

Human Resource Management in Small-Staff Museums: A Case-Study Approach

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ABSTRACT

Human Resource Management in Small-Staff Museums: A Case-Study Approach

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The purpose of this case study was to discover the Human Resource Management strategies employed by small museums without a designated Human Resource manager on staff.

Historically, Human Resource Management (HRM) was a low priority in nonprofit organizations. Within the past decade, museum professionals called for reform to best practices regarding labor issues in the field. While large museums with ample resources easily adopted HRM policies based on best practices, small museums had greater challenges in accomplishing the same. The two primary research questions guiding this study were “Were small museum’s utilizing best practices laid out by experts in the field, or were they crafting their own policy?” and “What efforts did small museums make to promote Quality of Working Life and good staff ecology?” Data was collected through three methodologies at the Issaquah History Museums in Issaquah, WA: participant observation, semi-structured interviews, and document analysis. Four major conclusions resulted from this case study: employees at small institutions worked outside their job position responsibilities to fulfill the needs of the organization; employees limited their working hours per week and/or telecommuted from home to ensure a healthy work-life balance; employees needed the economic support of a second income earner in their family to permit

them working in a small museum; and strategies employed by employees indicated weaknesses in the museum's human resource practices, which could perpetuate burnout. The primary limitation of this study was that case study research findings were not generalizable to the field at large.

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Glossary of Acronyms

HRM	Human Resource Management
QWL	Quality of Working Life
AAM	American Alliance of Museums
AASLH	American Association of State and Local History
NPO	Nonprofit Organization
CMA	Canadian Museums Association
EMP	Emerging Museum Professional
IMH	Issaquah History Museums

Chapter One

Introduction

Small museums typically fulfilled the same responsibilities as larger museums, yet with fewer human and financial resources.¹ While large museums had ample staff to perform a variety of tasks and services, small institutions were expected to present the same or similar deliverables with less staff. One staff position which was notably absent from small museums was the Human Resource Manager. Human Resource Management (HRM) usually fell under the Executive Director's duties, and the museum profession's best practices reflected the assumption that the director would take on this role.² While the best practices of HRM in museums were generally known and followed in the museum field, there was little data on whether or not small museums were actually carrying them out.

Every manual of best practices stated that museums must have some Human Resource Management strategy. Christine Engel, an expert on museum HRM, wrote in "The Role of Human Resources in Museums" that Human Resources had become the "partner" to executive leadership within the museum. However, she insisted that HR had room to grow in small to midsize museums; a lack of HRM "puts those organizations in the position of assuming

¹ According to Cinnamon Catlin-Legutko and Stacy Klingler, *Organizational Management: The Small Museum Toolkit* (Lanham, Md.: AltaMira Press, 2012); Diane Vinokur-Kaplan, "Workplace Attitudes, Experiences, and Job Satisfaction of Social Work Administrators in Nonprofit and Public Agencies: 1981 and 1989," *Nonprofit and Voluntary Sector Quarterly* 25, no. 1 (1996): 89-109; and Hugh H. Genoways, and Lynne M. Ireland, *Museum Administration 2.0*, ed. Cinnamon Catlin-Legutko (Lanham: Rowman & Littlefield, 2017).

² See Peter C. Brinckerhoff, *Mission-based Management*, 2nd Ed. (New York: Wiley, 2001); "Human Resource Resources", American Alliance of Museums, 5 February 2018, <https://www.aam-us.org/programs/resource-library/human-resource-resources/>; and Gail Dexter Lord and Barry Lord, *The Manual of Museum Management*, 2nd ed. (Lanham, MD: AltaMira Press, 2009).

unintentional risk; of falling behind when it comes to best practices; and not having an ombudsman to help with employee relations.”³

Peter Brinckerhoff echoed that sentiment in his manual, *Mission-Based Management: Leading Your Not-for-Profit in the 21st Century*. While he did not go into detail on HRM best practices, he did stress that any museum lacking an established personnel policy was liable to get sued.⁴ In the *Small Museum Toolkit*, Patricia Murphy said, “In our increasingly litigious society, great care must be taken and common sense must be used to avoid undue risks, particularly when staff or volunteers will be interacting one-on-one with vulnerable individuals, such as children, nursing home residents, or the differently abled.”⁵ Her approach to HRM suggested that a good personnel strategy would benefit visitors to the organization, not just the employees.

Many experts and organizations have listed HRM best practices so that smaller institutions had access to free resources. Notably, the American Alliance of Museums (AAM) published a “Human Resource Resources” page equipped with articles on best practices, along with links to consultants, employment law, and established policy.⁶

³ Christine Engel, “The Role of Human Resources in Museums.” January 2016. Retrieved 17 April 2018 from <https://www.aam-us.org/2016/01/02/the-role-of-human-resources-in-museums/>.

⁴ Brinckerhoff.

⁵ Patricia Murphy, “Human Resources Administration: Building an Effective Team.” In *Small Museum Toolkit: Organizational Management*, (C. Catlin-Legutko and S. Klingler, ed.). Lanham, MD: AltaMira Press, 2012. 55.

⁶ “Human Resource Resources” (5 February 2018). Retrieved 17 April 2018, from <https://www.aam-us.org/programs/resource-library/human-resource-resources/>.

According to Alyssa Greenberg, PhD, founder of the MuseumWorkersSpeak movement⁷, Quality of Working Life (QWL) is a social justice issue.⁸ AAM began promoting a rigorous focus on social justice in the 2010s. In turn, many museums have made efforts to be more accessible and reflective of communities which traditionally had not been accepted and included. However, with the advent of MuseumWorkersSpeak and other QWL-minded efforts, there was a suggestion to turn the social justice focus inward towards staff relations to combat siloing and burnout.⁹

The purpose of this case study was to discover the Human Resource Management strategies employed by small museums without a designated Human Resource Manager on staff. Were small museum's utilizing best practices laid out by experts in the field, or were they crafting their own policy? What efforts did small museums make to promote high Quality of Working Life (QWL) and good staff ecology? These questions guided the research in this study.

Ultimately, the goal of this research was to discover why employees decided to work at small institutions rather than large ones, and furthermore, why they chose to remain in the museum field rather than pursue higher paid work.

⁷ MuseumWorkersSpeak "is an action-oriented platform for social change at the intersection of labor, access, and inclusion." Established at the 2015 AAM conference in a "rogue session" about current museum labor practices, the movement operates as a blog and twitter hashtag. For more information see the movement's website, <https://museumworkersspeak.weebly.com/about.html>, and for some analysis see Chapter 2 of this thesis.

⁸ Alyssa Greenberg, "The Labor Organizer in the Museum," *Imagining America* (Imagining America: September 25, 2014).

⁹ Emma Boast and Maddie Mott, "Labor of Love: Revaluing Museum Work," *Medium*. (2017), provided a summary of the contemporary happenings in regards to museum labor reform--or lack thereof.

Chapter Two

Literature Review

This literature review sought to explore the existing resources that were available concerning HRM in museums. This research was possible due to a shift which occurred in the 1980s where museum work moved from being knowledge-based to skill-based. This shift has had major implications on labor in the field. Critiques on current museum labor practices have called into question the Best Practices established decades ago. Simultaneously, a rogue movement of “Quit Lit” has emerged in the last decade, through which former museum employees published reflections on the field and why they left it. There exists data on burnout and turnover in both for-profit and nonprofit settings, which ultimately reinforced the necessity of Human Resource Management for the success of museums, and also reinforced the importance of this study.

Shift to a skill-based museum profession

Historically known as the Voluntary Sector, the nonprofit field was populated by volunteers rather than paid employees. Charity became a prominent activity of affluent Americans in the 19th century.¹⁰ However, in the latter half of the 20th century, nonprofits across the US professionalized and began incorporating paid leadership into their organizational structures.¹¹ According to Diane Vinokur-Kaplan, the nature of nonprofit work changed rapidly beginning in the 1980s, due to changes in politics and income sources. Her research, “Workplace

¹⁰ Michael J. Worth, *Nonprofit Management: Principles and Practice* (Thousand Oaks: Sage Publications, 2016), 3-7.

¹¹ Hokyung Hwang, “Professionalization of Nonprofit Organizations,” Thesis published by Stanford University (2004), 1.

Attitudes, Experiences, and Job Satisfaction of Social Work Administrators in Nonprofit and Public Agencies: 1981 and 1989,” revealed “greater concrete rewards but declining promotion opportunities” among administrators in the nonprofit field, and an overall “greater sense of challenge but declining income.”¹²

Several experts stated that in the late 20th and early 21st centuries, external factors began to affect the nonprofit sector’s viability beyond its control. Nonprofit professionals were prepared to work with limited resources and changing conditions. According to Hans-Gerd Ridder and Alina McCandless’ study, “Influences on the Architecture of Human Resource Management in Nonprofit Organizations (NPOs)”, “NPOs are facing demands to become more effective and efficient by adopting better managerial practices,” specifically to satisfy stakeholders.¹³ Like for-profit organizations, nonprofits must decide when to spend and when to save. Ridder and McCandless stressed that “employees are an investment and not a cost category,” a statement echoed by other nonprofit labor experts.¹⁴

According to L. Irvine in “People, survival, change and success: Towards a human resources strategy for the future of Canadian Museums,” the emphasis on better managerial practices reflected the museum field’s shift from a knowledge-based profession to a skill-based one: “The multi-disciplinary nature of our work has led to fragmentation within the museum sector along functional lines and disciplinary lines,” and “it is this diversity within the sector that

¹² Diane Vinokur-Kaplan, “Workplace Attitudes, Experiences, and Job Satisfaction of Social Work Administrators in Nonprofit and Public Agencies: 1981 and 1989.” *Nonprofit & Voluntary Sector Quarterly* 25 (1996): 89.

¹³ Ridder, H. and McCandless, A. (2010). “Influences on the Architecture of Human Resource Management in Nonprofit Organizations.” *Nonprofit & Voluntary Sector Quarterly*, 39, 125.

¹⁴ Ibid, 127. See Brinckerhoff, Engel, and Murphy.

makes it difficult to plan for labour market changes and adjustments.”¹⁵ Irvine envisioned a climate of continuous learning to enable professionals to adapt to changing circumstances and seize new opportunities. Her thesis was that HRM should be the first priority in museum strategic planning because it sets the foundation for results in other areas. She listed five areas for achieving significant improvement in museum HRM: “institutional HR planning and management; creation of continuous learning culture; recruitment and employment equity; retention and QWL; and definition of competency requirements.”¹⁶

All of these sources suggested that Human Resource Management was essential to the flourishing of the museum field. Echoing Irvine’s recommendations, Ridder and McCandless called for more research on HRM in nonprofits, “substantiated by the growing body of evidence that nonprofit organizations (NPOs) must become more effective in facing their uncertain, changing environments as well as their internal changes in their organizational conditions.”¹⁷ According to these sources, HRM should be a strategy to organize the present organization, and to ensure future stability.

In 2013, University of Washington Museology Graduate Program Master’s candidate, Andrea Michelbach, surveyed employees at three large Seattle museums to measure the general levels of happiness in museum work, and published her findings in “Are Museum Professionals Happy? Exploring Well-being Across Domains in the Workplace.” Using a framework designed by the Happiness Initiative, Michelbach’s questionnaire made a direct link between Human

¹⁵ Irvine, L. (Ed.), (1994). “People, survival, change and success: Towards a human resources strategy for the future of Canadian Museums,” *Muse* 6 (3), 6.

¹⁶ Ibid, 9.

¹⁷ Ridder and McCandless, 124.

Resource Management and individual wellbeing.¹⁸ Compared to the control sample from the general population, museum professionals scored higher or equal in all ten domains, except in time balance.¹⁹ According to Michelbach, the higher-than-average levels of happiness among museum workers was because they were occupational devotees, a concept that was first identified by Robert Stebbins in “The Serious Leisure Perspective.”²⁰ A study conducted by Pew Research found that 65% of those sampled who worked for nonprofit organizations found a sense of identity in their job.²¹

Museum professionals surveyed by Michelbach scored lower than the general population in time balance and personal finance questions: “Regarding pay, most professionals disagreed that they are paid appropriately for the work they do.”²² Many museum professionals vocalized their dissatisfaction with museum salaries, both in surveys like Michelbach’s, and in blogs, presentations, and articles. Ultimately, Michelbach’s final recommendation was to suggest that the field spend more time reflecting about factors that affect well-being in museum professionals.²³

Critiques of Current Museum Labor Practices

¹⁸ Andrea Michelbach, “Are Museum Professionals Happy? Exploring Well-being Across Domains in the Workplace,” (Prouest Thesis Dissertations, 2013), 26.

¹⁹ Ibid, 44. The ten domains of happiness measures were material well-being, physical health, time balance, psychological well-being, education and learning, cultural vitality, environmental quality, governance, community vitality, and workplace experience, as quoted from Michelbach, 26.

²⁰ From Michelbach, 20.

²¹ Emma Boast and Maddie Mott, “Labor of Love: Revaluing Museum Work,” *Medium* (2017).

²² Michelbach, 38.

²³ Ibid, Abstract.

In 2015, a rogue session at the AAM annual conference, titled #MuseumWorkersSpeak, ignited a movement for improving museum labor practices. Created by Alyssa Greenberg, a fellow at the Toledo Museum of Art, MuseumWorkersSpeak formed as a collective of museum workers committed to “turning the social justice lens inward.”²⁴ The movement operated as a Twitter hashtag and a blog, and drew attention to the historically “taboo” subject of labor in museums.²⁵

According to the movement’s manifesto, “many museums have a stated commitment to acting as agents of social change, but we see an inconsistency between this mission and museums’ internal labor practices. We believe that only once museums recognize and resolve their internal inequalities can they truly begin to act as agents of change.”²⁶ One internal inequality they identified was the lack of people of color in the workplace: “As of 2010, 34% of the population were people of color--yet only 20% of museum staff were people of color.”²⁷ A second inequality was the nature of unpaid internships, which made up 54% of all internships at academic art museums.²⁸ Finally, Museum Workers Speak identified gender inequality: “on average, women museum directors make 71 cents for every dollar earned by male directors.”²⁹

²⁴ Museum Workers Speak. *#MuseumWorkersSpeak: An Ongoing Tweetchat: Museums & Labor Practices*. (Museum Workers Speak and Ger-Art Gallery, 2015), 1.

²⁵ *Ibid.*, 2.

²⁶ *Ibid.*

²⁷ *Ibid.*, quoted from *Demographic Transformation and the Future of Museums* (2010).

²⁸ *Ibid.*, from Simmons (2015).

²⁹ *Ibid.*, from AAM salary survey (2014).

Greenberg became a leading advocate for museum labor reform. A few years prior to establishing MuseumWorkersSpeak, she and some colleagues created Occupy Museums, which was an offshoot of Occupy Wall Street, “committed to addressing social and economic inequality in the museum world using a leaderless, radically democratic organizational structure.”³⁰ To elaborate, “Occupy Museums discourse centers on the lens of economic justice, framing the art museum as a site in which the hierarchy between the 1% and the 99% is enacted.”³¹ To combat this sense of hierarchy, Occupy Museums developed a leadership style known as horizontality, in which “all members of a collective stand on equal footing, facilitating non-hierarchy and consensus.”³²

A notable project created by Occupy Museums was *Debtfair*. Debuted to the public in 2012, this exhibition served as a platform for artists and art professionals to declare their debt. Over 500 responses to a survey were combined to demonstrate the collective impact of debt on the national art community.³³

DEBTFAIR
ARTIST DATA
509 RESPONDENTS

TOTAL COLLECTIVE DEBT:
\$45,899,930.32

Figure 1: Screenshot from Debtfair (2012)

³⁰ Tal Beery, Noah Fischer, Alyssa Greenberg, and Arthur Polendo “Occupy Museums as Public Pedagogy and Justice Work,” *Journal of Curriculum Theorizing* (2013), 230.

³¹ Ibid, 236.

³² Ibid, 231.

³³ Beery et. al, “DEBTFAIR,” *Occupy Museums* (2012), <https://www.occupymuseums.org/index.php/debtfair>.

Greenberg was also an advocate for the unionization of museum labor. In “Occupy Museums as Public Pedagogy and Justice Work,” she stated that “By resisting unionization efforts and relying on low-wage precarious labor, museums perpetuate labor injustices.”³⁴ Later in 2014, she published “The Labor Organizer in the Museum,” an essay that described the benefits of a union-based approach to museum work. Greenberg addressed the common resistance of arts leaders to unions: “why, in the arts and humanities—fields that often explicitly announce their commitments to progressive values—does there remain a suspicion of unions, and what can be done to address it? What can arts and humanities organizations learn from labor organizers?”³⁵ According to Greenberg, resistance to unionization stemmed from the fear of organizational change. Labor organizers “specialize in cultivating a vision for a better institution and are not invested in maintaining the status quo.”³⁶

Paul Thistle was another major advocate for better museum labor practices. His blog, titled *Solving Task Saturation for Museum Workers: Help for fully loaded camels working in a rain of straws*, was created in 2012. The title was inspired by a similarly-named AAM session from 2012, focused on rising expectations, task saturation, and time poverty. Thistle established the blog with a mission to share “hints, individual and collective strategies, more or less subversive approaches, self-affirming attitudes, positive perspectives and philosophies that will help museum workers overcome what I believe is one of the most serious—yet almost entirely

³⁴ Beery et. al, “Occupy Museums as Public Pedagogy and Justice Work,” 230.

³⁵ Alyssa Greenberg, “The Labor Organizer in the Museum,” *Imagining America* (2014).

³⁶ Ibid.

ignored and nearly never addressed—problems in the field.”³⁷ While Greenberg focused on the systemic issues controlling labor injustice, Thistle encouraged small changes at the individual level.

In his blog post, “Expectation Inflation: DO YOUR JOB, AND THEN SOME,” Thistle reacted to a 2012 article published in *Museum*, titled “DO YOUR JOB, AND THEN SOME.” The author of the *Museum* article recommended “Eliminate the possibility that anyone might complain that you are stepping too far out of line. With that said, go above and beyond your job description. Extend yourself. Make yourself indispensable.”³⁸ However, Thistle argued that this mentality was toxic: “The eventual outcomes of such work settings are stress and poor quality of museum working lives.”³⁹ Expectations versus reality had “the most serious gap” when it came to museum labor.⁴⁰

According to Thistle, both paid and volunteer museum work was characterized by ‘task saturation,’ defined as “the lack of time, tools, and resources to achieve objectives...Mountains of new standards continue to erupt in the museum field absent new resources to enable already overloaded museum workers to implement them.”⁴¹ Like Irvine, Vinokur-Kaplan, and Ridder &

³⁷ Paul Thistle, “About,” *Solving Task Saturation for Museum Workers: Help for fully loaded camels working in a rain of straws*, (August 2012).

³⁸ Thistle, “Expectation Inflation: DO YOUR JOB AND THEN SOME,” *Solving Task Saturation* (Jan. 14 2013).

³⁹ *Ibid.*

⁴⁰ *Ibid.*

⁴¹ Thistle, “Managing Expectation Inflation & Resulting Stress In Museum Work,” *Solving Task Saturation* (May 15 2015). Quoted from Murphy (2008) and Thistle (2011).

