum Teacher, please contact the Volunteer Coordinator.

Sample “Journey” lesson plan & worksheets

Mission & Marketing Strategies

First, you need a mission.

In order to develop a successful marketing strategy, an institution must have a clear *mission*—a realistic statement that describes the reason that an organization exists. It should be outward or customer-oriented, as opposed to inward or organizationally bound. The Homestead’s mission statement is as follows:

The Workman and Temple Family Homestead Museum interprets the diverse history of southern California and the Workman and Temple Families from 1830 to 1930 in order to foster an understanding of how history impacts our lives.

Then, you need to strategize.

Developing a marketing strategy not only helps an organization adhere to its mission statement and establish priorities, but helps it to fully evaluate its resources and ability to satisfy the needs of its visitors or customers.

Marketing is a process that includes determining who you serve, understanding their needs, and developing services to meet those needs. As Laura Sadowski, Vice President for Marketing and Development at the Strong Museum in Rochester, New York, explains, “The marketing mindset views everything an organization does as informing the public, in some way or another, of the relationship that the institution has with the public it serves.”

Here at the Homestead, we realize that we cannot be everything to everyone, so the paid staff pinpointed audiences that we feel we can, and should, best serve. They are: *families*, *3rd-5th Grade Students*, *3rd-5th Grade Teachers*, *buffs* (this is a general term that refers to people with special interests we can serve such as history buffs, music buffs, architecture buffs, etc.), *professional organizations* (such as the American Association for State and Local History and the California Council for the Preservation of History), and *businesses within the City of Industry*.

Finally, you need to make them better!

It is important for every institution to regularly reevaluate its mission statement and marketing strategy. This is done for no other reason than to ensure that the organization is on the right course, its resource allocation is correct, and its staffing is adequate for the job it is attempting. These things

can be determined in a variety of ways that include visitor and volunteer surveys and market research.

Sometimes we forget that organizations like ours face many challenges in today's fast-paced world including increased competition, people's limited leisure time, and inadequate resources (human, financial, technological, etc.). We want to make sure that we can deliver on what we promise while remaining a memorable and appealing institution committed to quality.

Brief bibliography

McLeish, Barry J. *Successful Marketing Strategies For Nonprofit Organizations*. New York: John Wiley & Sons, 1995. [HF5415.M3825]

Sadowski, Laura J. "Marketing in the Twenty-First Century". Presentation given at the Seminar for Historical Administration, Indianapolis, IN, 3 November 2004.

Museum Attendance Figures

Homestead Museum Visitors

Attendance Summary (Fiscal Year 2007-2008):

Tours:	
Public:	2,765
Scheduled:	2,957
Special Events:	8,041
Off-Site Presentations:	2,275
Third Party Site Use:	7,746
Web Site Hits:	137,532

Age Characteristics (Fiscal Year 2007-2008):

	Public tours	Schd. tours	Total	%
Children (0-6)	203	71	274	5%
Children (7-12)	341	2,156	2,497	44%
Teenagers (13-18)	260	51	311	5%
Adults (19-34)	698	262	960	17%
Adults (35-50)	647	197	844	15%
Adults (51-64)	346	98	444	8%
Seniors (65+)	270	122	392	7%
	2,765	2,957	5,722	100%

Paid and Free Publicity.....

Advertising

Being a nonprofit institution, we have a limited budget for advertising. Because of this, we want to make sure that we get the most for our money. For example, although it would be great to run a four-color, full-page advertisement promoting the Museum in the *Los Angeles Times' Magazine*, it costs well over \$45,000 for a single issue (which is more than our annual advertising budget)!

Currently, we can only afford to run ads for special events and volunteer recognition. We do our best to ensure that our ads are placed in sections of the newspaper directed towards entertainment and leisure. Here is an example of a typical ad we run for a special event, along with estimated circulation figures and costs.

