

ANNUAL MEETING HANDOUT

Maximizing Mission with Collections Volunteers

This session provided information and tools for recruiting skilled collections volunteers, training staff and volunteers to work collaboratively on collections projects and managing volunteer collections projects. Attendees learned practical ways to incorporate and manage volunteers in mission-based collections work, and successes and challenges of working with unpaid help.

Moderator

- » **Laura Hartz Stanton**, Director of Preservation Services, Conservation Center for Art And Historic Artifacts

Presenters

- » **Ellen Endslow**, Director of Collections/Curator, Chester County Historical Society
- » **Lois Kuter**, Volunteer Coordinator, Academy of Natural Sciences of Drexel University
- » **Carly Ofsthun**, Education Manager, Musical Instrument Museum
- » **Jody Ullmann**, Collections Manager, Virginia Living Museum

Annual Meeting & MuseumExpo

As the museum field's premier professional development opportunity, the Alliance's Annual Meeting & MuseumExpo showcases the best thinking from practitioners and visionaries on major issues confronting museums and the communities they serve.

This session handout is from the 2013 Annual Meeting in Baltimore.

Maximizing Mission with Collections Volunteers

AAM 2013 Annual Meeting

May 21, 2013

3:15 – 4:30

HANDOUTS

Presenters:

Ellen Endslow, Director of Collections/Curator, Chester County
Historical Society

Lois Kuter, Volunteer Coordinator, Academy of Natural Sciences
of Drexel University

Carly Ofsthun Shaw, Education Manager, Musical Instrument
Museum

Laura Hartz Stanton, Director of Preservation Services,
Conservation Center for Art & Historic Artifacts

Jody Ullmann, Collections Manager, Virginia Living Museum

Institutional Profiles, Speaker Contact, and Biographical Information

Ellen Endslow

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Chester County Historical Society (CCHS) is the product of community, board and staff vision. Since its founding in 1893 by a group of forty prominent citizens committed to the preservation of local history, CCHS made the “acquisition and preservation of property and information of historical value and interest to the people of Chester County” its chief priority. In 1920 CCHS partnered with West Chester University to offer public programs and began to vigorously collect manuscript and archival materials, the nucleus of today’s extensive library collections. The Society moved into historic Horticultural Hall in 1937, adding a wing for its expanding museum collections. Succeeding years consolidated a strong emphasis on the collection of regional furniture, textiles and decorative arts as well as material culture representing all aspects of life in southeastern Pennsylvania. The collections, high-style decorative arts to commonplace manuscripts of everyday life, are of national, regional, and local significance and are unparalleled in this region as a foundation for research, education, and appreciation. The thread that ties these materials together is their common history of use, manufacture, or ownership in Chester County and their potential to enlighten current residents about past inhabitants. These collections document in-depth one of this nation’s earliest areas of settlement. In the early 1980s, CCHS initiated a joint project with Chester County government to administer the Chester County Archives, adding 300 years of public records to the Society’s care, one of the finest and most complete collections of historic county records in the nation.

The need for further expansion was recognized in the late 1980s. When the adjacent YMCA building became available, a capital campaign funded the renovation and linking of the two buildings to provide a vital new complex for exhibition, collections storage, research and the increased emphasis on educational programming. When it opened in April 1995, the 50,000-square-foot History Center made CCHS one of Pennsylvania’s premier history museums and educational centers featuring an expanded library and research area, a 250-seat auditorium, and a 50% increase in gallery space.