McCandless, Thistle affirmed that staff well-being was essential for ensuring the success of the museum. He noted that solving task saturation was a leadership issue.⁴²

In 2017, two Emerging Museum Professionals, Emma Boast and Maddie Mott, published a reflection on labor practices, titled “Labor of Love: Revaluing Museum Work.” According to their findings, journalism, academia, and museum work were “characterized by an oversupply of qualified candidates and a dearth of opportunities, as well as low pay, lack of internal mobility, and increasing precarity.”⁴³ According to a 2014 AAM survey, 90% of respondents had received at least a bachelor’s degree, and over 50% had received a graduate degree.⁴⁴ Said Boast and Mott, “finding employment in these fields requires sacrifice (and privilege), typically in the form of a four-year college degree, graduate education, unpaid internships, or low salaries. Combine these factors, and you have workers who feel they are owed something more than a pittance.”⁴⁵ In contrast to Greenberg’s and Thistle’s approaches, Boast and Mott emphasized “the feminization of labor” and the increased value of education in museums. They saw the rise in importance of soft skills, which were fiscally undervalued.⁴⁶

Boast and Mott surveyed various museum professionals and created a series of recommendations for keeping workers in the field. Their five recommendations were: any discussion of improving museum working conditions must start with a discussion of equity;

⁴² Ibid.

⁴³ Emma Boast and Maddie Mott, “Labor of Love: Revaluing Museum Work,” *Medium* (2017), <https://medium.com/@eboast/labor-of-love-revaluing-museum-work-d83a1677e822>.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

eliminate degree requirements; eliminate unpaid internships; invest in existing workers; and implement policies that make it easier for workers to navigate the increasingly blurred lines between work and life.⁴⁷ Their approach tackled issues at the management level, because they found that most experts recommended changes at the individual level, which created the lowest impact among museum staff culture. Most importantly, Boast and Mott identified the phenomenon which will be discussed in the next section: Quit Lit.

Quit Lit: Tales of Exodus from the Field

Quit Lit, publications about leaving a profession, originated in the 1920s.⁴⁸ According to Boast and Mott, most quit lit came from professionals in high-prestige and low-pay jobs, especially museums. Furthermore, “collectively, these critiques reveal something about the changing nature of employment, as well as about how class, race, and gender shape experiences of job dissatisfaction.”⁴⁹ Quit Lit varied in format, from informal blog posts, like “It’s Brave to Quit the Museum Field” by Claire Milldrum, to in-depth research publications, like Marieke Van Damme’s Joyful Museums project.

Marieke Van Damme launched Joyful Museums in 2014, and it became a multi-year survey of job satisfaction and dissatisfaction among former museum workers. In the 2014 iteration, 200 individuals were surveyed. When asked, “Do you feel you work in a culture that is positive and healthy?” only 7% answered yes, they worked in an organization that was “very

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

positive and healthy.”⁵⁰ “Put another way, 93% indicated that their workplace could be better,”

Marieke explained.⁵¹



Figures 2 and 3: Joyful Museums survey responses to two questions (2014)

In 2017 Van Damme collaborated with Sarah Erdman, Claudia Ocello, and Dawn Estabrooks Solerno to publish a comprehensive report, “Leaving the Museum Field.” Over 1,000 respondents across the country answered questions about why they left the museum field, and what would have incentivized them to stay. The top six reasons why people left the field were:

1. Pay was too low
2. Other
3. Poor work/life balance
4. Insufficient benefits
5. Workload/Better positions
6. Schedule didn’t work⁵²

Notable “Other” responses included:

- *Too few job openings, even in an area rich with museums.*

⁵⁰ Marieke Van Damme, “Joyful Museums: Together We Can Make Work Better,” *Joyful Museums* (Fall 2015), <http://www.joyfulmuseums.com/resources/joyful-museums-together-we-can-make-work-better/>.

⁵¹ Ibid.

⁵² Sarah Erdman, Claudia Ocello, Dawn Estabrooks Solerno, and Marieke Van Damme, “Leaving the Museum Field,” *Alliance Blog* (2017), <https://www.aam-us.org/2017/09/22/leaving-the-museum-field/>.

- *Was unable to advance beyond entry level despite earning an advanced degree. Left because another nonprofit offered me a higher level position.*
- *Had a child. Didn't make enough for childcare*

[...]

- *Racism- Too many white people hiring other white people and too many white people using the white savior approach when doing community outreach in underserved communities*

[...]

- *Every position I applied for, I was beaten out by Ph.D. candidates for entry-level positions.⁵³*

The second portion of the survey asked, “How can we prevent museum workers from leaving?” Increasing pay was the number one response at 51%. Second, at 23% of respondents, was increased opportunities for promotion.⁵⁴ Respondents also offered several free or cost-effective ways to create better working environments. These included creating mentor opportunities, breaking down departmental silos, and making room for new ideas.⁵⁵ Ultimately, the researchers found that museum skills were highly transferable. The majority of respondents worked in other private nonprofits, notably in education.⁵⁶

Contemporary Efforts to improve QWL in museums: A Survey of Case Studies

Recommendations for how to improve museum worker wellbeing at three levels, personal, institutional, and professional, were reviewed in the literature Three cases of radical labor movements in museums were consulted.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

The first case was the unionization of the Exploratorium in 1993. Located in San Francisco, the Exploratorium was a museum with a mission to “create inquiry-based experiences that transform learning worldwide.”⁵⁷ The report on unionization was written in 1995 by Joseph G. Ansel Jr., who was part of the managerial staff of the museum at the time, and who held mixed views on the unionization effort.⁵⁸ Although the majority of the Exploratorium’s staff celebrated the unionization, Ansel wrote a cautionary tale, explaining that the union made staff culture more complicated and has placed restrictions on management that were not previously present. The unionization effort came about after Exploratorium founder Frank Oppenheimer passed away. His leadership style at the museum was described by one staff member as “anarchic,” lacking a formal structure, but allowing for a lot of personal and professional freedom among the staff.⁵⁹ Post-Oppenheimer management established a traditional hierarchical organizational structure, which ultimately created silos among growing departments. Ansel noted that unionization resulted from a series of layoffs in the late 1980s: “So many I interviewed said the union drive was about a balance of power. We had ignored or taken away their voice, and the union was the only way staff felt like they could get it back.”⁶⁰ Ultimately, Ansel argued that the union had done more harm than good for the staff culture, a “tripartite relationship” between

⁵⁷ “About Us,” Exploratorium (2019). <https://www.exploratorium.edu/about/about-us>.

⁵⁸ Joseph G. Ansel Jr., “The Unionization of the Exploratorium,” from *Institutional Trauma: Major Change in Museum and its Effect on Staff* by Gurian, ed. (1995), 78.

⁵⁹ *Ibid*, 79.

⁶⁰ *Ibid*, 91.

management, the union members, and bargaining members “easily inclines all parties toward competitive rather than collaborative negotiation...”⁶¹

Plimoth Plantation provided a contemporary example of museum worker unionization. Plimoth Plantation was a living history museum located at the site of the former Plymouth colony in Massachusetts. Museum staff unionized in 2016. Michael Hare described the plight of living history actors at the museum in his 2017 article, “Hard Times at Plimoth Plantation.” According to former interpreter Kim Crowley, failures rested with management, like the Exploratorium, but in terms of occupational safety: “During a heat wave in the summer of 2016, the air conditioning stopped working in the Village break room, and that management didn’t fix it. She said the pipes below the Village road needed to be fixed, and weren’t repaired sufficiently, and as a result sometimes the break room was without water. She said pilgrims were hired at minimum wage (currently \$11/hour in Massachusetts), and often worked at will and without clear job descriptions.”⁶² Staff decided to unionize because of their love for the museum. Interestingly, like the management at the Exploratorium, Plimoth Plantation’s management “strongly disagrees with the union’s specific assertions” about working conditions.⁶³

Amy Tyson’s book, *The Wages of History: Emotional Labor on Public History’s Front Lines*, was a case study of interpreters at Fort Snelling. Located at the confluence of the Minnesota and Mississippi Rivers, Fort Snelling was a national historic landmark with an educational element operated by the Minnesota Historical Society. Tyson’s in-depth investigation

⁶¹ Ibid, 94.

⁶² Michael Hare, “Hard Times at Plimoth Plantation,” *The Outline* (2017), <https://theoutline.com/post/2511/hard-times-at-plimoth-plantation>.

⁶³ Ibid.

revealed how interpreters at the Fort understood their roles and experienced their daily work at the museum. Like the pilgrims at Plimoth Plantation, Fort Snelling employees were devoted to their work, and according to one interpreter, “‘grateful to be in a challenging, intellectually stimulating environment.’”⁶⁴ However, Tyson revealed that over time public history employees became burdened with physical labor, but continued to be seen as inferior to office staff.

“Largely charged with the tasks of performing preindustrial skills for postindustrial tourists, interpreters at these sites became the linchpins of living museums’ ability to produce meaningful experiences for visitors. The growing body of scholarship on these types of public historical spaces has shown that while frontline interpreters have been valued for their interpersonal and affective potential as ‘customer service superstars,’ they have also tended to be devalued.”⁶⁵

Tyson’s book was a call-to-action for living history museums, urging them to adopt better labor practices for the physical and mental health of their employees.⁶⁶

⁶⁴ Amy Tyson, *The Wages of History: Emotional Labor on Public History’s Front Lines*, (2013), 87.

⁶⁵ *Ibid*, 172.

⁶⁶ *Ibid*, 185.

Chapter Three

Methodology

The purpose of this case study was to discover the Human Resource Management strategies employed by small museums without a designated Human Resource Manager on staff. Were small museum's utilizing best practices laid out by experts in the field, or were they crafting their own policy? What efforts did small museums make to promote high Quality of Working Life (QWL) and good staff ecology? These questions guided the research in this study.

Qualitative Study Approach

A qualitative approach to data collection was used because this study was designed to discover "what is occurring?" and "how is it occurring?" in relation to HRM in small-staff museums.⁶⁷ To inform the formation of research methods and instruments, Dr. Thomas W. Lee's analysis of qualitative research in organizational and vocational psychology was used. Lee is the Human Resource Management expert in the Foster School of Business at the University of Washington.

Two case study approaches to museum research also informed the methodology of this research: *Museum and Historic Site Management* by Samantha Chmelik, and *The Wages of History* by Amy Tyson. Both studies utilized observation, interviews, and document analysis.

Participants

Three to five small museums from Washington State were the targeted number of museums for participation in this research study. Each museum was required to have a paid staff consisting of more than two and less than ten individuals. The staff members could have been

⁶⁷ Lee, Mitchell and Sablynski, 164.

full-time or part-time, but volunteers were not included in the study. For the purpose of the study, a small museum was defined as a museum with an annual budget under \$250,000 and less than ten part-time or full-time employees.⁶⁸ The museums contacted were listed on the internet as museums in Washington State. Staff size and museum operations size information was gathered from the museums' websites. A total of twelve museums fit within the criteria and were contacted.

Participant Observation⁶⁹

Participant observation occurred in staff offices and during an all-staff meeting. During data collection the researcher was a complete observer. Observations were recorded by handwritten notes. Audio and video recordings were not employed in order to protect the privacy of the staff and the organization's internal operations.

Semi-Structured Interviews⁷⁰

Two paid staff members were interviewed at the research site. Interviews were audio recorded and then transcribed in a document after the interview. The interview questions were sorted by five emergent themes: individual position data, leadership data, staff ecology data, board to staff relationship data, and reflections and opinions data. Emergent coding was employed to identify similarities and differences between responses to the same questions. The five themes were used as coding techniques.

⁶⁸ AASLH defines a small museum as having a budget of less than \$250,000, having a small staff with multiple duties, and employing volunteers to perform key staff functions. AASLH does not define the exact size of a "small staff."

⁶⁹ See Appendix A for Observation Protocol.

⁷⁰ See Appendix B for Semi-structured Interview Questions

Document Analysis⁷¹

Various documents relating to personnel and organizational structure were requested. The purpose of these documents was to provide evidence to support data collected from interviews and observation. The following documents were requested:

1. Employee Handbook
2. Organization bylaws on staffing and HRM
3. Job descriptions
4. Organizational structure
5. Annual reports

To protect the privacy of the organization and staff, the following documents were *not* requested:

1. Individual employee records
2. Documents containing personal information (i.e. addresses, SSN)
3. Individual employee feedback reports

⁷¹ See Appendix C for Document Analysis Protocol

Chapter Four

Findings and Data Analysis

The purpose of this case study was to discover the Human Resource Management strategies employed by small museums without a designated Human Resource manager on staff. The two primary research questions were: “Were small museum’s utilizing best practices laid out by experts in the field, or were they crafting their own policy?” and “What efforts did small museums make to promote Quality of Working Life and good staff ecology?”

The study was initially designed to compare and contrast data collected from three to five museum sites. However, data collection was limited to one site, the Issaquah History Museums in Issaquah, WA. Several factors prevented the data collection. First, the approval process of this study, including IRB approval, took longer than expected. Second, the recruitment of sites was difficult due to the narrow parameters for participation. Of twelve museums contacted, two declined to participate because they did not fit all of the characteristics defined in the research proposal. Finally, because most small museums had a lack of extra time and resources, nine of the contacted sites did not reply to the invitation. Understandably, small-staff museums cannot devote the little free time that they have to external, and unpaid, projects.

Nevertheless, a portion of the literature that informed this research were case studies of single sites.⁷² Having only one site for data collection, a deeper analysis of emergent themes was done, which had precedence in the literature.

The Issaquah History Museums, Issaquah, Washington

History

⁷² See Section 4 of the Literature Review. Specifically, authors Chmelik, Tyson, Gurian, and Hare all created single-site case studies on labor practices in museums.

The Issaquah History Museums (IHM) was a private nonprofit that operated three historical buildings: The Gillman Town Hall Museum, the Issaquah Depot Museum, and the Issaquah Valley Trolley. It was founded in 1972 as the Issaquah Historical Society. With the goal of creating a community museum, the Issaquah Historical Society first leased Gillman Town Hall from the city of Issaquah. Ten years later, they acquired the Issaquah Depot Museum from the city.⁷³

The mission of the organization was “to discover, preserve and share the history of Issaquah and its environs.”⁷⁴ Gillman Town Hall was open Thursday through Saturday with free admission. Issaquah Depot Museum was open Friday through Sunday with free admission. May through September, the museum operated the Issaquah Valley Trolley, which transported visitors from Issaquah Depot Museum to Gillman Town Hall. Purchase of a round-trip ticket included admission to both museums. The museum operated a gift shop and charged admission fees for special programs. Between 2015 and 2017, IHM operated at an annual budget between \$165,000 and \$214,000.⁷⁵

Organizational Structure

The organization had five paid staff. IHM hired their first Museum Director, Erica Maniez, in 1999, upon the completion of her Master of Arts of Museology degree from the University of Washington Museology Graduate Program in Seattle, WA. She was the organization’s first paid employee. Maniez was the leader of a staff of four: the Collections

⁷³ “Issaquah Historical Society”, *Issaquah Washington - Images of America*, (2002, Arcadia Publishing) 7.

⁷⁴ “About Us,” *Issaquah History Museums*, <https://www.issaquahhistory.org/about-us/>.

⁷⁵ Form 990 2015, 2016, and 2017. Retrieved from “Issaquah History Museums” Guidestar, <https://www.guidestar.org/profile/23-7425589>.

Manager, the Communications & Administrative Coordinator, and the Volunteer & Programs Manager, and the Archives Specialist. The Archives Specialist position was grant-funded, and therefore the person in that position alternated between being a paid employee and being a volunteer, based on the availability of grant money.⁷⁶ At the time of data collection, the staff was populated by the following individuals:

Erica Maniez, Museum Director
Julie Hunter, Collections Manager
Nicole Plastino, Communications & Administrative Coordinator
Karen Gath, Volunteer & Programs Manager
Kris Ikeda, Archives Specialist

The staff offices were located at the Gillman Town Hall. Two workspaces for the Administrative Coordinator and the Volunteer Coordinator were downstairs behind the front desk. The Collections Manager and Museum Director had offices upstairs. The museum did not have a designated room to house the museum's collections. Every available shelf and closet in the offices were being used to store the collections.

Participant Observation

Observation of staff members occurred on May 7, 2019 at the Gillman Town Hall. Four staff members were present: the Museum Director, the Collections Manager, the Administrative & Communications Coordinator, and the Volunteer & Programs Manager. All-staff meetings were scheduled for the first Tuesday of every month, and typically lasted one hour. Normally, Maniez would present an agenda for the meeting, but there was not an agenda prepared for this particular meeting that was observed. According to Hunter and Plastino, the reason for this was

⁷⁶ Julie Hunter, interview by author, Issaquah, Washington, May 7 2019.

that the museum had had a personnel change in the past month, and things had been hectic. The Museum Director and Administrative Coordinator forgot to compile an agenda.⁷⁷

At 1 pm, Maniez telephoned the staff to tell them to gather in her office. She mentioned that the meeting would be “BYOC: Bring Your Own Chair.”⁷⁸ On arrival, the four employees sat in a small circle with one employee sitting cross-legged on the floor. The meeting followed a standard structure of individual reporting that “moves around the circle.”⁷⁹ Individual reporting took 40 minutes, which the staff members noted was shorter than usual. When probed later, the Collections Manager stated that meetings that took longer typically involved collaborative work in conjunction with reporting. Further discussion of projects took 20 minutes, and the meeting adjourned after one hour.

Participant observation revealed the Museum Director’s leadership style. When one employee reported progress on a project, Maniez told them to “let [the group] know if [they] need support in getting that done.”⁸⁰ She trusted in her staff’s abilities to perform their duties independently. Under Peter Brinckerhoff’s categorization of leadership styles, Maniez fell under the Coach/Conductor style because her “success is contingent on the success of their team...A coach/conductor helps his or her staff to grow and attain their maximum potential.”⁸¹

Staff Interviews

⁷⁷ See Appendix F.5 for IHM’s Staff Meeting Agenda Protocol, created by the Administrative and Communications Manager.

⁷⁸ Katelyn Johnson, “Participant Observation Notes,” May 7 2019. See Appendix D.

⁷⁹ Ibid, quoted from Erica Maniez.

⁸⁰ Ibid.

⁸¹ Brinckerhoff, 107.

The two staff members who agreed to be interviewed were Julie Hunter, the Collections Manager, and Nicole Plastino, the Administrative & Communications Coordinator. These two positions had the least amount of collaboration with each other because they operated on two different sides of the organization; Hunter managed the internal program of collections and exhibitions, while Plastino operated external communications with the public. Additionally, the two interviewees were separated by a generation. Hunter began working in museums at the age of fifteen, and managed museum collections in various museums for over twenty years. In contrast, IHM was Plastino's first museum job. She was completing a Masters in Nonprofit Management at the University of Washington while working at the museum.

Both of the women came to IHM as volunteers. Hunter felt that this method of entering the museum workforce was standard. "That's one of the things about museum work. When I moved here and said to my husband, 'I wanna start volunteering in a place because maybe they'll have a job, or maybe they'll point me toward a job.' But that's how a lot of in the museum world. And we go to kind of try places out...And if you go somewhere and you volunteer or take a short-term project or something for a while, and you realize you don't like the place, you don't even have to say 'boo'. It's just when you finish the work, you don't try to stay around."⁸²

Individual Position and Leadership Data

As someone who had worked in the field for her entire career, Hunter had observations about what it is like to work in museums. When discussing her weekly work hour allotment, she noted that her hours increased or decreased depending on the state of the economy. She found that when the museum reduced her hours to ten hours a week, that she was not able to complete

⁸² Julie Hunter interview.

projects. She added “what I’ve found on both sides of the country is that museums don’t have their worst year [during] the year that the rest of the economy does. They have it the next year, and the three years after that.”⁸³

Both interviewees preferred working in small museums. Hunter had years of experience in a large state history museum and described the work environment as “high pressure.”⁸⁴ After moving from the East Coast, she intentionally looked for work in smaller organizations, and working for IHM allowed her to have a satisfactory work-life balance. Hunter worked about twenty hours per week: “there was room in the budget for it to go more like twenty-four, but there wasn’t room in my life.”⁸⁵ To prevent a substantial backlog buildup of cataloging and condition reporting, Hunter delegated projects to between four and seven interns and/or volunteers at a time. She added, “there are days when essentially I interact with the people who are working on projects for me way more than I do anything on a project myself.”⁸⁶

In contrast, Plastino reported that she seldom managed interns and volunteers. Furthermore, she described all of her work as project-based, including the administrative tasks. There was a short period that occurred a few months before data collection during which the museum changed personnel for the Volunteer Coordinator position. During that time, Plastino absorbed the duty of managing the high school interns. When Karen Gath joined the staff, Plastino resumed her normal Administrative and Communications duties.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

Plastino stated that she was “allotted” twenty-eight hours a week and she usually worked between twenty-eight and thirty-four hour a week.⁸⁷ She noted that as a new worker in the field, she was just beginning to understand the effects of burnout. Plastino explained that she did experience burnout from time to time, but she did not yet have a specific strategy to prevent it from happening in the first place. Hunter, on the other hand, did not mention burnout during her interview, but she worked less hours per week, managed more volunteers, and had more experience in the field.