Los Angeles Times

Daily circulation:	773,884
Sunday circulation:	1,101,981
Cost for the size seen on the opposite page: week)	\$640.00 (approximate, if we run three ads in one

San Gabriel Valley Tribune (includes the Tribune, Whittier Daily News, and the Pasadena Star News)

Daily circulation:	284,000
Sunday circulation:	299,000
Cost for the size seen above:	\$94.50 (running two ads per week for the entire year)

If the price is right, we also advertise in local publications and programs (such as the *Highlander*).

Press Releases, Articles, and Promotion

While advertising is a great way for us to get our message across, we also write press releases that are sent to select local and national magazines, newspapers, and radio stations. Press releases are often printed word-for-word or modified to fit the need of the publication to which it is being sent.

When we have a particularly interesting story or event to share with the public, we even try to “pitch” stories to the media. This strategy is the most difficult, because as you can imagine, we are not the only institution with something interesting to share.

On occasion we are approached by radio and television programs interested in covering a variety of topics that the Museum can provide information about (e.g., non-profit management, architectural crafts, working with volunteers). Whether local or national broadcasts, these are excellent opportunities for us to reach potential visitors and volunteer staff members. **Our best avenue for promotion, however, remains word-of-mouth!**

Collections Responsibilities

The following is a quick run down on whom to contact or to whom you should refer questions:

Acquistions/donations	Paul
Exhibits	Paul/Michelle
Maintenance (incl. buildings/grounds pest control & computer network*)	Robert
Research/Library	Paul
Volunteers (incl. Collections Care, Lending Library)	Michelle

* Paul is the backup administrator in Robert's absence

Collections.....

The Museum's collections, totaling over 13,000 artifacts, specialize in the history of southern California's architecture, economics, household management, and leisure from 1830 to 1930 and include books, archives, artifacts, photographs, maps, oral histories, and buildings. The collections are accessible for legitimate research and study by appointment only. The major strengths of the Homestead's collections are:

Workman and Temple Family History

Because the Museum's story begins with the foundation of the history of the Workman and Temple families, the Museum actively collects documents, photographs, and objects related to the families, especially those living in southern California from 1830 to 1930. The Museum's major strength is photographs and letters from the Walter P. Temple family, with smaller collections related to F. P. F. Temple and William Workman.

Regional, State, and National History

To put the Workman and Temple family history into context, we also collect materials that interpret southern California history from 1830 to 1930, especially those that are linked to pursuits (economic, political, and social) engaged in by the families. To lesser degrees, we collect items of a similar or like nature from state and national sources, as well.

Books and Printed Materials

This collection continues to grow in strength and depth, especially in the history of southern California, California, and the American West; general American history for the focus decades of the 1840s, 1870s, and 1920s; home economics; cookery; and clothing. The Museum actively collects historic materials on regional history and everyday life, particularly those pertaining to 1928 and 1929 for interpretation at *La Casa Nueva*, as we take on specific research projects or exhibitions. More details on the book collections can be found in the Library description.

Decorative Arts and Material Culture Artifacts

These areas are represented in a broad selection of items used in furnishing *La Casa Nueva* to its appearance in the late 1920s, from chairs and tables to rugs and tableware to clothing, reading materials, sheet music, games, and personal care items. Although most of the items were produced in the first two decades of the twentieth century, a few notable items are from as early as the 1860s, such as the étagère in Thomas's Bedroom. The Museum is focusing its collecting on everyday, usable items from 1928 and 1929 to better show the range of activities the Temple family might have enjoyed at home during the year.

Architecture and Architectural Crafts

The Homestead's two historic houses provide outstanding examples of the changing architectural tastes of California and the United States from 1830 to 1930, as well as various construction methods and architectural crafts. To expand upon this foundation, the Museum collects books, trade catalogues, and objects related to American architecture and architectural crafts, as well as architectural crafts, such as stained and painted glass and tile.

Homestead Museum Buildings

Workman House

The Workman House is a two-story building embracing two distinct components: an 1840s adobe and an extensive remodeling in the late 1860s. The house has an H-shaped floor plan and is about 70' x 70' in size. The dramatic architectural change to the building symbolizes changing functions and fashions in California and the United States from the 1840s through the 1870s.