As of 2013, CCHS paid staff numbers 8 full-time and 9 part-time positions. More than 300 volunteers support the mission of CCHS in all areas of operation. Of the paid positions, Ellen Endslow is the full-time Director of Collections/Curator and Heather Hansen is the part-time Collections Manager. They share the supervision of 14 museum volunteers who commit to a minimum of 4 hours per week to care for and make accessible approximately 80,000 objects. Student interns, numbering 1 to 3 each semester, provide additional support. The museum tasks completed by the volunteers involve individual and group projects. Collections management tasks include: data entry into the PastPerfect database, original cataloging, photodocumentation, rehousing objects, and basic cleaning. Exhibit installation tasks include: mount building, light construction, case preparation, label mounting, scanning, creating touch-screen databases, and object handling. Large projects have included moving thousands of square feet of objects to different locations. Volunteers were invaluable in inventory and location work. Volunteers were also instrumental in quilt and sampler documentation projects. They helped to

describe and photograph these objects owned by the community and then curated exhibits and helped to write label copy.

Ellen has more than 20 years of experience working with volunteers. Before working at CCHS, she was the Curator at Fairfield Historical Society (CT), and Assistant Collections Manager at Buffalo and Erie County Historical Society (NY). She earned a B.A. from Oberlin College and an M.A. in Historical Administration from Eastern Illinois University. Ellen's numerous internships and volunteer projects throughout her education have aided in her appreciation of how to maximize volunteer talents. She still enjoys being a community volunteer.

Lois Kuter

Director of Volunteer Services

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Founded in 1812, the Academy of Natural Sciences of Drexel University is America's oldest natural history museum and a world leader in biodiversity and environmental research. For 200 years, the Academy has carried out its mission to encourage and cultivate the sciences, exploring diversity of our natural world and sharing these discoveries with the public through innovative exhibits, publications, and educational programming. Located in center city Philadelphia, the Academy affiliated with Drexel University whose campus is a mile to the west of center city in 2011. The Academy has some 160 full-time staff, an additional 50 part-time staff and research associates, and between 300 to 350 active volunteers at any given time (400 to 450 during any given year).

The Academy's research collections include over 18 million specimens of plants, mammals, reptiles, birds, fish, insects, fossils, shells and mollusks, diatoms, etc. Included are old treasures such as plants from the Lewis & Clark expedition, fossils from Thomas Jefferson's collection, and birds collected and used by John James Audubon for his paintings. But the collections continue to grow with the addition of newly collected and discovered species of plants and animals. The Library includes over 250,000 volumes from the 1500s to the present and the Archives includes over a million articles – research journals, letters, reports, films, photography, art, sculpture and more. The Exhibits Department cares for hundreds of mounted specimens and natural objects. The Education Department maintains a large collection of more touchable objects (bones, skins, rocks, fossils, etc.) and is responsible for the care of some 100 live animals (from non-releasable hawks and owls to snakes, turtles and lizards, a range of small mammals, and hundreds of insects, besides a tropical butterfly garden).

Lois Kuter has been the manager of the volunteer program for over 20 years assisting staff in matching volunteers from 14 to 80 and up in age to jobs throughout the museum and in research and office departments. With its new affiliation with Drexel University the Academy has incorporated over a dozen 6-month co-op students (mostly unpaid) in addition to college/adult interns and long and shorter-term volunteers. On-third of the Academy's volunteers are high school students.

Lois has served on the board of the American Association for Museum Volunteers (AAMV) since 2001, becoming its president in 2009. She is has been active in the Cultural Volunteer Managers Council of Greater Philadelphia since 1993. She did undergraduate work at Oberlin College and has a PhD from Indiana University, Bloomington, in Cultural Anthropology and Ethnomusicology - which were never pursued with the dream of landing a job in a museum as a volunteer program director! She is an active

volunteer herself in support of Native American concerns and in the defense of minority language rights in Western Europe.

Carly Ofsthun
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Carly Ofsthun is the Education Manager at the Musical Instrument Museum in Phoenix, AZ. The Musical Instrument Museum (MIM) was founded by Robert J. Ulrich, former CEO and chairman emeritus of Target Corporation. An avid collector of African art and a world museum enthusiast, Ulrich and his friend Marc Felix originated the idea for MIM after a visit to the Musical Instruments Museum in Brussels, Belgium. Their unique vision was to create a museum and collection that afford equal representation to the musical instruments and music of every country in the world. Using state-of-the-art audiovisual technology to show musical instruments being played in their original cultural context and delivering the sound of these instruments through high-quality headphones, MIM provides a one-of-kind experience to museum guests.