Plastino noted that her job title changed multiple times in her two-and-a-half year tenure at the museum: “I’ve been the Administrative Assistant, Administrative Coordinator, Administrative and Communications Coordinator, and now the Administrative and Communications Manager.”⁸⁸ In contrast to a Collections Manager position, which had a more rigid and fixed set of duties, Plastino’s job changed to fit the needs of the organization at different times.

In terms of time management, the interviewees responded differently. Plastino found it easy to accomplish all of her tasks because she worked more hours weekly.⁸⁹ In Collections, Hunter had a backlog that was growing. When asked about whether she felt that she had the capacity to perform all of the duties in her job description, she answered, “I have the capacity to do everything in terms of I know how to do it, but in terms of time, no. And what we’re finding

⁸⁷ Nicole Plastino Interview.

⁸⁸ Ibid.

⁸⁹ Ibid.

is that we've built up a good enough reputation that we're getting a lot of good donations, so that's fabulous. But, I'm out of room and I'm out of time.”⁹⁰

As previously mentioned, the museum's collection was nestled into every available space within the Gillman Town Hall. Said Hunter, “I'm at the point now where space is so tight...that I spend some days as much time putting something away as it took me time to catalog it, because of how hard it is to get to where it needs to go to be put away. And I dread having people ask for anything that is in two areas of shelving because basically if it's in one of them I can't get there right now...And that isn't good. And I know it isn't good. But it was tight when I took the job, 12 years later it's *really* tight [laughs], and the only reason we have as much capacity to store as we have is because, my daddy trained me well in how to cram things.”⁹¹

Staff Ecology Data⁹²

In Staff Ecology Data the two interviewees were both similar in response and contradictory. When asked if the nature of the office structure, having two employee workspaces downstairs and two offices upstairs, created a siloing effect, both firmly answered no. However, Hunter remarked that different staff members had less camaraderie several years ago than the current group, which made her feel “rather isolated” at the time. She described the current staff as “quite collegial.”⁹³ In Plastino's interview, she echoed Hunter's description of staff ecology by

⁹⁰ Julie Hunter Interview.

⁹¹ Ibid.

⁹² Staff Ecology was the phrase used to describe the relationships between employees in the workplace. See Appendix B for the list of interview questions.

⁹³ Ibid.

saying that they were “tight-knit” with “no embedded hierarchy.”⁹⁴ Observational data recorded at the all staff meeting reflected the absence of hierarchy among staff members.

However, Plastino reported far greater staff collaboration than Hunter. The difference between their responses was not much of a surprise since their jobs required different types of interaction. As an administrator, Plastino’s position was an offshoot of the Museum Director’s duties, so she collaborated frequently with Maniez. Hunter, on the other hand, collaborated on collections-specific projects with her designated volunteers and interns. Ultimately, both interviewees mentioned that the entire staff collaborated for special events.

The two interviewees responded differently to questions about collaboration because their job descriptions required differing types of interaction. The Collections Manager was more isolated from the other staff because her job did not intersect frequently with the tasks of other employees: “If I’m going to be working with somebody it’s probably going to be one of the people who is volunteering in collections,” was Hunter’s response.⁹⁵ In contrast, Plastino noted more opportunities to collaborate with other positions. Nevertheless, both interviewees mentioned that they collaborate frequently with the Director, Maniez, and that all staff members came together for special events.

The two interviewees were asked to whom they felt accountable, and they had differing answers. Hunter felt accountable to Maniez. Plastino, in contrast, felt accountable to a variety of individuals. Her response was, “I feel accountable to all of our stakeholders in one way or another. Our donors and our members specifically. I don’t deal much with our volunteers. I have

⁹⁴ Nicole Plastino Interview.

⁹⁵ Julie Hunter Interview.

a couple of volunteers that I supervise. So, I think organizationally, I feel accountable to those folks. I mean obviously Erica's my boss, so [laughs] I'm accountable to her."⁹⁶

Plastino noted that the staff was evaluated annually by Maniez. However, in her opinion, "my evaluations have been kind of self-driven," because she was the one who established measurable goals for herself.⁹⁷

Board to Staff Relationship Data

In the Board to Staff Relationship data the two interviewees had similar responses. Neither had attended a board meeting, and they explained that Maniez was the only employee who was delegated to go. Both interviewees described the board as a mixture of hands-on and laissez-faire. They used almost the same phrasing when describing the board.

According to Hunter, there were some board members who performed everyday functions at the museum. For example, she spoke of one board member who conducted school tours: "if it weren't for her, many of our tours just would not happen," thus her approach to leadership was felt strongly by the staff.⁹⁸

Reflections and Perceptions Data

Hunter had a traditional perception of labor in the field: "If you come into this field you've had to admit 'I'm going into the nonprofit field. I am not going to make the kind of money my classmates made. It's just not going to happen.' And if you don't like that, and you can't live with it, because you can work toward change, but you're not going to be able to change

⁹⁶ Nicole Plastino Interview.

⁹⁷ Ibid.

⁹⁸ Julie Hunter Interview.

a whole field in one person's lifetime, then you need to think about what you have to do to keep yourself happy. I say that the field is a lot like acting: There are those of us who, we have to do it, but we may have to wait tables to support. Which is not pretty, but nonprofit is often like that.”⁹⁹

In contrast, Plastino saw changes happening in the museum field, and she argued that professionalization was having both good and bad influences on employees. Her response was “I really see like the sector and the people in the sector kind of at odds with one another. Like the sector itself is not built to keep its people happy. Or you know employed. So, I think we need to learn how to change that.”¹⁰⁰ Plastino believed that change was “coming in with new people. And I think a lot of it has to do with just our general cultural shift toward things like transparency and social justice.”¹⁰¹

Hunter was hopeful for a future where museums were better funded, but she stressed that, “We live in a society that undervalues culture.”¹⁰² She continued, “I would like to see greater respect for the cultural fields, and that includes teaching. But I'm not sure how to get the money to flow that way, because I don't think that everything should be governmentally generated.”¹⁰³ Hunter had strong opinions about grant funded or project-based work: “I've always managed to avoid having my job be grant-funded. And that has been a personal goal, because I actually watch my father who had a grant-funded job fall out from under him when I was a kid”¹⁰⁴

⁹⁹ Ibid.

¹⁰⁰ Nicole Plastino Interview.

¹⁰¹ Ibid.

¹⁰² Julie Hunter Interview.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

At the end of the interview, both interviewees were asked why they chose to stay in the museum field. Hunter answered that it was because of her love of history. “I’m just fascinated by how people get through life, regardless of what the particular obstacle course the individual is on. So that’s what has kept me in the field, is the basic fascination.”¹⁰⁵ She added that sometimes “general stubbornness and a refusal to quit,” was what kept her in the field.¹⁰⁶ In the end, her passion for the work was enough to outlast difficult coworkers and less than ideal working conditions.

Plastino responded that she loved the “flexibility” of the job because it allowed her to work from home. She enjoyed living farther away from the museum and not having to commute every day, which also created a stronger work-life balance. At work, Plastino enjoyed opportunities for collaboration. She described herself as “really mission-focused.”¹⁰⁷ She also reported that working for IHM, and in the sector as a whole, allowed her to “bridge communities.”¹⁰⁸

*Document Analysis*¹⁰⁹

The museum provided the following documents for analysis: Organization Bylaws, Personnel Policies, Museum Director Job Description, Collections Manager Job Description, Administrative and Communications Coordinator Job Description, Volunteer Coordinator Job

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Nicole Plastino Interview.

¹⁰⁸ Ibid.

¹⁰⁹ See Appendix F.

Description, Archives Specialist Job Description, Drawing of the Organizational Chart, and Template of the Staff Meeting Agenda.

Organization Bylaws

Organization bylaws were last amended in 2017. The document was board-centered, but also described the relationship between the board and the Director to define duties. The board was responsible for establishing policies “regarding fund-raising, fiscal management, long-range planning, staffing of programs, education, and interpretation. A current file of corporation policies and procedures will be maintained at the office.”¹¹⁰ The bylaws established the Director’s authority over operations: “The Museum Director shall be responsible for the policies and management of the staff, exhibits, education, and interpretation.”¹¹¹

Personnel Policies

Personnel Policies were originally drafted in 2002, three years after Maniez became the first paid employee of the organization. The document was last amended in 2017. The purpose of the document was to “clarify and ensure the rights and responsibilities of all employees in an equitable and uniform manner.”¹¹² The document defined work hours for full-time and part-time employees. Currently all IHM employees are part-time, and thus their designated hours were determined by their job description.¹¹³ IHM employees received paid vacation time and sick

¹¹⁰ See Appendix F, “Bylaws of the Issaquah History Museums,” Issaquah Historical Society, 3.

¹¹¹ Ibid, 5.

¹¹² See Appendix F, “Personnel Policies,” Issaquah Historical Society, 1.

¹¹³ Ibid.

leave. They were entitled to a 15-minute break every four hours.¹¹⁴ The organization identified as an Equal Opportunity Employer.¹¹⁵

The organization conducted annual performance evaluations of employees. The Executive Committee of the board was responsible for conducting the Museum Director's performance evaluation. The Museum Director conducted the performance evaluations for all other employees. "The purpose of the appraisal is to commend strengths, address weaknesses, suggest ways to improve, and discuss new challenges, career goals and objectives. Both the supervisor and the employee shall sign the performance evaluation report. The employee shall have the opportunity to comment on the report in writing. The original of this report, and of any written comments by the employee, shall be placed in the employee's personnel file."¹¹⁶ At the end of the document, employees signed a statement which reads, "I have received a copy of the Issaquah Historical Society Personnel Policies, as well as a copy of my job description."¹¹⁷

Job Descriptions¹¹⁸

According to Plastino, the staff did a position audit in 2018. Each staff member worked with Maniez to edit their job descriptions "to better fill gaps," in the work required to run the organization.¹¹⁹ As a result, according to Plastino, "we tailored our positions to what we actually

¹¹⁴ Ibid, 1-3.

¹¹⁵ Ibid, 4.

¹¹⁶ Ibid, 6.

¹¹⁷ Ibid, 11.

¹¹⁸ See Appendix F for individual job descriptions.

¹¹⁹ "Nicole Plastino Interview."

did.”¹²⁰ This allowed staff to provide what Plastino described as “museum coverage,” in which they could divide up necessary work equally.¹²¹ Adequate museum coverage had changed over time for the staff. For example, to address the needs of the organization, Plastino’s job title and description changed four times in two years. When looking at those documents, their formatting differences are easily noticeable, indicating that they were written by different individuals. Allowing employees to tailor their job descriptions to their actual work provided a sense of ownership and empowerment.

Drawing of the Organizational Chart

The Organizational Chart was drafted by Maniez and Plastino the day before data collection. Before that, it had been something that existed conceptually, but not included in the official documents of the organization.¹²² The chart reflected the definition of roles and relationships in the bylaws and job descriptions. The interviewees’ descriptions of staff culture also matched the chart.

Staff Meeting Agenda Template

This document was created by the Administrative and Communications Coordinator and was used for the monthly all-staff meetings. It existed as a collaborative document in which each employee added their reports. Most importantly, the template set a policy that all additions to the agenda needed to be submitted by one hour before the meeting.¹²³

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² See Appendix F

¹²³ Appendix F

Analysis

Time was the most crucial factor at the Issaquah History Museums. Staff members were struggling to find enough time to prevent a “backlog,” and fighting to finish their work within their allotted weekly hours. On the other hand, they strove to utilize what time they did have efficiently, in order to maintain a healthy work-life balance. The Collections Manager reflected Paul Thistle’s concept of Time Poverty several times during her interview by stressing that she was “out of time.”¹²⁴ For some museum employees, finding a healthy work-life balance rested in limiting working hours. This was something that Hunter affirmed multiple times during the interview; she refused to work more than 20 hours a week. For others, it is doing work away from home, to avoid a hefty commute, like Plastino.

The data suggested that employees at small institutions worked outside their positions to fill the needs of the organization. For example, while the Collections Manager Job Description did not mention anything about donor stewardship, Hunter cited some situations during which she needed to perform that duty for the museum. When a museum founder showed up with a box of items to donate, Hunter “wrote out the loosest deed of gift I have ever written out, and for somebody else I might not do it. I might not be able to get away with it. For him, it was not a problem.”¹²⁵ Another example of working outside the job description was offered by Administrative and Communications Coordinator Plastino. The Gillman Town Hall was open Thursday-Saturday and the museum used volunteer docents to staff it during open hours. But Plastino noted, “regardless of what else was happening with our jobs, we always have to make

¹²⁴ Julie Hunter Interview.

¹²⁵ “Julie Hunter Interview.”

sure that someone's there Thursday and Friday," implying that sometimes staff also performed docenting.¹²⁶

While the data revealed a generally healthy work environment, there were still elements in staff culture that could perpetuate burnout. For example, when asked how Emerging Museum Professionals should equip themselves for work in the field, Plastino recommended to "learn how to cry! Because you will be doing a lot of it."¹²⁷ Perhaps this data revealed the continued internalization of traditional nonprofit work values.

Data also suggested that the museum field continued to create more opportunities for privileged individuals than others. Hunter was able to afford a part-time job because she was in a two-income household: having a quarter time job is "not something I could have done at that point in my life if I hadn't married somebody that had a good job as a Boeing engineer," she stated in her interview.¹²⁸ Furthermore, Hunter noted that without her husband's employee insurance, she would be in trouble, because the museum could not afford to provide that benefit to staff.

The data seemed to reveal that museum labor was changing because a generational shift was occurring. Plastino, an Emerging Museum Professional, had very different opinions on how museum work should be done, in comparison to the seasoned Hunter. This coincided with the fact that most critiques of current museum labor practices were published by Generation Y, the

¹²⁶ "Nicole Plastino Interview."

¹²⁷ Nicole Plastino Interview.

¹²⁸ Julie Hunter Interview.

generation born in the 1980s and 1990s. Additionally, individuals under 35 scored the lowest in museum job satisfaction surveys.¹²⁹

¹²⁹ See Joyful Museums Survey (2016).

Chapter Five

Conclusion

The purpose of this case study was to discover the Human Resource Management strategies employed by small museums without a designated Human Resource manager on staff. The two primary research questions were: “Were small museums utilizing best practices laid out by experts in the field, or were they crafting their own policy?” and “What efforts did small museums make to promote Quality of Working Life and good staff ecology?”

Three major conclusions resulted from this case study. The first conclusion was that employees at small institutions worked outside their job position responsibilities to fulfill the needs of the organization. The second conclusion was that employees limited their working hours per week and/or telecommuted from home to ensure a healthy work-life balance. The third conclusion was that employees needed the economic support of a second income earner in their family to allow them to work in a small museum.

A fourth overall conclusion also emerged from the findings. This study suggested that the museum had been attentive to Human Resource Management over a long period of time. The Personnel Procedure was written before paid staff members joined the organization and was revised accordingly every few years. Staff members underwent an annual review to verify their effectiveness as employees of the organization. Finally, the staff members performed a position audit in 2018 to tailor their job descriptions to the necessary work performed to achieve the organization’s mission. All of these suggested that the Issaquah History Museums had a healthy and functioning Human Resource Management plan.

The primary limitation of this study was that case study research findings were not generalizable to the field at large. Data collected at one site could not be extrapolated to represent the entirety of small-staff museums. Rather, it could provide examples of how Human Resource Management strategies played out in some institutions.

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Appendix A

Observation Protocol

Purpose: The researcher wishes to observe staff ecology by sitting in on one all-staff meeting at the institution.

Goals: The researcher is looking for the following data:

1. The Executive's facilitation strategy
2. The relationship between staff departments (i.e. evidence of silos)
3. Evidence of routine protocol (i.e. ice breaker to begin each meeting, or designated order of staff reporting)

Methods: Researcher will take notes. To protect the privacy of subjects, observations will NOT be recorded via audio nor video.

Appendix B

Semi-Structured Interview Questions

1. Individual Position Data

The purpose of these questions is to situate the interviewee in their professional environment.

- a. Are you part-time or full-time?
- b. How many hours do you work per week? Does this match the initial job description?
- c. Does your job offer benefits, as in any types of insurance or vacation time?
- d. Overall would you agree or disagree that the actual work you do on a daily basis matches the initial job description?
 - i. Probe: Do you feel that your manager's and board's expectations for your position surpass or meet your abilities?

2. Leadership Data

The purpose of these questions is to understand the interviewee as a person in a leadership position.

- a. Describe your professional training. What were the best practices that you implement in your actual work?
- b. Do you subscribe to a specific leadership style? What is your approach to leadership in this organization?
 - i. Probe: examples of leadership style include autocratic, democratic, laissez-faire, transformational
- c. Do you have an evaluation policy in place for your staff?
 - i. Probe: Do you conduct regular evaluation of employees to assess the effectiveness of your organization?

3. Staff Ecology Data

The purpose of these questions is to understand the interviewee's perceptions of their staff ecology.

- a. How often does your entire staff meet?
 - i. How are all-staff meetings conducted? Is there a procedure to which you subscribe?
- b. Describe the departmental structure of your organization. Do silos exist?
 - i. Probe: If silos exist among departments, is it a major barrier to your organization's success?

4. Board to Staff Relationship Data

The purpose of these questions is to understand the nature of the board as proprietary leaders of the organization, in relation to their paid staff.

- a. What type of board does your organization have?
 - i. Probe: Is your board “boots on the ground” or more directorial?
 - b. As the executive leader, describe your dynamic with the board.
 - c. Describe the general interactions between your board and staff
 - i. When do board and staff interact with each other?
5. Opinions and Reflections Data

The purpose of these questions is to discover the interviewee’s insights on the general concepts surrounding this study.

- a. Do you think that your organization has the resources needed to meet the needs of its employees?
- b. What concrete steps can the board, you, and your employees take today to create the best professional environment?
- c. Based on your experience, what can museum professionals do to improve Quality of Working Life in the field?
 - i. Probe: How can emerging museum professionals better equip themselves for a rewarding career in museums?
 - ii. Probe: How can graduate and professional programs better prepare emerging museum professionals for the field?
 - iii. Probe: How can boards create rewarding professional environments for their employees?

Appendix C

Document Analysis Protocol

Purpose: Document analysis will supplement the researcher's observations and the interview responses with concrete examples of Human Resource Management.

Documents Collected

1. Employee Handbook
2. Organization bylaws on staffing and HRM
3. Job descriptions
4. Organizational structure
5. Annual reports

Documents that will NOT be Collected:

1. Individual employee records
2. Documents containing personal information (i.e. addresses, SSN)
3. Individual employee feedback reports

Privacy and Discretion Note: The organization will voluntarily submit relevant documents to the researcher. The researcher will not breach the privacy of the organization.