The house was built in 1842 for the Workman family, probably by Gabrieliño Indians, shortly after the Workmans settled in southern California. Its original appearance was likely a one-story, three-room adobe structure, though by the mid-1850s visitors described it as a U-shaped floor plan, consisting of thirteen rooms, and measuring approximately 75' x 150'. With its whitewashed adobe walls, flat roof, absence of fireplaces, and rows of rooms each with windows and doors, it was fairly typical of houses in Mexican California. According to the earliest surviving description of the house (1856), it was painted inside and out to resemble marble or stone. It also included a basement, which required the inclusion of wooden, rather than pounded earth, floors.

By 1870, the Workman House was significantly remodeled into its present state as a picturesque country home in a combination of architectural styles, including Gothic Revival and Italianate. Probably designed by early Los Angeles architect Ezra F. Kysor, the remodeling included removing two adobe wings; adding a brick second story, a wood shingle gable roof, four brick wings, a staircase, porches, and chimneys; and applying stucco to the brick walls.

In the twentieth century, several changes were made to the house. New owners, including the Temples in the 1920s, enclosed a porch, cut a dormer window into the roof, added bathrooms and closets, wired in plumbing and electricity, and divided the central room.

In the late 1970s, the City of Industry began restoring the house's exterior to its 1870s appearance. The interior of the house awaits additional restoration. The original door and window moldings, marble fireplaces, and staircase from the Workman period remain intact. The Workman House is listed on the National Register of Historic Places and is a California State Historic Landmark and a City of Industry Historic-Cultural Landmark.

El Campo Santo

El Campo Santo is a private cemetery established by the Workman family in the 1850s. The site, a little less than an acre, is enclosed by a brick wall, with the original west wall, and features a mausoleum and small burial ground.

On May 30, 1857, Bishop Thaddeus Amat laid the cornerstone for a Gothic Revival chapel dedicated to Saint Nicholas. Behind it, a portion of the cemetery was enclosed in a cast-iron fence and set aside as a burial ground. When the family lost possession of the cemetery by 1900, it fell into disuse. In the early 1900s, fire destroyed the chapel; three outside enclosure walls were dismantled for their bricks; and desecration of graves occurred.

In 1907, Walter P. Temple ended further destruction through a lawsuit and, ten years later, purchased the cemetery along with the rest of the Homestead. In 1921, Temple completed a Neoclassical mausoleum on the site of the chapel and installed an iron pipe fence to replace the three missing brick walls. He also landscaped and installed grave markers where possible.

During restoration in the 1970s, the City of Industry replaced the iron pipe fence with a replica of the original brick enclosure walls and restored the mausoleum's decorative ceiling and stained glass window. The cemetery is occasionally used as a burial ground for the Workman, Temple, and Brown families. *El Campo Santo* is listed on the National Register of Historic Places and is a California State Historic Landmark and a City of Industry Historic-Cultural Landmark.

La Casa Nueva

La Casa Nueva, or the "New House," is a two-story adobe building designed in the Spanish Colonial Revival style. The house is approximately 81' x 95' or 11,761 square feet and laid out in a U-shaped plan with a rear courtyard. Built between 1922 and 1927 for the Walter P. Temple family, the initial design of the house was done by the family, with drawings completed by the Los Angeles architectural firm, Walker and Eisen. After Laura Temple's death, however, the building was completed by Beverly Hills architect Roy Seldon Price.

La Casa Nueva is an excellent example of the Spanish Colonial Revival style with its adobe walls; red tile roof; roughly plastered walls; arched doorways and windows; wrought-iron and wooden balconies; stained glass windows; ceramic tile; and an interior courtyard. It is surrounded by a garden of semi-tropical plants, such as pomegranates, palms, guavas, and grapes, and enclosed by a vine-covered walkway. Behind the house is the Tepee, a cone-shaped adobe building used as Temple's office, and an example of the programmatic

architecture popular in the 1920s. The estate also contained a tennis court; swimming pool; 1860s wineries built by the Workmans that the Temples converted into an auditorium, cafeteria, and garage; staff residences; barns and stables; and a laundry and tool room — none of which survive.