At MIM, there are over 370 volunteer team members that assist with a wide range of activities with over 140 who assist with Education duties including: leading tours, assisting with the hands-on gallery, behind the scenes, and with the education collection. Carly has worked for over a decade in education and with volunteers in museums. Prior to MIM she worked at the National Building Museum and The Textile Museum in Washington, DC. She started her career as a docent at the ASU Art Museum, when she was working on her BA in Art History and she still enjoys leading tours. Carly has a Masters of Arts in Museum Education from the University of the Arts. She has served on the board of the American Association of Museum Volunteers since 2009.

Laura Hartz Stanton
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Established in 1977 as a regional conservation center, the Conservation Center for Art & Historic Artifacts (CCAHA) soon expanded its service area to encompass organizations in all regions of the country and established itself as an important national resource. CCAHA specializes in the treatment of works of art and artifacts on paper, such as drawings, prints, maps, posters, historic wallpaper, photographs, rare books, scrapbooks, and manuscripts, as well as related materials such as parchment and papyrus. CCAHA also offers on site consultation services, educational programs and seminars, internships, and emergency conservation services.

CCAHA has grown from a staff of five in 1977 to a current staff of nearly forty. All the conservators have advanced degrees in conservation, with many also holding complementary degrees in subjects such as philosophy, history, and art history. CCAHA assists professionals in the cultural community with collections care through surveys, workshops, seminars, conferences, publications, and reference services. Since the formation of the preservation services office in 1986, CCAHA has provided surveys for more than 675 museums, libraries, and archives; presented 400 workshops, seminars, and lectures; responded to an average of 40 calls per year for emergency assistance; and answered an estimated 2,500 technical inquiries each year.

Today, CCAHA is one of the largest regional conservation laboratories in the country, and is one of only two regional centers that specialize in the treatment of works of art and historic artifacts on paper. During the past year, CCAHA conservators completed treatment on more than 6,000 items for over 400 clients at CCAHA's 8,500-square-foot facility in Philadelphia.

Laura Hartz Stanton is the Director of Preservation Services at CCAHA. In her position at CCAHA she assists museums, archives, libraries, and other cultural organizations to preserve their collections by conducting needs assessments and risk assessments, developing disaster plans, and formulating preservation plans. She is also responsible for planning and presenting educational programs on preservation topics both in the Mid-Atlantic and nationally. Laura received her B.A. from Temple University and her M.A. from the Museum Studies Program at the Cooperstown Graduate Program in Cooperstown, NY. Before joining the staff at CCAHA in 2005, she worked as the Curator of Collections at the Siouland Heritage Museums in Sioux Falls, South Dakota where she oversaw the care and management of a historic house, archives, and history museum with a collection of 150,000 artifacts.

Jody Ullmann
Collections Manager
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The Virginia Living Museum began as the Junior Nature Museum and Planetarium in 1966. In 1976 the museum added exhibits that focused on native Virginia wildlife. The name was changed to the Peninsula Nature and Science Center to reflect the expanded mission and appeal to adults as well as youth. More classrooms, exhibit halls and physical science displays were added in 1981. Then in 1987, the museum changed its focus and became the Virginia Living Museum (VLM)- the first "Living Museum" east of the Mississippi.