Appendix D

Participation Observation Notes

5/7/19, 1pm

Issaquah History Museums monthly staff meeting (First Tues. 1pm)

Staff present: 4 women, white (Erica, Nicole, Karen, Julie)

Hours on timesheet

BYOC (Bring your own chair)

Erica calls downstairs to tell everyone to come up to her office

Knitting during meeting

Informal, Erica starts when last member gets there

No minutes, like a group of friends

One person sits on floor

ED will work from home on Friday to get things done

Individual reporting, “move around the circle”

Nicole reporting toward Erica

Natural progression into a conversation

Discussion on doing data entry tasks, best use of time, delegate to intern (Chris) intern shift: 12-5

Use of shared drive: scheduled day to clean

“Jobs you don’t have to take home at night” (banking), “not my thing,” “not worth it,” repetitive work.

Erica: “Let us know if you need support in getting that done.”

1 staff person presented notes to ED

Annual meeting on June 10

One employee leaving for 1 month for father’s birthday, to submit paperwork

AT THIS POINT THE STAFF REPORTING WAS FINISHED, 40 MINUTES

Usually there’s a written agenda, but not today

Another employee leaving for 1-week vacation

Collections manager schedules PastPerfect day in advance, 1 license for the organization

MEETING ADJOURNED AT 1 HOUR

Appendix E

Interview Transcripts

Julie's Interview Transcript

Julie:...For the Main State museum for over 20 years before I got married and moved west. And my husband had a high-pressure job at Boeing, and we looked at life and said, 'we don't need two high pressure jobs', so that's why I work here instead of somewhere like MOHAI.

Katelyn: Yeah. Are you from Issaquah?

Julie: No, I am from Maine. And I live over in Newcastle. And I came into Issaquah for church and for other things, and it was one of the first places that I could find my way around in after I moved out here [laughs]. So, I had been into the museum during Salmon Days, and had been impressed by the exhibits, and I had met the woman who was the Collections Manager before me. And then about a month later I was in town to do some volunteer work at the church office, which used to be on Front St, and I went into the Library afterwards and saw the museum's call for volunteers in the Library. So, I walked over. And I walked in, and at the time the entire paid staff was Erica and one assistant plus Collections Manager. And Erica's assistant and Erica both practically fell over each other because Karen wanted a docent and Erica wanted a collections volunteer [laughs]. And I didn't want to docent! So, I started working with Andrea, and after she left a few months later I applied for the job.

Katelyn: Oh great. Is it part-time or full-time?

Julie: I'm 20 hours a week now, I was--originally, I think it was 13, and it had--it's gone up and down over the years depending on the economy. And so, what I've found on both sides of the country is that museums don't have their worst year the year that the rest of the economy does. They have it the next year, and the three years after that. So, I actually had one year where my hours were down to 10 a week, and that was when I started to fall behind and that was when the pile in my office started to build. Because at that point, 13 a week let me pretty well keep up with everything coming in. 10 didn't.

Katelyn: Yeah. I'm going to check that this is audible while you are getting your drink.... Well, audio's perfect.

Julie: Oh good!

Katelyn: That's good. So you were saying, you were talking about your ability to work changes 1-3 years after the economy shifts.

Julie: Yeah. And so, we're up to, this is my second year at 20 hours a week, and there was room in the budget for it to go more like 24, but there wasn't room in my life. And I said truthfully, 'we have enough digital going on, and Chris is really good at that...'

Katelyn: Can you clarify who Chris is? What their job is?

Julie: Oh, okay. So, Chris had been an intern with us. Her expertise before she went back to grad school was in computers. She had been one of those people who developed all sorts of things for Google, earlier in her career. She's an incredibly quick mind. And after she interned with us, we had money left from a grant that went with doing some digital work, that we hired her for. But then we ran out of grant money. So, then she volunteered. And now we have more grant money, so she's back on the payroll.

Katelyn: Oh okay.

Julie: So, she goes back and forth [laughs].

Katelyn: That's very interesting.

Julie: Yeah, the sad thing is I've known much larger places where there have been similar situations.

Katelyn: I was actually supposed to be that for fundraising for the art gallery where I work, but the Gallery Manager resigned, and so I was able to take his position. So, it's permanent, thankfully, but I was looking at doing like a contracted fundraising. I'm glad it didn't work out that way.

Julie: Yeah, I've always managed to avoid having my job be grant-funded. And that has been a personal goal, because I actually watch my father who had a grant-funded job fall out from under him when I was a kid. And we tend to avoid the traps our parents fell into. Or we try to [laughs]. So, Chris is working I think it's about 4 hours a week because of our latest grant, and she works primarily with Digital Collections, but she also has done some cataloging work and things like that. But if I need pictures taken or manipulated, I'd much rather have her do it than do it myself. And I have another woman who is a new volunteer who has a lot of computer background, and I

think I'm gonna try to tap into some of that to help move some of the textiles work along. Because I've got images from 333 artifacts and then there were some other artifacts that didn't get photographed, so they are a lot to manage.

Katelyn: That could be a whole internship.

Julie: Yeah, it could be. And I don't have an intern right now.

Katelyn: Can you talk more about your job description? You know, was it--I actually have a copy of it--I don't know if you've seen it?

Julie: I don't know if you've got the most current one. That's a good question because last year, Erica handed the job description and said, 'well how do you feel like you're doing with it?' And I looked at it before we met for the Annual Review, and I said, 'well yeah, I'm doing all of this stuff, and oh by the way, I had another whole paragraph of stuff.' I brought the wrong glasses.

Katelyn: Oh sorry.

Julie: It's okay.

Katelyn: It says 20 hours a week.

Julie: Mhm. Yeah, it's that backlog to collections that I'm not--at this point I've got a backlog building.

Katelyn: Yeah?

Julie: The first five or six years I was in the position, I still was able to work on backlog. And I actually had a woman volunteer who had worked for the Dallas, no, the Houston Museum of Art in their photo library. And she cataloged photos for me and finished a huge project that had been hanging around since 2004. well she finished it at the end of 2012. In 2013 the Issaquah Press moved, and they gave us, I don't know, I think it may hit 20,000 images by the time we're done. We haven't finished numbering yet [laughs]. So that's why I had--when I was talking about what I was working on stuff today--three people all working on various aspects of that huge accession.

Katelyn: Wow.

Julie: Yeah. Three volunteers. I try not to have to have too much hands-on on it, but every once in a while, if I don't, things fall into disarray. Right now one of the women who is working on it is enough of an organizer by nature that she is picking up the slack from somebody else who isn't as good about keeping themselves organized, and I'm very grateful for that because I could spend half of the day a week sorting out somebody else's mistakes.

Katelyn: Right.

Julie: So, I'm not doing that at this point.

Katelyn: Yeah, so when you got...

Julie: But if Colette gets a real job, which she's applying for, in libraries, I may be out that backup. So...

Katelyn: Do you feel like over time you've had to change your job description, or take things out based on your capacity, or do you feel like in general you have the capacity to meet it all?

Julie: I have the capacity to do everything in terms of I know how to do it,

Katelyn: Right,

Julie: But in terms of time, no. And what we're finding is that we've built up a good enough for reputation that we're getting a lot of good donations, so that's fabulous. But, I'm out of room and I'm out of time, and I was in the middle of the big Costume Society of America Angels Day Project, which is just a big hairy deal, and brought in almost a \$1,000 worth of people and materials, and that just happened on the 16th of April. Karen, by the way, wrote the grant application for that, and I helped her refine it, as part of her internship.

Katelyn: Oh cool!

Julie: Yeah. So, we were both up to our eyes in it. And the problem--I'm sorry, I just got so much noise through that I lost my choo choo trains [laughs].

Katelyn: We can--I can ask you another question if you want to move on.

Julie: I just, well I wanted to finish it, but I can't remember where I was going, so that was the problem.

Katelyn: It's a lot of toddlers with their yogurt [laughs]. I guess maybe the time, finding the time to get all your work done?

Julie: The time, okay! And yeah, alright so I'm in...The week before the big arrival, we're in the middle of getting stuff ready to move from one building to another, because we had to move everything to another building with more space to be able to do the event. And in comes one of the people who is responsible for the museum's existence, who isn't regularly involved anymore. He walks in with four boxes of ephemera that he's decided it's time to clean out of his house.

Katelyn: And we want to accession today?

Julie: Well he's even more of a pantsner than most, so I did something that in my previous position I never would have done but, here circumstance being what it was, I wrote out the loosest deed of gift I have ever written out, and for somebody else I might not do it. I might not be able to get away with it. For him, it was not a problem. I listed how many boxes of stuff and had him sign off because he's a repeat donor but he's a repeat nightmare to get anything back, so if I don't get him to sign it when he's in front of me it could take me a year and a half to get it. So, I have the deed of gift, it just doesn't have a list of artifacts in it.

Katelyn: So that's kind of a moment where you have to do a little more interaction and like almost some donor management.

Julie: Well, and another thing that took a lot of time this spring...When I was talking about all the Erics at the staff meeting, one of those men has written multiple books about history of the area. He's in his 80s, he's helped us with great. He is clearing out some of his stuff, and it's the proverbial onion: you take away a layer, and then you go 'oh!' And I've been in his room with his research, and it's the size of this area, and it was full. I've made two trips up there now for donations. This involves a trip to Anacortes

Katelyn: Oh wow.

Julie: So, we went up once last year, I ran up a couple of other helpers this year, and I'm still getting his paperwork done because he needs it line-by-line. And I've got a list written out that I need to get typed in, because I had a volunteer who was able to do an inventory. And because

part of what he donated then was in digital format, as in diskettes--you've met those! The little guys?

Katelyn Yes [laughs].

Julie: We didn't have anything to read them. He gave us this camera to read them on, because he had a diskette camera from the eighties. But to get the information off reliably, Chris came up with, 'You know, we really need help. The Living Computer Museum might be able to do this for us.' And they actually want do program of being able to provide services for people who need older technology to read things. So, we're their test case now.

Katelyn: Oh cool.

Julie: But I had to get the stuff ready to go down there while I was trying to get ready for the textile day. So, the answer is, there is not enough time and there's also not enough room. Because the capital campaign Erica is talking about is to get us a new collections area.

Katelyn: Yeah? Well that's good.

Julie: Has she mentioned that all to you?

Katelyn: Yeah. She didn't really talk about it in detail, she just mentioned that you all were focused on it.

Julie: Okay so we own an old building that has major issues but is a historic building. And we are fundraising to preserve the shell in historic preservation fashion: Clean envelope climate control inside. When I get that, it will hold everything we own, at least for now. The problem that she mentioned earlier, I probably won't have my compacting shelving, at least not as much as I had asked for, but that's okay for now. I've done retrofits on those before. But I'm at the point now where space is so tight in the Gillman Town Hall that I spend some days as much time putting something away as it took me time to catalog it, because of how hard it is to get to where it needs to go to be put away. And I dread having people ask for anything that is in two areas of shelving because basically if it's in one of them I can't get there right now.

Katelyn: Essentially, your office space is the same as the collection space.

Julie: That too.

Katelyn: It's kind of everything is there.

Julie: Yeah. And that isn't good. And I know it isn't good. But it was tight when I took the job, 12 years later it's *really* tight [laughs], and the only reason we have as much capacity to store as we have is because, Daddy trained me well in how to cram things.

Katelyn: Yeah? [laughs]

Julie: But in terms of is it organized, can you find things, actually it is. I managed to keep the organization functioning. But somebody said to me 'well if you had six months and unlimited resources what would you do to make this space work better?' And I said, knowing that I was speaking to somebody had money and could have made that happen, I said 'the truth is I wouldn't waste the resources on this space. I would put as much as I could into a new space.'

Katelyn: Yeah that's great. Where did you work before your started at the museum? Is your background in museums?

Julie: I've been in museums since I was 15. So, I've been in them for over 40 years. I most recently was with the Maine State Museum, and the last job I held with them was as the registrar and the curator of textiles.

Katelyn: Oh okay. So, you specialize in textiles?

Julie: Semi-specialize. I am--there are a lot of people who know a lot more than I do, but I know a lot more than a lot of people do. I'm in that mid-realm.

Katelyn: And did you get degrees and training?

Julie: My degree is from the Cooperstown program in history museum studies.

Katelyn: Great! That's a great program.

Julie: And I was in the last class that study textiles with Virginia Partridge. She actually had retired before and we were able to coax her out of retirement our year. And I grew up with a mother whose textile knowledge was extreme, so I--I know how to do a lot of the things that we wound up studying. So, I have done that most recently, before that I was the [laughs]--the joke

name for it was Curator of Fat Stuff [laughs]. I did a two-year stint has been very first ever curator for the archival and art collections ever, at the Maine State Museum, which is where I had an intern as an undergrad working with some of their archival holdings. Before that I was doing outreach to museums around the state of Maine, half-time, and doing gallery work as a museum educator the other half-time. Overall, I was there 21 years.

Katelyn: Wow.

Julie: At one point, because of state funding being what it is, I lost half my job, and that was when the outreach job went away. And before that they had hoped to do sort of a union listing of collections around the state, and funding shifted just before I got the promotion, that I never got the promotion. And that project died. Somebody else picked it and was doing it differently, it's the kind of project that didn't really come to full flower until digital became practical. And we were starting up just a little too soon.

Katelyn: I was just thinking about that with projects in nonprofits. Just sometimes how they are successful years later.

Julie: Yeah!

Katelyn: Because you have the capacity.

Julie: Yeah!

Katelyn: It's like you want to do it now, but you just can't.

Julie: Yep. And it doesn't, it doesn't all come together for that group of people. It has to be somewhere else, slightly different. And even some of the same players may come in later, but it's different. So that was one of those. When I was half-time with the state, because that happened for two years after I'd been there for 11 years, I was running a business, and I took a job as the only paid staff for a seasonal museum on the edge of the fairgrounds, in town that my family had lived in since 1775. And before for that I had interned at the Smithsonian. I had worked for my first four years after college for the New England Historic Genealogical Society. So, I basically I've worked the full spectrum of museums in this country.

Katelyn: Yeah, very well-rounded.

Julie: In history museums. By the time I was 49 I was tired [laughs.] And that was when I moved out here, and a quarter-time job looked like a really good thing. It's not something I could have done at that point in my life if I hadn't married somebody that had a good job as a Boeing engineer.

Katelyn: Yeah. And so, how many... Now let's talk about leadership. My study--there's another Museology thesis that is looking at interns and volunteers. So, I'm not really interested in what it's like to be an intern or volunteer at the museum, but what it's like to manage them? So how many interns and volunteers would you say that you directly manage?

Julie: It varies. It's somewhat seasonal. Usually I probably have between 4 and 7 people a week. And every once in a while, I will say 'I'm at capacity!' Because it takes a certain amount of brain power for me, and there are days when essentially, I interact with the people who are working on projects for me way more than I do anything on a project myself. And every once in a while, if you have an intern who needs to do a project it doesn't really fit with the workflow you had in mind, that can be really a drain. I don't have any interns at the moment. I'm not sure when the next round of availability is likely to come up. And I think it's wonderful that UW is helping to provide funding for some internships, because we don't have budget to pay interns.

Katelyn: Right it is a godsend for sure. Like, what's your leadership style? Do you feel like you kind of delegate, and you're hands-off? Or are you doing training?

Julie: It depends on what the person has already for abilities.

Katelyn: There's kind of a range of managing different projects and different tasks for people.

Julie: I literally get everything from the person who is perfectly capable of doing it, very willing, but knows zip about any of any task that I might ask them to do, and therefore has to be trained even on which mouse click to hit to scan, to people who already have object handling skills, understand what cataloging should constitute, I can hand them basically a collection to process. And I just I answer questions, I tell him how I want it done, I introduce them to PastPerfect and which fields we use and how we use them. I do a lot of teaching. I actually I think I get more done by teaching than almost any other way, because I'm more interested in showing somebody how to do it then I am in having to do the same thing over and over. I try really hard to fit the person, and their interest, and the project together. So, there's one person who came in as an intern out of the Certificate Program. I've had three people from the Certificate Program, and two of them were in at the same time, and actually one of them was somebody who had already

been volunteering for me, and then she introduced this other person and for a while they were my Tuesday ladies. And I even worked on my birthday one year because I had so much fun with them. They both took on a specific project to fulfill being able to process something all the way through a group of artifacts for their internship. And Rebecca stayed on as a volunteer for a while after that, then she took a break for a couple years, and now she's back. She hates textiles though [laughs]. She loves to do research, she likes to work with paper-based material, she'll work with 3D, but don't give the woman a needle. Because she does not want to have to sew a tag in. And I understand. That doesn't happen to be the thing I don't want to, do but I understand, that's what she doesn't want to do. On the other hand, Karen had theater costuming background has made costumes, has designed costumes, done work with found costumes. Perfectly comfortable dealing with textiles and had the vocabulary to describe. I handed her a huge textile collection as the first thing she did for me. And she's done several more since. So, a lot depends on the person's capacity. So, I try to get to know their interests well enough to be able to hand them things that they're going to be good at, and we'll be happy with what they've done, and they'll be happy with what they've done. So, it's a fairly personal, hands-on style, but I don't hover. Once I know they know what they're doing I don't hover, I don't have time. And if I've got two or three people working, I'd be answering questions on two or three things, which means my answers aren't always at the highest level [laughs]. Because I might have had to think about too many things at once.

Katelyn: Do you think because you give interns projects, your work is less project-based, and more administrative-based, or kind of operations, in relation to collections?

Julie: When I have a lot of help, yes.

Katelyn: Okay.

Julie: And when I have less help, I'm back to more hands-on.

Katelyn: You're project manager.

Julie: So, I wind up, for instance, those uploads to our online presence--because we have over 10,000 things online for collections--that's a full day process. It doesn't require all of your attention, but there are like 3 points in the course of 6-8 hours when you have to mouse a few things, proof a few things, and let it go forward, or you need to know that it can quit on you. I've had it quit on me once. And if you're not there and you don't know then you're tied up with machine for who-knows-how-long for nothing. So those I do myself. Chris certainly could do it,

but on the other hand I'd rather have her using her expertise on other things that are more technical. While something like that is running, I'm apt to number a collection. I try to do some non-computer stuff, because there's plenty of it to do. But we get so used to being in front of our screens that that's the first place you usually go. It can be a challenge. I don't have the workspace to be able to do everything direct into my computer, but someday I'll be closer to that.

Katelyn: Well, now let's talk about like your relationship to the other staff members. How often do you collaborate with them, and how often are you working on your own projects?

Julie: Collections is enough different from what everybody else does that I don't usually collaborate outside of the collections area. I do a little bit for the volunteer event that we do annually. I might do a little bit toward something that's board-oriented because they need to know what we do. A board that forgets its collections is probably going to neglect its collections, and then your institution's in trouble. I answer questions. I interact regularly with them, but Erica and I collaborate a little more because she's--we don't actually have a curator, she and I kind of split that. And she knows some things about the collection and the history of the place that I still haven't mastered, because she's got a nine-year head start on me. But if it's--if I'm going to be working with somebody it's probably going to be one of the people who is volunteering in collections.

Katelyn: Right. I know that you have your staff meetings monthly. Yeah, do you all kind of get together frequently? You probably all see each other, but there are two of you that are downstairs, and two of you that are upstairs. Does that create a distance between you?

Julie: When we reorganized the building about five or six years ago now, probably six now, at first, I did feel rather isolated. However, part of that was aspects of personality. The folks downstairs, there's been a complete turnover. In fact, more than one generation since then. The current group seems to be quite collegial. You know, and I can always meander downstairs [laughs].

Katelyn: Right, right.

Julie: They can meander up if they so choose. But we also all live in different places, so we don't each other all that much outside of work. Although Karen [laughs] before we hired her, she moved into the house across the street.

Katelyn: Really?