In the 1930s, the sun porches on top of the rear wings were enclosed to convert them into dormitories for a boys' military school. Later remodeling by the Brown family for *El Encanto* Sanitarium included exterior fire escapes and the conversion of the butler's pantry into a bathroom.

During the 1970s, the City of Industry restored the house to its 1920s appearance by removing modern additions and recreating the landscaping. The City also made some non-historic changes, including upgrading the utilities and installing additional walkways to better suit modern uses. *La Casa Nueva* is listed on the National Register of Historic Places and is a City of Industry Historic-Cultural Landmark.

Pump House

Likely built about 1890, the original pump house was a one-story wooden structure. The building contained a water well that was probably initially pumped by a windmill and replaced by the 1920s with the existing five-horsepower electric motor. The 70-foot wooden sucker rod has been cut and is displayed on the east wall beneath the window.

By the 1970s, the original building was so badly damaged by termites that it was demolished and replaced by a modern reproduction similar to the original. It now houses the site's electrical control panels.

Water Tower

Likely built around 1890, the Water Tower is a three-story structure built to house a wooden water tank. The first two stories are brick with the wooden third story enclosing the tank.

By the 1970s, termites had seriously damaged the entire third story and it was rebuilt. To recreate the building's 1920s appearance, the City of Industry installed a redwood water tank to replace the one removed in the 1940s and removed the exterior wooden staircase that was added on after the 1930s. It has been modernized to a small extent with such conveniences as a tile floor, canvas awnings over the doors, and an interior staircase to provide access to the second story. The Water Tower now serves as the Museum Store.

Glorieta

The *Glorieta*, or gazebo, was installed in 1976 to serve as a decorative element for the historic site. Designed to imitate late 19th-century bandstands of Mexico, it is constructed of cast aluminum with a terrazzo floor (marble or stone chips set in mortar and polished when cured). The *Glorieta* is occasionally used during the Museum's special events and is popular for wedding photography.

Homestead Museum Gallery

Built in the mid-1970s, the Gallery (known as the Pio Pico Gallery until early 2006) is a one-story brick and concrete structure that contains an auditorium and paid staff offices for the Administrative Assistant, Operations Coordinator, and Volunteer Coordinator. There is also a full kitchen, conference room, orientation exhibits, and restrooms.

West Building

The West Building is a modular structure installed in the west parking lot in 2000. This building houses paid staff offices for the Director, Collections Manager, Assistant Collections Manager, Public Programs Manager, Assistant Public Programs Manager, and Programs Coordinator, as well as the Museum's research library.

Site Restoration (1960s – 1981)

Restoration work of existing buildings, construction of new buildings, and landscaping was done by the following architectural firms:

Project coordinator for the City of Industry: National Engineering Company
Project manager: Mel Gooch, AIA

Architecture, planning, and engineering: Gruen Associates

Historical restoration architect: Raymond Girvigian, FAIA

Landscape architect: Emmett Wemple, ASLA

The site was purchased in phases during the 1960s by the City of Industry. In September 1973, the restoration project was recommended as part of the Plan of Development of the City of Industry. Work began on the project during the mid-1970s and the site opened to the public in May of 1981.

Revised January 2007

Workman House Restoration.....