The VLM crosses traditional institutional boundaries and therefore, is both AZA and AAM accredited. It is a combination natural history museum, botanical/zoological park, aquarium and nature center. Eight acres of outdoor "living habitats" with native animals and plants were added, along with a walk-through aviary and living dioramas. In 2004, a new 62,000 sq ft. building was built to accommodate the need for more classrooms, exhibit space and support space. The new museum boasts four main exhibit galleries: Coastal Plains, Piedmont & Mountain, Virginia's Underground (with walk-through cave) and the World of Darkness, each with a nearby Discovery Center; two two-level "habitariums", the Cypress Swamp and Appalachian Mountain Cove; an outdoor aviary and mile long boardwalk highlighting many animals and plants native to VA. The old museum building was renovated to expand and upgrade collections storage,

animal care facilities and classrooms. The museum has 44 full-time and 52 part-time employees, as well as 473 volunteers. Most of these work to keep the live animals healthy and happy.

The museum's collection consists of two parts: the live collection of over 250 native VA species used for both exhibit and programs and the non-live collection. The function of the non-live collection has changed over the years to reflect the changes in the mission and focus of the museum. It started out as a research/repository collection, but now the over 125,000 objects are used for education programs and hands-on exhibits in the Discovery Centers. The collection includes natural history items from all over the world and supports the VA Science Standards of Learning themes. The Education Department is responsible for the acquisition and care of the non-live collection and the Curatorial Department is responsible for the care and feeding of the live-collection.

For the past 15 years, Jody Ullmann has been the part-time Collections Manager. Working under the supervision of the Director of Education, Jody is the only staff person who manages the collection. She is curator, registrar, conservator, preparator and collections manager for this diverse and "active" collection. Her "staff" consists of eight volunteers that do a variety of jobs, including identification, cataloging, data processing, inventory, cleaning and repairing objects, photography, building storage containers to house objects, and even cleaning out failed freezers full of dead animals! Without them, little would get done. They have whittled down the backlog of "found in collections items", completed a long overdue inventory and are helping on a huge deaccessioning project. The museum just completed a re-housing project that involved a unique partnership with the local elementary school and hand-picked 5th grade students.

Jody has worked for the National Park Service (Martin Van Buren' NHS and Lincoln's Home NHS), the Smithsonian Institute- Museum of American History (Office of the Registrar), the US Marine Corps Museum (Aviation Curator), The Hampton Roads Naval Museum (Registrar), and the Mariner's Museum (Educator) before coming to the VLM in 1997. She is currently working as a volunteer with the Old Coast Guard Museum, helping them to develop policies and procedures, and getting the collection inventoried and on a simple database.

Volunteer Recruiting Tips

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Finding qualified volunteers can sometimes be a daunting task. Below are some ideas for adding new volunteers to your ranks.

Let Them Know You're Looking

Don't assume everyone knows your institution is looking for volunteers. You'd be surprised how many people don't even know that volunteering with collections is an option. Get the word out there! Some options are:

- Announcements at your Museum site (brochures, flyers, etc.)
- Put information on your website
- Get media coverage for an interesting project your volunteers are doing (press release, email blasts, social media, etc.)
- Advertise in local newspapers
- Hold recruitment events

Find Groups of People

Sometimes advertising isn't enough. Find places or groups that might be looking for volunteer opportunities and give a talk or meet them at their site. Potential recruitment centers include:

- Volunteer centers and job banks
- Community Organizations
- Local Colleges
- Local Businesses
- Volunteer driven community events: Walk-a-thon, Make a Difference Day, etc.
- Professional organizations that have members with the required skills/knowledge base needed for a particular volunteer job
- AARP/RSVP (retired groups)
- Corporate volunteer programs for existing employees or retirees. Some corporations might have accompanying financial contributions that are available to your institution if those volunteers complete a certain number of hours

Use What You've Got

Many museums already have great recruiting resources on hand. Make sure you maximize your recruiting potential.

- Get referrals for potential new volunteers from current volunteers
- Ask staff to do more outreach
- Member orientation program at your institution – although it is geared to members in general, new members in particular meet staff and then can ask directly about the volunteer opportunities that might be available

- Hold seminars about collections for volunteers. They might not know all the exciting things you do!