Julie: Yes!

Katelyn: From the museum or from you?

Julie: From the museum.

Katelyn: Oh interesting!

Julie: Yeah.

Katelyn: Does she still live there?

Julie: Yeah, she just moved in in January.

Katelyn: That's cute.

Julie: Because she's just--she is a new hire that all those questions that she was raising are off her first month of employment.

Katelyn: Okay, wow. I didn't realize that she was that new.

Julie: Well it's that she had been with us first as a volunteer, then is an intern, right back as a volunteer again. Yeah, I will tell you that's one of the things about museum work. When I moved here and said to my husband, 'I wanna start volunteering in a place because maybe they'll have a job, or maybe they'll point me toward a job.' But that's how a lot of in the museum world. And we go to kind of try places out.

Katelyn: Yeah!

Julie: And he looked at me like I was crazy, because engineers don't work that way [laughs]. It was a really strange thing for him.

Katelyn: That's an interesting point that you bring up, which I think is very true. I don't know if like the Emerging Museum Professionals really see it that way, but I think it's that they're kind of ignoring that fact because it's more true than they'd like it to be.

Julie: Yeah, and you do it partly to get known.

Katelyn: Yes.

Julie: And if you go somewhere and you volunteer or take a short-term project or something for a while, and you realize you don't like the place, you don't even have to say 'boo'. It's just when you finish the work, you don't try to stay around.

Katelyn: Right.

Julie: Whereas if you really like it there, then you start looking for 'now how could I make this work?' And that's not something that other fields necessarily do, and I think part of it has to do with, if you come into this field you've had to admit 'I'm going into the nonprofit field. I am not going to make the kind of money my classmates made. It's just not going to happen.' And if you don't like that, and you can't live with it, because you can work toward change, but you're not going to be able to change a whole field in one person's lifetime, then you need to think about what you have to do to keep yourself happy. I say that the field is a lot like acting: There are those of us who, we have to do it, but we may have to wait tables to support. Which is not pretty, but nonprofit is often like that. We live in a society that undervalues culture. And when they finish fighting over all the things they're fighting over, if they haven't supported us sufficiently, they're not gonna know how a lot of things could be done, had been done, what core values used to be.

Katelyn: Do you think we should try and change it, or keep it the same?

Julie: Well I'm not a socialist, so I don't think that everybody's always going to get paid the same, no matter what they do. I would like to see greater respect for the cultural fields, and that includes teaching. But I'm not sure how to get the money to flow that way, because I don't think that everything should be governmentally generated.

Katelyn: Which I think people are kind of hoping is the way now. They are like, 'oh if nonprofits need more money than the government can fund us with more grants.'

Julie: It's just lazy. It's a very lazy and inefficient way of thinking. I've worked for government. Here's the irony: I don't think this way. I went to work for a state institution for a long time because when I went to work there, they had the best--not so much that salaries were much

higher, although they were better than a lot of places, but the benefits were much better, and there was a retirement plan.

Katelyn: To clarify, do you have any benefits with your job right now?

Julie: We get paid sick time and paid vacation time, which is an improvement in the last 3 years. We didn't have it before then. We don't have retirement other than Social Security. We don't have health insurance. So, if I husband hadn't had health insurance with his job, I'd definitely have an issue. By the time I left the state employment, and Maine's economy is different from Washington's economy by a lot, but we no longer were near the top of compensation overall for museums in New England. We had slid significantly, because the museums around us for doing better by their staff, and the state employees were being gunned down. So, I like private funding. I don't really like some of what we have to go through to get it though. Some of that isn't very efficient either. The grant writing process is interesting, because yes, it's really good to have to prove that the project is worthy. But when you have to start adding things in just because you need x-factor to be interesting for the grant, or when you rewrite the same grant three or four times just because there really wasn't enough funding in the pool for all the people who wanted it, then you have to question how efficient this is. Is this really a good use of our time?

Katelyn: Interesting insight. Last section is about your relationship with the board. Do you interact with them yourself, or do they mostly communicate with Erica?

Julie: They mostly communicate with Erica, but we're smelling up the place that the ones who were inclined to come into the building I've met. Some years I wind up going before the board with a list of items for deaccession.

Katelyn: Do you get paid to go to board meetings if you have to report?

Julie: It's time.

Katelyn: I don't get paid to go to my board meetings.

Julie: Oh?

Katelyn: It's because I don't have to be there, but then if I have to report then I do get paid.

Julie: And technically I could go to board meetings, which I guess would be on my own time if I didn't have a report to do. But I don't want to. I don't feel the need.

Katelyn: Do you feel like they're pretty involved with the general operations of the museum?

Julie: It varies by individual. There are board members who give and give and give of their time. Our board is not particularly strong in financial support, but they--there are individuals whose time commitment is amazing. We are down to two people who conduct the school tours, and that really isn't enough. We had the three, but one of the women had a stroke and has had to move away to be near her daughter. The two that are left, one of them has been a repeat board member, and she's one of those people who has been on the board as long as she can. She's taking the mandatory timeouts, she's been back. I don't know if she's done two or three cycles of that. I think she's just finished the cycle of it so she's not on the board at the moment, but she's a seasoned schoolteacher, and if it weren't for her many of our tours just would not happen. It's the kind of thing that, yeah, I could do them, no I don't have time to do those, I don't really want to. If I wanted to be educated and working with the public that's the kind of job I would have gone for, but I just don't want to.

Julie: I don't know well enough to give a definitive answer. My sense of it is that they're very individual in their attitudes and approaches. So, some of them are more managerial, and some of them are more boots on the ground.

Katelyn: Okay.

Julie: I think in the past it probably was a bit more boots on the ground, just because of the fact that in organization that is 45 years old, there has been some change over time, and we're dealing with the actual transition from the local pioneer group museum to Issaquah's history continues well beyond the pioneer period. And you know the 20th century is now history too. So, the joke today about bringing our payment up to the 20th century, yeah, it's like we'll get there, but then it's time to leave again [laughs]. And I think to some extent the board is a bit that way. We have everything from people who are descended from families who have been here for multiple generations to folks who really haven't been here very long. And we need the mix because the town has the mix. And it increasingly is newer people.

Katelyn: Okay, last two questions: Who do you feel accountable to?

Julie: Erica.

Katelyn: Okay. Is that it?

Julie: Yeah.

Katelyn: Cool. Good answer. And then the last question is, why you stayed and museums this whole time? Why stay?

Julie: It's like acting, some of us have to. I'm very committed to history. I had wanted to write more than I've written, I have two books out and some articles.

Katelyn Oh great!

Julie: I am one of those people who firmly believes that if you forget the history, you're gonna repeat a lot of mistakes that you really didn't need to. And I'm fascinated by the flow of history, the flow of life, so I what I really love is biography. And it was a way to make a living in the field and deal with the information. The problem is, there are very few jobs that actually let you continually and primarily deal with the content of History, so I don't get to deal with all that much analysis as a Collections Manager. Because we don't have a curator of doing the cataloging, yes, I catalog a lot of things, so I get to think about artifacts. I don't think about all that many of them in extreme context, though. Every once in a while. Like the summer my mother had a stroke and I really was not a happy camper, we had a letter collection that I'd had an intern who had to transcribe the letters. And her internship and she went off and got a real job. And I was working a little bit with finishing off that accession, and I realized she did an okay job of transcribing, but there are problems, especially with proper names, because she wasn't as accustomed to reading 19th century cursive as I am. And I've been reading 19th century cursive since my teens. So, I went back through to make corrections in proper names because that's important in cataloging. And I got so involved in the content of the collection that before I was done I'd corrected all the letters and written five or six major blog entries talking about the entire sweep of the correspondents and what it told us about Issaquah life and connections to other places and other people. Which was a lovely little vacation but didn't help keep me up [laughs]. But it was something I sorely needed that summer, and it was fabulous to be able to do that, and to be able to get something written and polished well enough, but to have it published online and not have to go through all the other hoops for publication. Fabulous. I have enough other stuff going on in my life that I haven't gone back and done more of that. There hasn't been time to do that again. and I never would have sat down and taken the time to transcribe that whole business first, but because the intern had done it, I started out just tidying up [laughs]. So, it's the chances

I get to interact with history and with the past, and I'm still kind of a romantic about the past, even though life was dirty, life is stinky. There are problems now, there were problems then. The logistics are different, but people needed food, clothing, shelter, some sort of emotional fulfillment, for some people some intellectual fulfillment. In any crowd you will have folks for whom that's really important, and folks for whom it really isn't as much so. But people needed that for how many thousands of years, those five things? And how you accomplish those, and how much energy it takes to get the food, the clothing, the shelter determines how much you can do with those other two areas. And I also think the spiritual component is really important as well. So, I'm just fascinated by how people get through life, regardless of what the particular obstacle course the individual is on. So that's what has kept me in the field, is the basic fascination. And some days general stubbornness and a refusal to quit [laughs]. That's not usually the case in this job. In previous jobs there have been days when literally my impetus for being there on a given morning was because I was going to outlast x-being.

Katelyn: Oh, yeah? Interesting.

Julie: Yeah, and sometimes I succeeded. Actually, the last time I had one of those going, I wound up leaving first, but it was because I had a better offer. And I don't figure I lost.

Katelyn: Is there anything you want to go back to, and talk about in more detail?

Julie: I don't think so. Is there anything that you're kinda wondering 'what the heck did she mean?'

Katelyn: No, I feel like your answers were really great and insightful.

Julie: Thank you. I think I tend to be fairly anecdotal, but that's probably the nature of history.

Nicole's Interview Transcript

Katelyn: Well let's begin. So, what is your position title?

Nicole: It is the Administrative and Communications Manager.

Katelyn: And how long have you had that position?

Nicole: That title? [laughs]

Katelyn: Yeah, yeah.

Nicole: Just a couple months.

Katelyn: You can talk about like your history with Issaquah too.

Nicole: So, my title has changed multiple times since I've been there. So, I've been there for about two and a half years, and in that time, I've been the Administrative Assistant, Administrative Coordinator, Administrative and Communications Coordinator, and now the Administrative and Communications Manager.

Katelyn: Gotcha. Okay, what was the reason for all the shifts?

Nicole: Well, it started as very basic kind of office bookkeeping position, and kind of just grew [laughs].

Katelyn: Okay. How many hours do you work per week, are you part time or full time?

Nicole: I am part time.

Katelyn: Okay. What's usually your hour input for the week?

Nicole: So, it really depends on the week, but I am allotted 28.

Katelyn: Okay. Cool.

Nicole: And it ranges from like 28 to 34?

Katelyn: Gotcha.

Nicole: Depending on the week.

Katelyn: So how did you get to the museum? What's your background, what's your training? Why Issaquah?

Nicole: [laughs] These are such fun questions! I was kinda--I don't know, it's not complicated, but I was an archaeology and religion double major, and when I graduated--recently, I got my

B.A. when I was 27, which was like, you know, three years ago. So, museums seemed like something I wanted to check out and see if I wanted to work in one! [laughs]. And I found the Issaquah History Museums through a volunteer page actually.

Katelyn: Okay.

Nicole: So, I had, like 'I'll see if I can volunteer here,' and it turned out that they were hiring.

Katelyn: Oh, well great! [laughs]

Nicole: So, I applied, and here I am.

Katelyn: Nice! And I'm sure you've seen like your job description, right? Erica gave me everybody's job descriptions. Has it changed over time?

Nicole: Oh yeah, definitely. So, when I started it was very different, and last year we kind of went to do a position audit.

Katelyn: Oh, cool!

Nicole: To go through and actually figure out what all our positions, what we're responsible for, like technically on paper, so that we could try to better fill gaps.

Katelyn: Yeah, that's a really good idea. What was the motivating factor for deciding to do that?

Nicole: So, for me, it was that we didn't have very clear areas of responsibility. It was kind of a whatever needed to be done, whoever was the most competent, which I think is great, but we all needed to know like what everyone was technically responsible for, so that we could better accomplish you know our job position duties.

Katelyn: Right. Great. Well do you feel like in general you're able to meet all of the expectations in your job description, with time and ability?

Nicole: I think yes. So, we tailored our positions to what we actually did. So, my new job position is pretty much exactly what I do. There are other responsibilities [laughs] not included in said job description, but yeah.

Katelyn: And I noticed that the organization has committees and working groups. Do you belong to any of those? Or is it just board members?

Nicole: So, it...that's kind of in flux at the moment. So, my first year I didn't belong to any. Last year I was on three. This year I am on one.

Katelyn: Is it Ways and Means?

Nicole: It is!

Katelyn: Oh, yeah, gotcha. Because you seem very development focused. Based on what I was just observing in the staff meeting.

Nicole: Aw! Yeah, that's kind of my passion area. We're hoping to move me into that eventually, we don't have a development department or area yet.

Katelyn: Right.

Nicole: So that's hopefully where I'm heading, but yeah, that's my underlying philosophy as a nonprofit professional.

Katelyn: Yeah, great. Who do you feel accountable to?

Nicole: As far as, in general?

Katelyn: I asked that same question to Julie, and I just kept it that simple, because I wanted to see how she interpreted it [laughs].

Nicole: Oh sure [laughs]. So, I feel accountable to all of our stakeholders in one way or another. Our donors and our members specifically. I don't deal much with our volunteers, I have a couple of volunteers that I supervise. So, I think organizationally I feel accountable to those folks. I mean obviously Erica's my boss, so [laughs] I'm accountable to her.

Katelyn: Yes.

Nicole: You know and all of my coworkers. We tend to work in a very informally structured way, so I feel that for a lot of our projects, whoever is taking lead, we all become accountable to that person for that project.

Katelyn: Okay.

Nicole: Does that make sense?

Katelyn: Yeah, yeah. Well, going back to the volunteers I was wondering how many interns and volunteers you manage kind of in your wheelhouse?

Nicole: So, it's kind of interesting, like I have--I kinda played pickup for a while, so I helped Erica manage some of our interns--our high school interns. And I don't know if you're aware, but we recently had a staff position change personnel?

Katelyn: Yes. Karen, right?

Nicole: Yes! So, Karen is our new Volunteer and Programs Manager. And in the absence of that position being filled, I took on a volunteer.

Katelyn: Oh interesting.

Nicole: Sorry?

Katelyn: That is interesting. How long were you doing?

Nicole: Oh, it was a relatively short gap. He's been with us for I think a month now? So, I was primary contact, he comes in when I'm there, and yeah.

Katelyn: Well interesting. So, do you feel like you--do feel like you are kind of a hands-on leader in the organization, then with the one intern and few volunteers that you do work with?

Nicole: So, I feel that all of us are leaders. Like, so yes?

Katelyn: Okay.

Nicole: I'm very much into that you can lead from wherever you're at.

Katelyn: What is your leadership style?

Nicole: That's interesting [laughs]. I guess it depends on which test I'm taking [laughs].

Katelyn: You sound like someone who has thought about it a lot.

Nicole: Well, so I'm in the Nonprofit Leadership Program right now.

Katelyn: Oh, great! Well there you go [laughs]!

Nicole: So, I have thought about it a lot, actually!

Katelyn: Are you taking that part time?

Nicole: Yeah. I'm on campus right now actually.

Katelyn: Oh, wow so do you feel like you have an okay time balancing the school with your job?

Nicole: I think so. I mean I'm recently discovering that I lead a pretty demanding life, but [laughs]. And I'm envious of folks who, you know, do their homework while they're at work.

Katelyn: Yes [laughs].

Nicole: [laughs] But yeah so, it's a two-days-a-week nighttime class. So that's actually where I was heading on Tuesday.

Katelyn: Oh, great.

Nicole: So that's why I didn't get to interview in person with you. But yeah, it's going alright, and Erica's very understanding.

Katelyn: Good, yeah. How long have you been doing that, and how much longer do you have?

Nicole: So, I started in September, and if I extend and do a fundraising certificate, which I may, it'll be like 2021 perhaps?

Katelyn: Okay.

Nicole: But it's a two-year program.

Katelyn: Okay.

Nicole: To get your Masters, yeah.

Katelyn: Well cool! Do you get evaluated as an employee?

Nicole: Ish.

Katelyn: Yeah?

Nicole: Yeah. I mean we have annual performance reviews.

Katelyn: Is it done by the board or by Erica?

Nicole: By Erica.

Katelyn: Oh cool.

Nicole: Yeah, and it seems like I have more--I don't know--more solid goals that I want for myself than what she imposes on me. So, my evaluations have been kind of self-driven.

Katelyn: Oh interesting. What do you mean by you have more goals for you than Erica does?

Nicole: Well more measurable goals.

Katelyn: Oh, measurable goals?

Nicole: Yeah. I have, I've to come to these meetings with like 'this is what I want to accomplish here,'

Katelyn: I see.

Nicole: I have goals of increasing our communications and development numbers and that kind of thing.

Katelyn: Wow, very smart. Did you learn all this in your program or just kind of doing the job?

Nicole: No [laughs].

Katelyn: It's just who you are?

Nicole: Yeah [laughs].

Katelyn: Well that's great! Well let's maybe talk about your relationship with the other staff. So, I know you do the like once a month staff meeting. And then I was kind of wondering actually like why that meeting, that I was at, didn't have an agenda?

Nicole: So, it didn't have an agenda because this was our first staff meeting since Karen hopped on.

Katelyn Oh, okay.

Nicole: We skipped a staff meeting between Dorota's leaving and Karen's onboarding, and things just kind of got a little hectic. Neither Erica nor I remembered to send out an agenda. I can actually send you a copy if you're interested in seeing it?

Katelyn: Yeah sure!

Nicole: So I created an agenda template, and it's on Google Drive, so we all access it before the meeting, write in our reports, then we can all read it beforehand, and then we can come to the meeting and ask questions about stuff, or just discuss whatever generative topic we have that day.

Katelyn: Yeah. So, I do notice, and one thing I really noticed was that there's two staff members that work upstairs and then to downstairs. Do you feel like that creates almost a siloing effect, or do you feel like you generally like have like constant interaction with the entire staff?

Nicole: We don't have constant interaction just by virtue of us, like, we're not all in on the same days.

Katelyn: Oh? Okay.

Nicole: because we have to provide museum coverage,

Katelyn: Right.

Nicole: And we're all part-time. So, we can't all be there on the same days. But we do regularly communicate via email, Erica and I do Google Hangouts. So, she and I also work from home fairly often, so I don't do all 28 of my hours in the office and she doesn't do all hers in the office either. So, I don't feel like the separation in floors is siloing at all.

Katelyn: That's good. How often do you collaborate with the other staff members and who do you most frequently with?

Nicole: So, let's see. And this is changing, but Karen and I are collaborating a whole lot, and she's been there, I don't know maybe three weeks? A month? But we're just working together frequently, and that's really fantastic. Erica and I do a lot of collaboration just because our areas of responsibility overlap. Julie and I don't as much because we're just kind of far from one another programmatically. But we do, like I helped with facilitation for an event that we had last month for Julie, so that was area where we got to hang out and collaborate. And any time we have, like in museum events, we all kind of come together, discuss the project, and then you know figure out who's gonna handle it.

Katelyn: Great. And then, I was gonna ask earlier: What would you say, if you could maybe describe, the ratio between the time you spend doing project-based work, and the time you spend doing operations-based work?

Nicole: Can you differentiate that for me?

Katelyn: Yeah. Like, if you're working on a project, like a fundraising event, how much of that time, like in your entire working--in your work week, would it be spent on projects versus administrative operations?

Nicole: That's kind of interesting, because I think of--I kind of think of all of my work as project-based, even when I am doing administrative stuff.

Katelyn: Yeah. That's kind of how I do my work too. I'm a Virgo, so I really like projects [laughs].

Nicole: Oh [laughs] I can see that; my best friend is a Virgo! I understand [laughs].