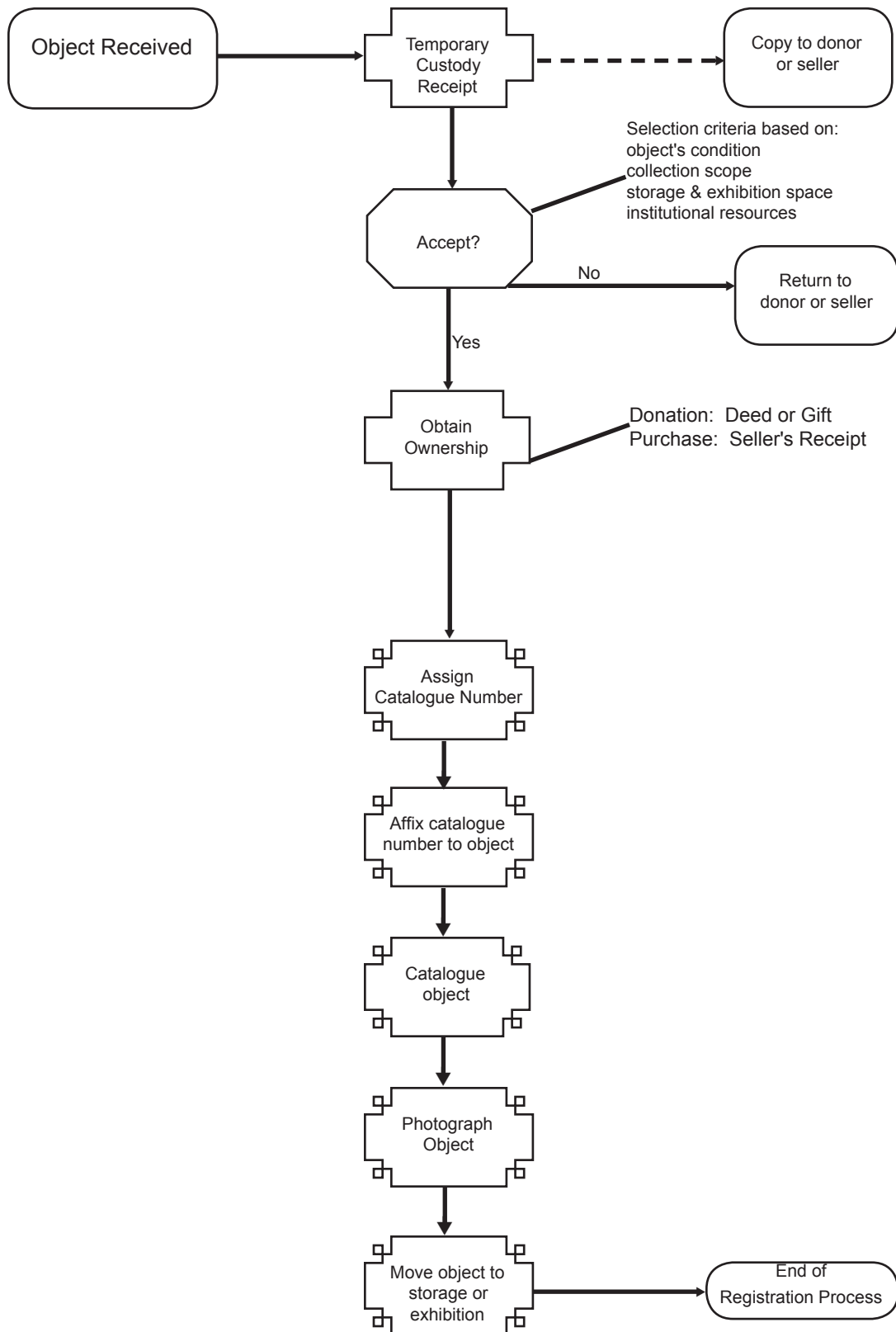
Regarding the restoration of the Workman House, there has been some significant progress in the last few years:

- In 1993, we completed a preliminary structures report, which provided new historical information on the house, much of it incorporated into a handout and training workshop for docents. The report is available in the research library (NA107.C2K66 1993).
- In 1995, we completed the exterior repainting of the house, using new colors based on an analysis of the historic paint still present on the building as well as contemporary architectural design guides. This work was featured in the Spring 1995 issue of *Homestead*.
- In 1996, we installed new interior track lighting and a wall hanging system to allow for improved exhibits in the future.
- In July 2000, the City of Industry received a \$64,000 grant from the J. Paul Getty Trust to document the house through measured drawings and large-format photography; to investigate its construction through paint analysis and archaeology; and to complete a structural engineering analysis to protect the house from earthquakes. The project was completed in June 2002 and the results give the Museum a better understanding of the house's construction and history as well as provide a crucial foundation for future preservation and restoration work.