Katelyn: If you tell yourself it's a project, then it's a project!

Nicole: Yeah, exactly! So, I'm not really sure how to answer that.

Katelyn: I mean that's an answer in itself for sure.

Nicole: Yeah and I mean like I do administrative stuff, like I do bookkeeping and that kind of thing, it kind of varies, because I dedicate you know a block of time to it [laughs].

Katelyn: Okay, now let's talk about the board.

Nicole: Okay.

Katelyn: Do you ever go to the board meetings?

Nicole: I have not had the opportunity. So, I--First of all, it's during class time. So, when I first started getting like really interested and involved at a level above basic office work, I had other obligations on meeting day [laughs]. So yeah, I've never gotten to go.

Katelyn: Gotcha. Would you want to?

Nicole: I think so. I think I am really interested in how those play out. I have been to a retreat.

Katelyn: With the board?

Nicole: Yeah, we had a board/staff retreat last year.

Katelyn: Oh, what was that like?

Nicole: Um...interesting, I would say [laughs].

Katelyn: In what ways?

Nicole: Well I think that we are ever in need of more structure.

Katelyn: At what levels, board, staff, both?

Nicole: I think both. And really clear, delineated expectations for every meeting, I think would be very helpful [laughs].

Katelyn: Would you say that--like how would you describe your board: are they boots on the ground, or they a little more hands-off? Do they come to the museum often?

Nicole: I think it is a mix. So, my understanding of our board is that it's mostly made up of a bunch of people who have been involved with the museums in one way or another for a very long time. And it's gone through phases of being a working board, to more of an advisory board, and I think it's somewhere in between right now. I know that we are attempting to structure it a little bit more, more governance based.

Katelyn: What was that?

Nicole: More governance based.

Katelyn: Oh okay, yeah.

Nicole: And with committee and working groups.

Katelyn: And, yes, so I am interested in these committees and working groups. I know in the bylaws it says that it can be more than just board members, and I'm wondering if there are people from the general public community who are part of those groups?

Nicole: Yeah there can be. There have been.

Katelyn: Oh cool. Interesting. And I did notice too, the Town Hall is open slightly different days from the Depot. How does that work with your staff? Do you just have docents in those locations when you're open?

Nicole: So, there's always a docent at the Depot. And the Gillman Town Hall--I'm never in on Thursdays, and I regularly forget that it's open, [laughs] but a staff member is there for coverage

on Thursday and Friday, then Saturday there's a docent. And yeah, so we kind of have to-- regardless of what else was happening with our jobs--we always have to make sure that someone's there Thursday and Friday. So far, you know, the hope--my hope is, anyway, that eventually we'll just have docent coverage.

Katelyn: What do you like about working at the Issaquah Museums?

Nicole: Well, a lot of things actually.

Katelyn: Yeah?

Nicole: I really enjoy the flexibility that it offers me, like the ability. I live in Tacoma.

Katelyn: Me too!

Nicole: I was wondering! I saw your phone number and I know this area code! [laughs]

Katelyn: Well actually since I've been at UW, I've been living in the city, but my lease is up at the end of the month so I'm actually starting to move back down there next week.

Nicole: Oh, that's awesome.

Katelyn: Yeah.

Nicole: Congratulations, welcome back.

Katelyn: Thank you, I'm excited! [laughs] Anyways...

Nicole: I love Tacoma. So anyway, I love the ability to work from home, and not have to make that terrible commute, because it's awful.

Katelyn: Right. How many days a week do you work from home versus in the office?

Nicole: So typically, I'm in the office Monday, Tuesday, and Friday.

Katelyn: Okay.

Nicole: Typically, but also for special events when we have them, that kind of thing. I will, depending on how long I end up being in the office, I will work from home to make up the hours.

Katelyn: Gotcha. Yeah, so you were talking about why you enjoy working there.

Nicole: Yeah, so back to that. I like--I really do like how tight-knit our staff is. I love that we don't have embedded hierarchy. This is my first nonprofit job.

Katelyn: Really? Okay.

Nicole: Yeah, I came from the private sector, in mostly retail.

Katelyn: Gotcha.

Nicole: So, I really like the collaboration, and I really love that we're doing everything--I'm really mission-focused--so that's exciting for me. All of the opportunity that I see in the organization, like there are a lot of things that we can streamline and make better [laughs]. I love that.

Katelyn: And you feel like you have the ability to do that streamlining.

Nicole: Yeah!

Katelyn: Do you ever get burnt out?

Nicole: Oh of course, yeah.

Katelyn: What do you do to make yourself bounce back? Or prevent the burnout from happening in the first place?

Nicole: Well I just recently discovered that it's a thing [laughs]. You know that this is just not how life is. So, I haven't really struck a great balance for myself yet. So yeah mostly I just sleep.

Katelyn: Yeah, well the working from home, establishing that, is probably helpful, giving yourself a barrier?

Nicole: Yeah and learning to implement some boundaries. I still of course check my email from my phone. And a lot of that is kind of embedded in what I do, like GiveBIG [laughs].

Katelyn: How did you guys end up doing by the way?

Nicole: Fantastically!

Katelyn: An interesting thing that Julie and I talked about the other day, just the way that the classic method of being a nonprofit professional where you really get in there, do a lot of volunteer work, be known, and then you will earn your job. Where a lot of people that are going into the field expect it to be less like that, and more like a classic business job where you can just get your skills, get your degree, and then you're qualified.

Nicole: Yes, it's interesting to me how that's changing too. Well and I think that there's a real, well as a field we're professionalizing--museum professionals and nonprofit professionals. Which is both I think really great and also can erect some barriers.

Katelyn: Yes, it's so complicated. Because there's not really like a solution that will make the make the transition go super smoothly. Because somebody somewhere is going to have to give up their idea of how it should go.

Nicole: Yes. And I think that that can be really great if we can help cultures where it's okay to explore and make mistakes and fail, and I think we just need some more resiliency.

Katelyn: Yeah. What do you think like emerging nonprofit professionals should be doing to like better equip themselves for like a lasting career in nonprofits?

Nicole: That's a really interesting question,

Katelyn: It's a hard question [laughs]

Nicole: I think it depends on your specific sector, right?

Katelyn: Yeah, yeah. Maybe like in the arts sector, I guess? Arts and museums.

Nicole: Yeah, the arts sector! Learn how to cry! [laughs] Because you will be doing a lot of it. I think that first of all, learning how to be a responsive and reflective person can be really helpful.

I think you really have to learn how to know yourself and be able to advocate for yourself, and then be able to advocate for other people. Because I really see like the sector and the people in the sector kind of at odds with one another. Like the sector itself is not built to keep its people happy.

Katelyn: Right.

Nicole: Or you know employed [laughs]. So, I think we need to learn how to change that.

Katelyn: Where do you think that change is? Do you think it's at the institutions, in the graduate program, or just like among us individuals?

Nicole: I think that it's a combination. I think the concept of being able to change an institution has to come from somewhere, so I think that is coming in with new people. And I think a lot of it has to do with just our general cultural shift toward things like transparency and social justice. So, I think that it's a combination. We have to learn how to empower one another.

Katelyn: Where do you want to be in 10 years?

Nicole: [laughs] I have no idea!

Katelyn: It sounds like you really do love working in the sector, and for the museum.

Nicole: Yeah, I really enjoy the aspects of my job here that allow me to bridge communities. Like I think that's really what I love about the sector, is the ability to be a resource to others and to build community and relationships. Those are my three areas of passion.

Katelyn: And you feel like it's worth the crying and the burnout?

Nicole: [laughs] I do, because I mean I did that for retail too for far less fulfillment.

Katelyn: Yes. Well that's nice to know that there's more fulfillment than in retail. [laughs]

Nicole: Well I mean it's really, this is where we can make the world a better place, in nonprofits.

Katelyn: How do you feel about smaller museums versus the larger ones?

Nicole: I actually really like it. So, I haven't worked--I volunteered in a few larger institutions, and I find that they are, I guess the larger you get the more bureaucracy there is.

Katelyn: Right.

Nicole: And the more complexity there is, the more there is hierarchy and barriers. So, I really do like the small organization feel. And I don't think that the large organizations necessarily have to be like they are.

Katelyn: Yeah, yeah.

Nicole: Yeah. I like small organizations, I like coalitions.

Katelyn: Cool. I feel the same way about them. I like them too.

Nicole: Another thing about small museums that I really enjoy is that you have the ability to kind of mess around with your structure in a way that you can make everyone care about fundraising.

Katelyn: Yes!

Nicole: It is really fascinating I think that board development and staff development are like two really really necessary components I guess of a good plan, and then often overlooked. It's just assumed that board members know what they're doing, and often they don't even know what it means to be a board member.

Katelyn: Right!

Appendix F

Bylaws of the Issaquah History Museums
As Amended 10/08/2002; 12/10/2002; 10/12/2004; 8/18/2010; 10/12/2013; 10/11/2014,
4/22/2017

ARTICLE I: Name

The name of this Corporation is the Issaquah History Museums, herein called the “Corporation”.

ARTICLE II: Status

The Corporation is a non-profit corporation organized under the Washington Non-Profit Corporation Act, Revised Code of Washington 24.03.

ARTICLE III: Duration

The term of existence of this Corporation shall be perpetual.

ARTICLE IV: Registered Office

The Registered Office of the Corporation shall be 165 SE Andrews Street, Issaquah, WA 98027.

ARTICLE V: Mission Statement

Mission:

The Issaquah History Museums’ mission is to discover, preserve and share the history and heritage of Issaquah and surrounding areas.

ARTICLE VI: Elections / Terms of Office

Section 1. Written or emailed notice of the election shall be required no less than ten (10) and no more than fifty (50) days prior to holding the election. Notice will include a mail-in ballot and/or instructions for casting an electronic ballot.

Section 2. The standard term of an elected board member is three years. Each year, three board members are elected for three year terms. Board members may also be elected to one or two year terms to fill vacancies such that three or four elected board terms will continue to expire each year.

Section 3. Board members are to be elected by mail (electronic or USPS) between October 1 and December 31. Once elected, members will be installed at the January board meeting.

Section 4. Election ballots will include the option of writing in another candidate not listed among the nominees.

Section 5. Each membership may cast (1) vote, in respect to each vacancy. If there are more nominees than positions to fill, the nominees receiving the largest number of votes shall be elected. Otherwise, nominees are elected by a simple majority vote.

Section 6. In addition to the elected Board members, the Mayor of Issaquah shall appoint up to two members as City Appointees.

Section 7. Mayoral appointees also serve three-year terms, and are subject to the same term limits as elected board members.

ARTICLE VII: Membership Voting

Section 1. At any meeting of the membership, a simple majority of the members present, is required to pass motions, and conduct business, unless otherwise stipulated by these By-Laws.

Section 2. Election of incoming board members is conducted by mail (electronic or USPS).

ARTICLE VIII: Board of Directors

Section 1. Board members

The Board of Directors shall consist of at least eleven (11) members and no more than thirteen (13) members. Up to two (2) board members may be appointed by the Mayor of the City of Issaquah.

Section 2. Board Meetings

The Board of Directors shall schedule its own monthly meetings. Additional meetings may be called, as necessary, by the President, provided written or verbal notice is given to all Board members. All Board meetings are open to the public, although their participation will be limited to providing requested information concerning agenda items. Members of the public may notify the President prior to a Board meeting requesting topics to be added to the agenda as new business.

Section 3. Electronic Voting

When a timely response to a critical issue is necessary, there may be the need for a vote between board meetings. In these cases, the question may be put to a vote electronically (via email). A record of the question and the resulting votes shall be retained with other board records.

Section 4. Term Limitations

No person may be nominated to run for the Board or appointed to the Board who has already been serving on the Board for 6 or more years continuously. Such Members must be off the

Board for one year before being elected or appointed again.

ARTICLE IX: Officers

The Officers of the Corporation shall be President, Vice-President, Secretary, and Treasurer. Officers shall be selected by the Board of Directors from among the elected Board members.

ARTICLE X: Powers and Duties of Board Members

Section 1. Powers and Duties

The business and assets of the Corporation will be managed by the Board of Directors. The Board shall adopt policies and procedures as required to carry out corporate purposes and objectives. A majority of the Board shall constitute a quorum for the conduct of business. The Board may create or dissolve committees.

Section 2. Policies

The Board shall also adopt policies regarding fund-raising, fiscal management, long-range planning, staffing of programs, education, and interpretation. A current file of corporation policies and procedures will be maintained at the office.

Section 3. Board Member Vacancies

Vacancies in the Board, however arising, shall be filled by majority vote of all board members then serving. The elected person(s) shall serve for the duration of the un-expired term.

Section 4. Board Member Removal

Any Board member may be removed from office at any board meeting, by a majority vote of the full Board for:

1. Failure to perform the duties of a board member
2. Conduct unbecoming a board member
3. Absenteeism. Absenteeism is defined as any of the following:
 - a. The member has two un-notified absences in a row (“un-notified” means the member did not contact either the Museum Director or a member of the Executive Committee before the upcoming meeting to indicate they would not attend).
 - b. The member has three notified absences in a row.
 - c. The member misses one third of the total number of board meetings in a twelve-month period.
4. Lapsed membership in the organization. Lapsed membership is defined as a lag of six months or more in payment of membership dues.

Section 5. Officers

Ex-officio members can attend meetings and speak but not make motions or vote.

1. President
 - The President shall act as Chairman of all meetings of the general membership, Board of Directors, and the Executive Committee and execute all instruments on behalf of the Corporation with the approval of the Board of Directors.
 - The President shall be a member Ex-officio of all committees of the Corporation.
 - The President shall appoint committee chairs.
 - At all meetings, the President may cast a vote only in the event of a tie.

2. Vice-President
 - In the absence, or inability to act, of the President, the Vice President shall act for the President and will perform such duties of the President as Board of Directors directs subject to these By-Laws and other policies and procedures as the Corporation may adopt.
 - The Vice President shall provide guidance to committees if requested.

3. Secretary
 - The Secretary shall maintain the minutes and attachments of the meetings of the General Membership and Board of Directors.
 - The Secretary shall certify the election of the Board of Directors.

4. Treasurer
 - The Treasurer shall be responsible for all funds belonging to the Corporation, unless otherwise specified by the Board of Directors or by policies and procedures adopted by the Corporation.
 - The Treasurer shall be responsible for the bank or other depositories designated by the Board of Directors.
 - The Treasurer shall provide a current financial statement at all Board meetings.
 - The Treasurer shall chair the Finance/Budget Committee. This Committee shall be responsible for the Corporation's audit as requested by the Board.

Section 6. Standing Committees

Committees are appointed to take action and complete the Corporation's Strategic Plans as approved by the Board of Directors. Committees may have non-board member chairs (e.g. a Program Committee or a Historical Preservation Committee). The President may create additional committees as may be necessary for the operation of the Corporation. These could include capital projects committees, (e.g. a Trolley Committee, or a Museum Site Committee), or an Advisory Committee. Written minutes of all committees shall be filled at the Corporation office.

1. De-accessions

This committee is responsible for decisions concerning de-accessioned objects to the Corporation following the Corporation's Collection Management Policy. Items to be de-accessioned must be approved by the Board.

2. Executive Committee
 - The Executive Committee shall be composed of the four officers of the Board and a Board member-at-large appointed by the Board.
 - All actions taken in the Executive Committee meeting will be reported in the next Board meeting as the first item on the agenda.
 - The duties of the Executive Committee shall be to discuss and make decisions on critical matters occurring between Board meetings.
 - The Executive Committee also reviews the performance of the Museum Director, and makes recommendations to the Board regarding personnel issues such as hiring, compensation and benefits
 - The Executive Committee is also responsible for board recruitment and development.

3. Trolley Committee

The Trolley Committee shall maintain, manage, and operate the Issaquah Valley Trolley.

4. Ways and Means

The Ways and Means Committee strategizes how to fund the organization's annual activities, and plans the organization's annual fundraising calendar.

Section 7. Working Groups

Working groups focus on accomplishing specific tasks that contribute to a shared goal. Working Groups may have non-board member chairs. The President may create additional working groups as may be necessary for the operation of the Corporation. A list of current Working Groups is available by request

Section 8. The Museums

The Issaquah History Museums shall interpret the history and heritage of greater Issaquah through the establishment and operation of the history museums. The Museum Director shall be responsible for the policies and management of the staff, exhibits, education, and interpretation. The Museum Director shall be ex-officio member of the Board of Directors.

Section 9. Historic Preservation Representative

Historic Preservation Representative(s) shall be responsible for furthering the mission of the Corporation and for assisting the City and County agencies to ensure the preservation of historical buildings and sites including those owned by the City.

ARTICLE XI: Fiscal Year

The Fiscal year of the Corporation shall be the same as the calendar year. At the close of the

calendar year, or at any time prior to it, the Board of Directors may require an audit of the Corporation's accounts.

ARTICLE XII: Membership

Section 1. Members of the Organization

- The membership of the Corporation shall consist of those corporations, organizations, agencies, individuals, families, and others who have paid annual dues.
- Categories of membership and dues schedules may be set by the Board of Directors. All classes of membership are entitled to one vote.
- All board members and committee chairpersons must be members in good standing.

Section 2. Make-up of the Corporation

The Corporation is also comprised of employees, volunteers, and non-members authorized by the Board for special projects.

ARTICLE XIII: Communication

The Corporation shall share news for the purpose of informing the community of the activities of the Corporation. News shall be shared via social media, email, and print media, as deemed appropriate.

ARTICLE XIV: Parliamentary Authority

The current edition of Robert's Rules of Order will be the parliamentary authority in issues not covered by the Corporation's Articles of Incorporation, By-Laws, or Policies and Procedures.

ARTICLE XV: By-Laws Amendments

- By-Laws of the Corporation may be amended by popular vote among members in good standing.
- A notice will be mailed (electronically or via USPS) to the membership no more than fifty (50) and no less than ten (10) days prior to a popular vote for approval of new bylaws. Notice will include a mail-in ballot and/or instructions for casting an electronic ballot.
- A copy of the proposed By-Laws and a summary of the changes may be obtained at the Corporation office or by email.

ARTICLE XVIII: Compensation

Section 1. The assets of the Corporation are irrevocably dedicated to its Corporate purposes. No member, board member, committee member or other volunteer shall receive any part of the net earnings or assets of the Corporation.

Section 2. Reimbursement may be made for authorized, budgeted expenses as may necessarily be incurred in the pursuance of the business of the Corporation.

ARTICLE XIX: Limitations

Nothing herein shall be construed to authorize the Corporation, or any member of the Board of Directors, directly or indirectly, to engage in any unlawful activity or any activity prohibited by Chapter 24.03 of the Revised Code of Washington. The Corporation shall not carry on, nor permit any activity, directly or indirectly not permitted by the Federal Income Tax Law under Section 501(c)(3) of the Internal Revenue Code.

ARTICLE XX: Indemnification

Every person who is or shall have been a Board Member of the Corporation and his or her personal representatives shall be indemnified by the Corporation against all costs and expenses reasonably incurred or imposed upon him or her in connection with or resulting from any action, suit, or proceeding to which he or she may be made a party by reason of his or her being or having been a Board member of the Corporation or of any subsidiary or affiliate thereof, except in relation to such matters as to which he or she shall finally be adjudicated in such action, suit, or proceeding to have acted in bad faith and to have been liable by reason of willful misconduct or willful negligence in the performance of his or her duty as Board Member. Costs and expenses of actions for which this Article provides indemnification shall include among other things, attorney's fees, damages, and reasonable amounts paid in settlement.

The revised By-Laws of the Issaquah History Museums have been reviewed and duly voted into effect at the membership meeting of the Corporation on this 9TH day of October, in the year of 2001

Certified by Secretary of the Corporation: Todd Sargeant
Date: 10/9/2001

Current Working Groups

1. Discover the Past
The Discover the Past Working Group organizes the annual fundraiser.

2. Marketing & Communications
The Marketing Working Group is responsible for the public relations and publications produced by the Corporation. The committee shall initiate actions to promote and market the Corporation and museums which will include media coverage, written material, and the Web site.

3. Facilities
The Facilities Working Group is responsible for improvements to and maintenance of the Town Hall and Depot in accordance with the Corporation's contract with the City of Issaquah, and maintenance of the Auto Freight Building. (Corner SE Bush & 1st Street).

4. Finance
The Finance Working group will review detailed financial reports, They will make decisions on accounting procedures and fiscal management. All decisions made in Committee meetings will be reported in the next Board meeting.

5. Programs
The Programs Working group analyzes, evaluates, and strategizes ongoing organizational programs.

6. Technology
The Technology Working group assists in solving technological problems, and strategizing the IHM's technological development.

AMENDMENTS:

Amendments to clarify the process of electing Board Members were voted into effect at the membership meeting of the Corporation on this 8th day of October, in the year of 2002.

Certified by Secretary of the Corporation: David Bangs
Date: 10/8/2002

Amendments to change the membership meeting schedule and the month in which the Nominating Committee is approved were voted into effect at the membership meeting of the Corporation on this 2nd day of December, in the year of 2002.

Certified by Secretary of the Corporation: David Bangs
Date: 12/10/2002

Amendment to change the wording of the Mission Statement was voted into effect at the membership meeting of the Corporation on this 12th day of October, in the year 2004.

Certified by Secretary of the Corporation: Marilyn Batura
Date: 10/12/2004

Amendments to clarify term limits for appointed board members and to codify current practices relating to board roles versus staff roles were voted into effect at the membership meeting of the Corporation on this 16th day of October, in the year 2010.

Certified by Secretary of the Corporation: Joan Newman
Date: October 13, 2010

Amendments to provide for electronic voting, clarify definition of absenteeism, remove requirement that Nominating Committee members be votes on by membership.

Certified by Secretary of the Corporation: Tom Anderson
Date: October 12, 2013

Amendment to change number of board members from 11 to a range from 11-13.

Certified by Secretary of the Corporation: Tom Anderson
Date: October 11, 2014

Amendment to change formal name of organization, to add “heritage” to the mission, to clarify how elections are conducted, and to describe Working Groups.

Date: April 22, 2017

Appendix G

Personnel Management Policy

Adopted by the Board on March 6, 2002

**Amended 2/6/2003; 7/10/2003; 11/13/2003; 2/12/2004; 9/9/2004; 6/17/2010; 9/17/2015;
4/20/2017**

1. Purpose

1.1 The objective of these policies is to provide a personnel management system within the Issaquah Historical Society that clarifies and ensures the rights and responsibilities of all employees in an equitable and uniform manner.

2. Employee Classifications

2.1 Exempt Employee. An employee who holds an administrative, executive, or professional position which is defined as exempt under the wage/hour laws of the Fair Labor Standards Act (FLSA).

2.2 Nonexempt Employee. An employee who is not employed in an exempt administrative, executive, or professional position as defined under the Fair Labor Standards Act (FLSA).

3. Work Day/Work Week

3.1 A workday for full-time employees is defined as eight (8) hours of work. A work week is defined as five (5) such work days.

3.2 A work week for part-time employees is defined as the number of hours that particular employee is authorized to work per week based on their job description.

4. Work Breaks

4.1 Employees are entitled to one 15-minute work break, or the equivalent, for each four (4) hours of working time.

4.2 Employees shall be allowed a meal period of at least 30 minutes which commences no less than two hours nor more than five hours from the beginning of the work period.

5. Overtime and Compensatory Time

Employees may be required as a condition of employment to work overtime when necessary. Overtime for a nonexempt employee shall be granted upon approval of the supervisor for each hour worked beyond a normal work period, as required by the Fair Labor Standards Act (FLSA) or other specific established work period, at a basic rate of time-and-one-half for each hour worked. Sick leave, contractual holidays, or vacation shall be considered as hours worked for purposes of computing overtime during a normal work period for full-time employees.

5.1 A nonexempt employee who is specifically authorized or required by his/her supervisor to work overtime may elect to receive compensatory time off instead of cash payment. This is

approved on a case-by-case basis by the employee's supervisor. Accrued compensatory time off shall not exceed the maximum stipulated by the FLSA.

5.2 Exempt employees shall be eligible for overtime on an hour-for-hour compensatory time off basis, and are not covered by the FLSA overtime provisions.

6. Holidays

6.1 Full-time employees shall be allowed to take off, with pay, the following holidays:

- A. New Year's Day
- B. Martin Luther King's Birthday
- C. President's Day
- D. Memorial Day
- E. Independence Day
- F. Labor Day
- G. Veteran's Day
- H. Thanksgiving Day
- I. Day after Thanksgiving
- J. Christmas Day
- K. One (1) personal holiday designated by the employee (employee must have worked in a regular position four months prior to using this holiday).

6.2 Unless specifically otherwise designated, any holiday listed above that falls on a full-time employee's regular non-work day, shall be observed on the closest regular workday.

6.3 If a holiday listed above falls on a part-time employee's regular work day, the employee may work a compensating number of hours on other days during the pay period or may take the holiday off without pay.

6.4 If circumstances require an exempt employee to work on a holiday, the employee shall receive his or her regular compensation plus overtime on an hour-for-hour compensatory time off basis.

6.5 If circumstances require a nonexempt employee to work on a holiday, the employee shall receive compensation at the overtime rate for time worked, in addition to the employee's regular straight-time hourly rate for such holiday.

6.6 Holidays that occur during vacation or sick leave shall not be charged against such leave.

7. Vacation

The annual leave allowance for full-time employees shall be earned on the following basis:

<u>Length of Tenure</u>	<u>Days of Annual Leave Earned Annually</u>
0-11 months	1 hour per 50 worked (5 days annually FTE)
1-3 years	2 hours per 50 worked (10 days annually FTE)
4-9 years	3 hours per 50 worked (15 days annually FTE)
Ten years and up	4 hours per 50 worked (20 days annually FTE)

<u>Length of Tenure</u>	<u>Days of Annual Leave Earned Annually</u>
0-11 months	5 (accrual rate of 3.34 hours per month)
1-3 years	10 (accrual rate of 6.67 hours per month)

4-9 years	15 (accrual rate of 10 hours per month)
Ten years and up	20 (accrual rate of 13.34 hours per month)

7.1 Vacation days are earned on a fiscal year basis from the date of hire. Vacation time accrues at the rates indicated above. New full-time employees are eligible to begin utilizing earned vacation leave after six months of employment.

7.2 Full-time employees will be credited with their annual leave allowance on their employment anniversary date.

7.32 Employees are encouraged to use their accumulated vacation time within the year in which it is earned. An employee may not accrue vacation time in excess of two annual vacation allowances. Upon termination of employment, full-time employees with more than one year of service shall be paid for all unused accumulated vacation time earned within the above stated limitations. Upon separation, an employee's final paycheck may have a deduction for any vacation time taken but not yet earned.

7.3 After annual leave has been exhausted, employees may take additional unpaid leave as agreed upon with their supervisor. Unpaid leave shall not exceed four (4) weeks annually.

8. Sick Leave

8.1 For all full-time employees, sick leave shall accrue at the rate of one working day of leave for each month of continuous service. Any such leave accrued which is unused in any year shall be accumulated for succeeding years up to a maximum of 60 days (480 hours).

8.2 For all part-time employees, sick leave with pay shall accrue at the rate of one hour of sick leave per 20 hours worked during continuous service. Any such leave accrued which is unused in any year shall be accumulated for succeeding years up to a maximum of 60 days (480 hours).

8.3 Employees are eligible for sick leave for the following reasons:

- A. Personal illness or physical disability.
- B. Quarantine of an employee by a physician for exposure to a contagious disease where on-the-job persons would jeopardize the health of others.
- C. Bona fide medical and dental appointments for the employee or dependent child provided that the employee makes a reasonable effort to schedule such appointments at times which are least disruptive to the work day.
- D. In the event of a death in the employee's immediate family, an employee may be granted leave of absence not to exceed seven (7) consecutive calendar days.
- E. When an employee participates in a funeral ceremony, the employee may be granted a reasonable time off to perform such duty.
- F. Use of a prescription drug which impairs job performance or safety.
- G. Actual periods of temporary disability related to pregnancy or childbirth.
- H. To attend the birth of and/or to care for a newborn child of an employee. Additional time off to care for the newborn child may be taken in accordance with the provisions of the Family and Medical Leave Act. (See Section 13. Leave without Pay)

1. If the period of disability because of childbirth or related circumstances extends beyond the employee's accrued sick leave, then she shall be eligible for a leave of absence, without pay due to the pregnancy or childbirth.
 2. To be eligible for sick leave because of childbearing or related circumstances, a female employee shall give the IHS two weeks notice, if possible, of her anticipated date of departure and intention to return.
 3. Women employees cannot categorically be denied the opportunity to work during the entire period of pregnancy but may continue working as long as the individual and her physician concur in her ability to work, and the demands of the job are satisfied. Proof of the physician's concurrence should be submitted at regular intervals during the employee's pregnancy when requested by the IHS board.
 4. Upon return from disability leave, if related to pregnancy, childbirth, or related circumstances, an employee shall return to her same job or a similar job with at least the same pay.
- I. The need to care for a member of the employee's immediate family who has a health condition requiring supervision or treatment.

8.4 Abuse of sick leave privileges by falsification or misrepresentation shall be cause for disciplinary action including termination.

8.3 Sick leave shall not be paid at the time of separation from Issaquah Historical Society employment for any reason.

Annual Leave and Holidays for Part-Time Employees

9.1 Part-time employees who work less than 30 hours a week shall not be compensated for annual leave taken.

9.2 Part-time employees may take unpaid leave at any time as agreed upon with their supervisor. Unpaid leave shall not exceed four (4) weeks annually.

9.3 Part-time employees may adjust their work hours to compensate for leave taken for any of the reasons listed in the prior section (See Section 8), or for any other reason agreed upon by employee and supervisor.

9.4 Part-time employees who work 30 or more hours a week shall receive pro-rated annual leave. New part-time employees eligible for annual leave will accrue paid vacation leave from the date of hire. However, they are not eligible to take paid vacation leave until after completing six months of continuous employment. Vacation days are earned on a fiscal year basis from the date of hire. Vacation time accrues at the rates indicated below.

The annual leave allowance for part-time employees working 30+ hours a week shall be earned on the following basis:

<u>Years Worked</u>	<u>Hours of Annual Leave Earned</u>
After 1	30 (accrual rate of 2.5 hours a month)
After 2	60 (accrual rate of 5 hours a month)
After 4	90 (accrual rate of 7.5 hours a month)
After 10	120 (accrual rate of 10 hours a month)

9.5 For part-time employees who work 30 or more hours a week, sick leave with pay shall accrue at the rate of six working hours of leave for each month of continuous service. Any such leave accrued which is unused in any year shall be accumulated for succeeding years up to a maximum of 60 days (480 hours).

9.6 Part-time employees working 30+ hours a week are eligible for sick leave for the same reasons as full-time employees (see Section 8.1).

9.7 Part-time employees working 30+ hours a week are entitled to take off the following holidays with pay, when these holidays fall on a regular work day:

- A. New Year's Day
- B. Martin Luther King's Birthday
- C. President's Day
- D. Memorial Day
- E. Independence Day
- F. Labor Day
- G. Veteran's Day
- H. Thanksgiving Day
- I. Day after Thanksgiving
- J. Christmas Day

10. Equal Opportunity Employer

10.1 The Issaquah Historical Society is an equal employment opportunity employer. The Society employs, retains, promotes, terminates and otherwise treats all employees and job applicants on the basis of merit, qualifications and competence. This policy shall be applied without regard to any individual's sex, race, color, religion, national origin, pregnancy, age, marital status, medical condition, or disability.

10.2 The Society will not discriminate against applicants or employees with a sensory, physical or mental impairment, unless the impairment cannot be reasonably accommodated and prevents proper performance of an essential element of a job. It is the responsibility of the applicant or employee to request accommodation for any disability.

10.3 The Issaquah Historical Society does not make pre-employment medical inquiries.

10.4 However, in the case that information concerning an applicant's medical condition or history becomes known, Section 504 of the Rehabilitation Act of 1973, as amended (504), and the Americans with Disabilities Act of 1990 (ADA) require that such information must be kept separate from personnel records and may be shared in only three ways:

1. supervisors and managers may be informed of restrictions on the work or duties of individuals with disabilities and informed of necessary accommodation(s);
2. first aid and safety personnel may be informed if the condition might require emergency treatment; and
3. government officials investigating compliance with 504/ADA shall be provided with relevant information upon request.

11. Harassment

11.1 It is the policy of the Issaquah Historical Society to provide a work environment for its employees which is free from all verbal, physical, and visual forms of harassment, discrimination, and intimidation. All employees are expected to be sensitive to and respectful of others. All forms of harassment, whether due to sex, race, religion, disability, or other reason are prohibited; and prompt disciplinary action will be taken against an employee who commits or participates in any form of harassment.

11.2 This policy shall all also apply to volunteers and contractors working with the Issaquah Historical Society.

12. Jury Duty

12.1 Full-time employees who are called for jury duty and are not able to work a normal workday shall be paid the difference between their regular daily pay and the amount paid for jury duty. If the employee is selected for jury duty, but not actually assigned a case, the employee shall report to work.

12.2 Part-time employees shall be given time off for jury duty without pay.

13. Leave without Pay

The IHS Board may grant a full-time employee leave without pay for absence from work not covered by any other type of leave or if other leave balances are exhausted, if the needs of the Society can still be met. Examples of situations for which leave without pay may be granted include time off work for personal reasons, such as prolonged illness, parenting, caring for an ill relative, and pursuing an education. Sick leave and vacation benefits will not accrue during periods of leave taken without pay.

14. Expense Reimbursement

14.1 Transportation

A. Employees authorized to use their personal cars for IHS business may be reimbursed at a rate specified by the Board of Directors¹³⁰. Staff members are expected to assume daily transportation costs between their home and the office. Employees utilizing their personal vehicles for business travel are responsible for meeting state insurance requirements and must have a valid driver's license.

B. An expense reimbursement request with applicable receipts attached must be submitted to the IHS Treasurer for reimbursement. The Treasurer and another officer must approve all staff expense reimbursements.

15. Standards of Conduct

All Society employees are expected to represent the Society to the public in a professional manner which shall be courteous, efficient, and helpful.

15.1 Since the proper working relationship between employees and the Society depends on each employee's ongoing job performance, professional conduct and behavior, the Society expects

¹³⁰ On June 19, 2008 the Board voted that the organization's mileage reimbursement rate shall match the rate recommended by the IRS from year to year.

certain minimum standards of personal conduct. Among the expectations are basic tact and courtesy toward the public and fellow employees; adherence to Society policies, procedures, and safe work practices; compliance with directions from supervisors; preserving and protecting the Society's collections, equipment, grounds, facilities and resources.

16. Performance Evaluations

16.1 The Executive Committee is responsible for conducting the Museum Director's performance evaluation. The Museum Director conducts the performance evaluations for all other employees of the Society.

16.2 Employees are to receive an evaluation during or at the completion of probation period and annually thereafter. The purpose of the appraisal is to commend strengths, address weaknesses, suggest ways to improve, and discuss new challenges, career goals and objectives. Both the supervisor and the employee shall sign the performance evaluation report. The employee shall have the opportunity to comment on the report in writing. The original of this report, and of any written comments by the employee, shall be placed in the employee's personnel file.

16.3 Should an employee be on leave-without-pay status during the scheduled evaluation time, the appraisal will be postponed until the employee has returned to work and completed as many days of continuous employment as the length of the leave without pay.

17. Separation

17.1 Resignation. An employee wishing to leave the Society in good standing shall file with his or her supervisor a written statement stating the reasons for leaving and the effective date of leaving. Failure to provide a minimum of two weeks' notice may result in forfeiture of accrued vacation leave and/or render the employee ineligible for rehire.

17.2 Retirement. Employees may continue working as long as they are qualified to perform their jobs. Employees intending to retire should notify their supervisor of their intent at least three months prior to their retirement.

17.3 Layoffs. In the event of layoffs, the Society shall endeavor to give employees as much advance notification as possible.

17.4 Termination. Employees may be dismissed from employment with the Society due to inadequate work performance and/or other infractions. (See Section 18.)

17.5 Exit Interview. A formal exit interview may be conducted on an employee's last day of employment. The interview report should be completed, reviewed, and signed by the employee and an authorized Society representative. The original of this document shall become a permanent part of the employee's personnel file.

17.6 Compensation. When an employee separates from the Society, the employee shall receive the following compensation:

- A. Regular wages for all hours worked up to the time of termination which have not already been paid.
- B. Any overtime, holiday, or vacation (see Section 7.3) pay due.

17.7 Death. Upon the death of an employee, all compensation due shall be paid to the surviving spouse or the estate of the employee.

18. Discipline

18.1 Standards of Conduct. All employees are expected to exercise good judgment, loyalty, common sense, dedication, and courtesy in the performance of their duties. Acts, errors, or omissions which discredit the Society may result in discipline, including termination.

18.2 Disciplinary Action. The degree of discipline administered must depend on the severity of the infraction. It is the responsibility of the supervisor to evaluate thoroughly the circumstances and facts as objectively as possible. The supervisor will implement the most suitable form of discipline. The procedures listed below are intended to provide a brief description of the general disciplinary structure, but the Society through its Board of Directors, reserves the right to deviate from these procedures when, at the Board's sole discretion, it is necessary to preserve public confidence, act in an emergency situation or ensure the smooth and efficient operation of the Society. The types of behaviors that may invoke the disciplinary process may include, but not be limited to, the following:

- A. Unsatisfactory job performance, as determined by the supervisor;
- B. Inability, refusal or failure to perform the duties of the assigned job;
- C. Habitual absence or tardiness for any reason;
- D. Absence from work without first notifying and securing permission from the employee's supervisor;
- E. Habitual deviation from standards of conduct (see Section 15).

18.3 Progressive Discipline

The Society recognizes and follows the principle of progressive discipline for employee violations of policies, procedures, and standards of conduct. The following levels of disciplinary action may be followed:

- A. Oral Warning
 - (1) Oral warnings may be given for minor offenses, or to bring to the employee's attention a potential work performance problem. They are intended to give an employee an opportunity to correct a condition.
 - (2) The supervisor should inform the employee that an oral warning is being given and that, if the condition is not corrected, the person will be subject to more severe disciplinary measures.
 - (3) Documentation of the oral warning shall be placed in the employee's personnel file.

- B. Written Warning

- (1) A written warning will be issued by the supervisor in the event the employee continues to disregard an oral warning, or if the misconduct, inadequate performance, or infraction is severe enough to warrant a written record in the employee's personnel file.
- (2) A written warning should contain a statement of the facts regarding the incident(s), the required corrective action on the part of the employee, details of any discipline being given, and a statement indicating that further disciplinary action may follow if the correction is not achieved. The supervisor will discuss the written warning with the Board of Directors or designated representative prior to signing the written warning and reviewing the disciplinary action with the employee.
- (3) The original copy shall be placed in the employee's personnel file, and a copy given to the employee at the time the disciplinary action is taken.