The next major phase of the house's restoration will be a major seismic stabilization project, pending available funds from the capital budget provided by the City of Industry.

As for a full restoration, there is still much work to be done. Questions linger about what time period to restore (only 1870s or different periods?), how the interior should be presented (period rooms or exhibits?), and how to logistically handle tours for two large houses (one tour or two?). The City of Industry has created a special fund for donations which are designated for the restoration of the Workman House. There is not, however, a plan to provide for the full restoration of the house at this time.

Museum Collections Registration Process



Library.....

The Museum's library contains nearly 4,000 titles, which focus on the social history and material culture of southern California from 1830 to 1930; architecture; architectural crafts; California history; costume and fashion; decorative arts; home economics; interior design; and leisure. The Library also has a substantial selection of works concerning museum management, including conservation, restoration, education, and public relations. In addition to books, the library also contains other materials, such as videotapes, journals, photographs, and slides.

The Library is open to the public *by appointment only* with Collections staff supervision Monday through Friday from 10:00 a.m. to 4:00 p.m. Volunteer staff members, however, may use the library at any time during the Museum's business and tour hours and are welcome to ask any paid staff member for assistance. Access is free, but all users must fill out an application and provide photo identification. The library is non-circulating (except for the lending library located in the Volunteer Center in the Gallery), thus its books cannot be loaned or borrowed. Copies can be made, however, for a small charge of five cents for paid and volunteer staff and twenty-five cents, plus tax, for visitors.

The Collections Team supervises the access, use, and handling of the research library and files. Please protect and preserve the materials by always using pencils (no pens), never using Post-It Notes or paper clips, never having food or drink near research materials, and having paid staff make photocopies.

The library is divided into various sections:

Regular Stacks

All materials with post-1930 imprints, totaling about 2,500 titles, are kept in the West Building and form the largest component of our collection. Periodicals, business-related video and audio tape, and the slide collection are also housed here. Volunteer staff members are welcome to browse the stacks at their convenience—remembering that materials do not circulate and must be used in the West Building only. Copies can be made with Collections staff assistance. Please ask if we can help!

Special Collections

Approximately 1,300 books with pre-1930 imprints, or those of which are considered rare items, are primarily kept in two locations in *La Casa Nueva*: non-fiction works in East Wing Storage and fiction titles in the Library. Some items may be on exhibit in the house, as well. Although we do not consider them as part of the Library, related materials, such as catalogs, magazines, manuscripts, and other ephemera are also available for research. Special Collections items may only be used with the permission and supervision of Collections staff, so please let us know how we can help.

Research Files

The research files are located in the West Building. Materials in the research files do not circulate and must be used in this location only. The general public can access the files only by appointment with the Collections staff. However, volunteer staff may use materials without paid staff assistance, providing they leave all materials on the work table near the door for Collections staff to file. At the front of each section—People (in the drawers with blue labels); Places (green); and Subjects (red)—is an index to guide users to finding the subject in which they are interested.

Video Library

The video library is located in the Volunteer Center and consists of feature films and documentaries. Volunteer staff members are welcome to watch these videos using the TV/VCR unit located next to the storage unit or may check out one video at a time for up to 14 days. Viewing the videos counts as continuing education and should be recorded on the volunteer time-sheet. If you are having trouble choosing a video to watch, we have a Video of the Month selection which is located on top of the TV/VCR unit. Museum and business-related videos are kept in the Research Library in the West Building.

Lending Library

The lending library is located in the Volunteer Center and consists of books that volunteer staff, but not the public, may borrow for up to 14 days, unlike the materials in special collections and the research library. Please remember to return the book within two weeks so that others may use them—we'd hate to consider an overdue book fee! Reading books from our lending library or research library counts as volunteer hours, as does the reading of other approved titles.