C. Disciplinary Probation

- (1) When an employee is placed on disciplinary probation, the employee shall be given a written statement of the action taken, the reasons for the action and the consequences of repeating or engaging in further or other unacceptable behavior. This written statement shall be given to the employee at the time the regular employee is placed on disciplinary probation. A copy of this written statement shall be placed in the employee's personnel file.
- (2) During a period of disciplinary probation, the employee may not use any earned but unused vacation benefits or accrued compensatory time, may not take a floating holiday and is ineligible for any other leave.
- (3) Disciplinary probation may be for any period not to exceed six months. During the disciplinary probationary period, the employee must show the required improvement necessary to remain in the job. If the employee fails to correct performance or repeats the unacceptable conduct during the disciplinary probation period, the employee may be discharged.

18.4 Suspension

Suspension is time off with or without pay for disciplinary reasons. This form of discipline is administered as a result of a severe infraction of rules, standards, or for excessive violations after the employee has received a written warning and has made no satisfactory effort to improve performance. This is the most severe form of discipline given by a supervisor short of termination. It should be applied only after a thorough evaluation by the Board of Directors or designated representative.

A. The supervisor shall prepare a memo indicating all facts leading to the reason for the disciplinary suspension, the duration of the suspension, the required corrective action on the part of the employee, and a statement indicating that the employee may be discharged if another infraction occurs or the corrective action is not taken as required. During the period of suspension, the employee may not use any earned but unused vacation benefits, may not take a floating holiday, and is ineligible for any other leave or accrued compensatory time.

B. After reviewing the disciplinary action memo with the employee, the original copy is to be placed in the employee's personnel file, and a copy is to be given to the employee.

18.5 Termination

A. Prior to a supervisor taking action on the termination of an employee, the supervisor must discuss the recommendation for termination with the Board of Directors or designated representative to be certain that all facts have been reviewed and that there is thorough justification for the termination. The supervisor must be certain of all facts regarding the recommendation to terminate an employee and should attempt at all times to be as objective as possible in the evaluation of circumstances leading to the termination.

B. The decision to terminate an employee must be approved by Board of Directors prior to taking final action.

C. If in the opinion of the supervisor, the infraction is so severe as to necessitate immediate termination, the supervisor should take action by placing the employee on suspension until circumstances are reviewed with the Board of Directors or designated representative prior to final termination.

18.6 Summary Termination

Some violations may warrant termination on the first violation. All serious alleged infractions will be investigated, and employees may be suspended during the investigation. If the investigation confirms that the employee has engaged in serious misconduct, he or she may be terminated. If not, he or she may be returned to work without loss of pay. While not exhaustive, the following represents various types of conduct for which an employee may be terminated without notice, subject to the review and approval of the Board of Directors or its representative:

- A. Making material misrepresentations in connection with work or falsification of Issaquah Historical Society documents or records;
- B. Failure to take reasonable care of, or intentional damage to Society property;
- C. The possession, use, or sale of alcoholic beverages or illegal drugs while at work, or reporting for work under the influence of alcohol or illegal drugs;
- D. Possession of firearms or other dangerous weapons at work;
- E. Insubordination, including failure or refusal to carry out job assignments and requests for supervisors;
- F. Conviction of a felony or of a misdemeanor involving moral turpitude while in the employ of the Society;
- G. Unauthorized taking or removal of Society or co-worker funds or property, or unauthorized charges to Society accounts;
- H. Unauthorized release of confidential information.

19. Grievance

The Society provides the opportunity for an employee to request a formal review of involuntary termination or personnel action that has resulted in disagreement as follows:

- A. The employee should discuss the situation with his or her immediate supervisor.

B. Within the staff, the Museum Director is the final resource in an attempt to appeal a termination or resolve a disagreement. If the situation cannot be resolved, the employee may request, in writing, a review by the Executive Committee with the full knowledge of the Museum Director.

C. The Executive Committee should review the situation and make a recommendation to the Museum Director. The decision by the Museum Director shall be final and binding.

No punitive action shall be carried out against any employee for utilizing the grievance procedures listed above.

20. Personnel Files

20.1 Contents. The personnel file includes records that are regularly maintained by the employer as part of the business records or those that are subject to reference for information given to persons outside the company.

The term “personnel files” is further interpreted to generally include, but is not limited to, records of employment and such other information required for business or legal purposes; documents containing employees’ qualifications; verification of training completed; signed job descriptions; supervisor’s files; all performance evaluations, letters of commendation and letters of reprimand; salary, sick and vacation leave hours; and summaries of benefits and other similar information.

IHS personnel files are the property of the Issaquah Historical Society and will be retained after the resignation or termination of an employee.

20.2 Access. An employee has the right to request to inspect their personnel file on an annual basis. Their supervisor must produce the file within ten working days of an employee request, unless good cause is shown that more time is needed.

Employees may view their personnel file at the office of the IHS, or another mutually convenient location agreed upon by both supervisor and employee. The supervisor will be present during this inspection to prevent additions to, subtractions of, or unauthorized duplication of personnel file contents.

Employees are entitled to a copy of any item in their personnel file that bears their signature.

Former employees retain the right to review their personnel file.

20.3 Irrelevant or Erroneous Information. Employees have the right to request that the employer review any information in the personnel file that may be referenced when the employer provides information to persons outside the society to determine if there is any “irrelevant or erroneous” information in the file. (See RCW 49.12.250(2)). This request may be made on an annual basis. Nothing in RCW 49.12.050(2) prevents the employer from removing information more frequently.

“Irrelevant or erroneous” information may be removed by the employer. It is up to the employer to determine whether the personnel file contains “erroneous or irrelevant” information and, if the employer makes such a determination, the information must be removed from the file.

If the employee disagrees with the employer's determination of which information is subject to removal as "erroneous or irrelevant," the employee may place a statement in the file documenting his or her disagreement with the employer's assessment. Former employees retain the right to rebut or correct the employer's determination of erroneous or disputed information for up to two years from the termination of the employment relationship. See RCW 49.12.250 (3).

20.4 Limitations. The statute does not apply to requests to inspect or remove records relating to investigation of a possible criminal act or to information or records compiled in preparation for an impending lawsuit (unless that information would be available to another party under the rules of pretrial discovery for causes pending in superior court).

21. At-Will Employment

Employment with the Society is not for any specific period of time but is at will. At-will employment means that either an employee or the Society may terminate the relationship at any time. Neither the employee nor the Society need demonstrate cause for termination of the relationship. No society representative may change the at-will relationship through oral or written promises. Neither these personnel policies nor any other organizational policies are intended to create an employment contract.

Personnel Policy Receipt Form

I have received a copy of the Issaquah Historical Society Personnel Policies, as well as a copy of my job description.

Employee Name (please print)

Employee Signature

Date

Please sign and return this form to your supervisor.

Appendix H

Job Descriptions

DIRECTOR

General Statement

Under the general supervision of the Issaquah Historical Society Board of Directors and the direct supervision of the Board Executive Committee, the Director shall be responsible for the management, administration, and operation of the Issaquah Historical Society Museums in accordance with the bylaws and policies established by the Board. The Director shall maintain effective relations with communities and the museum world.

Controls Over Work

The Director works under the general supervision of the Board of Directors and in cooperation with the Board Museum Liaison. The Director keeps the Board informed concerning museum activities, needs and plans by means of monthly reports and Board meetings or at other times as required. Work entails the exercise of independent judgment, initiative, and discretion based on knowledge of museum administrative and operating policies.

Responsibilities and Functions:

- Manages the daily operations of the Museum.
- Coordinates work of museum staff and volunteers, assigns duties, establishes work procedures, evaluates performance and hires additional staff and volunteers.
- Evaluates staff and volunteer performance and plans regular meetings.
- Designs and implements long-range interpretive plan involving development of the collection, exhibits, public programs and other educational services.
- Prepares and compiles annual Museum operations budget for approval of Board of Directors.
- Prepares applications for grants and administers grants received.
- Responsible for the collection development and management program.
- Implements policies and plans approved by the board.
- Serves as ex-officio member of the Board of Directors and attends Board meetings. Serves as recording secretary for Board meetings. Prepares financial information for Treasurer.
- Other tasks as agreed upon by Director and Board.

Qualifications Required

Graduate degree in Museology or Museum Studies, with additional background in History, Archaeology, Anthropology, or a related field. Three years museum experience on a management level with budget administration responsibilities, or a comparable equivalent. General knowledge of collections care and conservation. Computer skills sufficient to managing collections and membership databases. Ability to communicate effectively in person and in writing. Ability to work independently with efficiency and attention to detail. Demonstrated personal qualities of leadership. Candidates should be able to supply names, addresses, and phone numbers for three professional references.

Collections Manager Part-time Position

The Collections Manager will manage ongoing collections work, including processing new accessions, conducting an inventory, and maintaining collections. The position is part-time (20 hours per week), with the work schedule to be determined by mutual agreement with Museum Director. The Collections Manager reports to the Museum Director.

Payment: \$18 -- \$20 an hour, depending on experience

Duties include:

Collections

- Process incoming and backlogged collections donations, including numbering, storing, and entering information into Past Perfect.
- Maintain collections storage area(s).
- Complete and maintain inventory of museum collections, including off-site collections.
- Supervise and direct collections volunteers.
- Dispose of deaccessioned items and items not accepted into the permanent collection.
- Manage the Online Collections, including uploading new items to the database.
- Prepare and process loans.

Exhibits

- Assist staff in the installation and deconstruction of permanent and temporary exhibits.
- Supervising and caring for offsite exhibits.

Research

- Answer research requests (shared with Museum Director)
- Accommodate research appointments by pulling collections or research items for visitors.

Qualifications:

- Bachelor's degree; preference given to candidates with Master's in Museology, Museum Studies, or comparable field.
- Attention to detail.
- Ability to work independently.
- Ability to handle multiple tasks.
- Computer proficiency sufficient to using collections database, checking email, and other collections-related work.
- Knowledge of generally accepted museum practices.

Administrative and Communications Coordinator Part-time Paid Position

Who We Are

The Issaquah History Museums work to discover, preserve and share the history of Issaquah and the surrounding area. Founded in 1972, the organization operates two museums in downtown Issaquah, cares for a collection of more than 15,000 artifacts and photos, and provides a variety of public programs.

What We Need

This position supports three key areas of our work: 1) **Communications & Development**, 2) **Office Management, Administration & Policy** 3) **Programs**. The position is part-time and reports to the Executive Director. As with all roles in our lean organization, it is “matrixed” meaning that although the position is part of the Administration, Communication, and Development team, the responsibilities of the role require that you work closely with all departments across the organization.

Office Management, Administration, and Policy:

- pick up and process mail, order and receive supplies
- coordinate facilities cleaning
- pay and log bills, expenses, admissions donations & income, and reconcile bank/PayPal accounts in Quickbooks Online
- make bank deposits and other banking tasks
- refine existing office procedures & develop new ones if necessary
- work with staff & board to refine existing policy across departments & update if necessary
- manage and update databases (e.g. Little Green Light, PastPerfect)
- Direct phone calls & email inquiries to correct department

Communications and Development:

- in partnership with the ED, manage communication with members, friends, donors, and prospects including designing and producing event announcements, newsletters, and fundraising appeals
- coordinate fund development related communications, including member renewals, Annual Fund, donor acknowledgments and year end tax receipts
- advertise, solicit, and coordinate facility rentals
- gather and create content for social media
- work with board members, volunteers, etc. on content gathering for communication efforts
- conduct website updates
- update and create marketing and promotional materials, including graphics
- Submit event listings to community calendars when appropriate
- log named donations and generate acknowledgement letters using PastPerfect
- generate invoices for facility rentals, speaking engagements, etc. using Quickbooks online
- bulk mailings: merge labels, assemble, and deliver to post office

Event, Program & Collections Support:

- prepare, edit and format documents to support Programs
- provide administrative support for Programs & Collections
- support, create, develop and assemble event, meeting, and conference materials
- provide assistance to docents and visitors during open hours
- collaborate with Volunteer Coordinator, ED, and Board in event planning
- other errands & duty covering as necessary

Salary: \$15-\$18 an hour, depending on experience.

Schedule: 25-28 hours a week; schedule to be agreed on by ED and A&C Coordinator

Reporting: Reports to the ED. Performance will be evaluated annually.

Education, Experience, Personal Attributes and Strengths:

To perform this job effectively, a Bachelor's Degree is required. Experience in, and knowledge of social media, website administration, email systems administration, database administration strongly desired, however, technical skills can be acquired on the job through training and development provided by our team. The ideal candidate will have strong qualifications in: written and verbal communication skills, administration and project management. They will be a natural problem solver with a bias to action, and have a keen ability to work independently, show initiative, and take ownership.

Skills Required (breakdown)

- BA or equivalent work experience
- Strong computer skills, including proficiency with Microsoft Office (Word, Excel, Publisher, PowerPoint)

- Experience with PastPerfect, Little Green Light, QuickBooks Online, WordPress, MailChimp, Hootsuite, Canva, Google Suite, and/or EventBrite
- Experience managing social media, including Facebook, Twitter, and Instagram
- Natural relationship builder
- Appreciates and enjoys bringing a high level of detail to tasks
- Excellent organizational skills
- Able re-prioritize tasks and support teams based on frequently changing needs and move forward even when faced with ambiguity
- Must have a current Washington State driver's license and access to a vehicle (mileage reimbursed).

Administrative and Communications Coordinator may serve on one or more committees with additional responsibilities

Volunteer & Programs Coordinator Part-Time Paid Position

Who We Are

The Issaquah History Museums work to discover, preserve and share the history of Issaquah and the surrounding area. Founded in 1972, the organization operates two museums in downtown Issaquah, cares for a collection of more than 15,000 artifacts and photos, and provides a variety of public programs.

What We Need

We're looking for an energetic team member who can work closely with our corps of volunteers to keep the museums operating smoothly, facilitate events, and assist with public programming.

1. Volunteer Recruitment and Retention:
 - Engage with and recruit new volunteers for all aspects of the Issaquah History Museums' operations.
 - Train, supervise, and support the docents who staff the museums.
 - Train, supervise, and support the tour guides who lead guided tours.
 - Schedule and handle administration for group tours.
 - Plan and execute the annual Volunteer Award's Night, with staff and volunteer assistance.
 - Host volunteer training and recruitment events.
2. Programs & Events:
 - Assist with planning and development of public programs and events.
 - Assist in development of new family-friendly programming.
 - Collaborate with schools, service groups, social clubs and other community groups.

3. Provide operational and project support where needed.

Salary: \$14-\$16 an hour, depending on experience.

Schedule: 20 hours a week; work schedule will include Fridays and some Saturdays.

Reporting: Reports to the Museum Director. Performance will be evaluated annually.

Skills Required

- Excellent customer service and personal relation skills.
- Ability to work well independently.
- Ability to collaborate with a team to achieve shared goals.
- Excellent written and oral communication skills.
- Efficiency and attention to detail.
- Ability to handle multiple tasks and maintain a flexible work-style.
- Strong computer skills, including proficiency with Microsoft Office (Word, Excel, Publisher, PowerPoint).
- Must have a current Washington State driver's license and access to a vehicle (mileage reimbursed).

Bonus Points

- Experience working with non-profit organizations.
- Experience with QuickBooks, MailChimp or EventBrite.

Archives Specialist Part-Time Position

Who We Are

The Issaquah History Museums work to discover, preserve, and share the history of Issaquah and the surrounding area. Founded in 1972, the organization operates two museums in downtown Issaquah, cares for a collection of more than 35,000 artifacts and photos, and provides a variety of public programs.

What We Need

The Issaquah catalog and digitize artifacts. We are seeking a paid intern to complete this project. The Archives Specialist's main responsibilities will be:

1. Preparing bound copies of the Issaquah Press for shipment to Smalltown Papers for inclusion in their online archives.
2. Receiving bound copies from Smalltown Papers and replacing them in the collection.
3. Photographing or scanning items of particular interest for inclusion in the Digital Archives.
4. Assisting with other Collections work that makes contributions to our Digital Archives.

Qualifications:

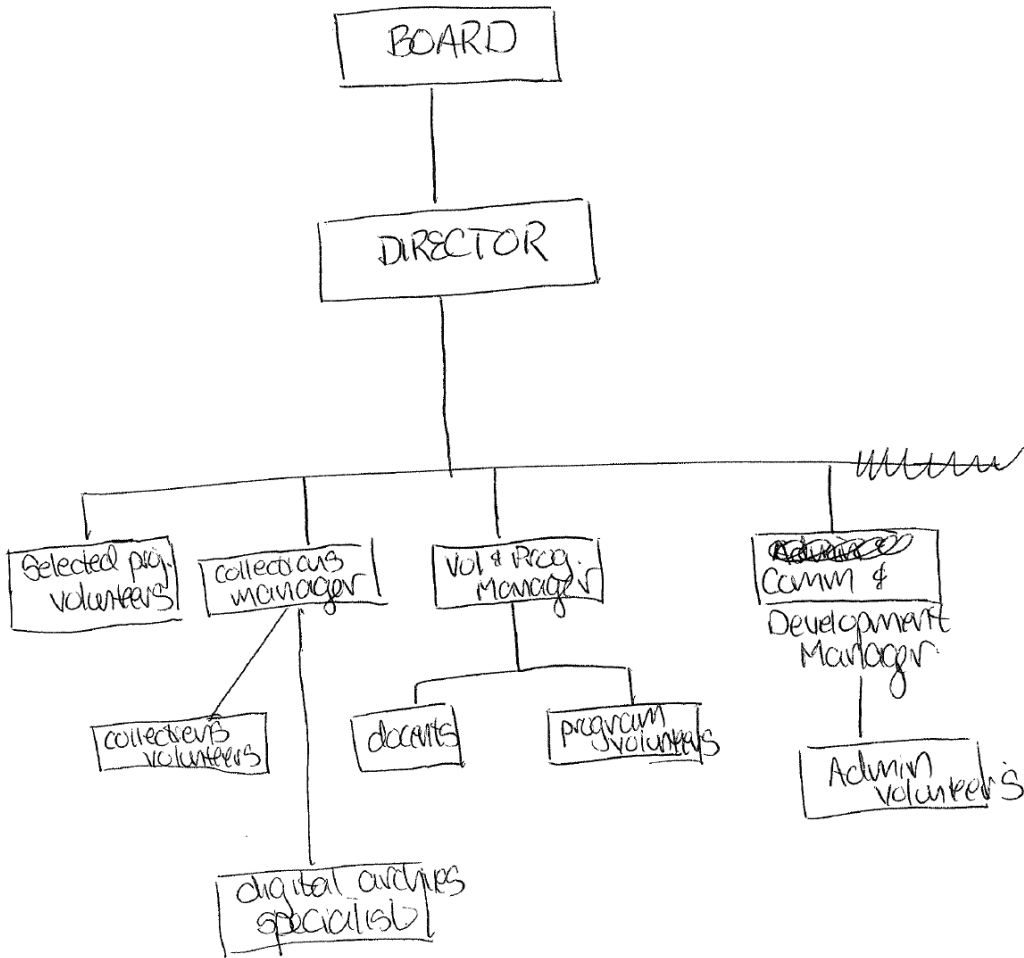
Undergraduate degree in History or Education, or other BA degree and equivalent work experience in history or education. Additional archival experience and experience with Past Perfect are a plus. Requires attention to detail and ability to work independently.

Schedule to be set in consultation with Museum Director, although intern will have a great deal of latitude as far as scheduling.

This is a part-time temporary position. The rate of pay is \$25 an hour with an allotment of approximately 175 hours.

Appendix I

OFFICIAL ORG CHART



Appendix J

Staff Meeting Agenda Template

Meeting Agenda - Date Time, Date| Location:

Agenda

- *Staff reports*
- *Generative Discussion*
- *Items for next meeting*

Generative Discussion Items

Items for Next Meeting:

Staff Reports (*please add your reports by 12pm on the day of the meeting*)

Museum Director's report

Volunteer & Program Coordinator's report

Collection Manager's Report

Archives Specialist Report

Admin & Communications Manager's report