Online Resources

There are several great online resources for finding volunteers.

- Sparked: www.sparked.com Sparked is a highly successful microvolunteer sourcing site that pairs professionals with nonprofits in need of services. Get free help with creative design, marketing, tech, etc.
- Smart Volunteer: www.smartvolunteer.org connects talented professionals with meaningful skills based nonprofit volunteer opportunities
- Charity America: www.charityamerica.com- register for on-line donations and post volunteer opportunities
- Planet Volunteer: www.planetvolunteer.com- links individuals wanting to volunteer with nonprofits needing help
- Volunteer Match: www.volunteermatch.org is the largest online database of online database of volunteer opportunities and much more.

Sample Volunteer Projects

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Education Collections

- Pack/Unpack objects for classes or off-site programs
- Repair broken objects
- Cataloging/Condition Reporting
- Researching/Identifying objects
- Rehousing of objects
- Writing catalog cards
- Cleaning and monitoring hands-on Discovery Stations
- One volunteer put together a feather ID book by researching the feathers we have in the collection and putting samples with ID in large artist portfolio
- Utilized Entomology students and the local college to ID and rehouse our insect collection
- Utilized 5th grade students to help rehouse rock and mineral specimens
- Movement of objects within collections
- Visual inventory
- Setting up a useable access database
- Downloading environmental data from HOBOS
- Checking sticky traps-ID and record what is found
- Sorting through large donations of natural history materials and grouping like materials together for later ID and processing
- Photography
- Packing and moving the collection into a new facility
- Designing forms
- Defrosting Integrated Pest Management Freezers
- Designing/installing exhibits for libraries and airports
- Scanning field notebooks, old catalog cards, etc and putting them into a searchable database
- Preparation of Natural History Collections- fluid collections, drying, pinning, drilling skulls for wiring together, cleaning bones, etc.
- Putting together subject themed riker boxes for classes
- Labeling objects
- Building corrugated plastic boxes to house bird mounts (recycled old campaign signs)
- Building storage boxes for bird study skins

Museum Collections

- Photo document / scan for catalog records
- Photo resale for publication (may require specialized assistance for this)
- Original cataloging
- Data entry of existing paper catalog and accession records
- Scan donor records
- Reconcile scanned donor records with database and paper records
- Location inventories (box lists, shelf lists)
- Database creation for exhibition use
- Data entry for specialized database
- Padded hangers for hanging clothing
- Fabric to cover racks of hanging clothing
- Assist grant consultants to access portions of the collection
- Storage assistance
 - Moving boxes/containers

- Moving and rebuilding shelves
 - Moving objects
 - Designing and building new storage solutions
- Moving collections (off-site, on-site)
- Conduct oral history interviews
- Transcribe oral history interviews
- Documentation project assistance
 - Set up / break down
 - Interview participants to collect provenance
 - Document physical characteristics
 - Complete photography
 - Design and build portable photo stations
 - Coordinate objects into and out of documentation areas
 - Help with PR
- Help to prepare exhibit cases for installation
- Create object mounts
- Light construction
- Move cases and help to install wall mounts
- Label drymounting
- Photo enlargement and drymounting
- Install labels and photos
- Framing flat textiles (CCHS has trained assistance for this)
- Framing paper items
- Curate small exhibits
- Write and/or edit label copy
- Edit audio components for exhibits
- Install audio equipment (such as loading MP3 players with audio)

Tips for Working with Different Types of Volunteers

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YOUTH AS VOLUNTEERS

Benefits for youth:

- Developing leadership, communication, and organizational skills
- Learning more about the types of careers that might be available to them in the community
- Earning respect for what young people know and how it can improve their communities
- Providing an opportunity for them to do something good for others and sometime earn credits for community service.

Recruitment Strategies:

- Involve young people in the development and planning of projects at the museum
- Get to know local schools and youth development organizations that encourage or require service or have programs dealing with career choices
- Do not limit outreach to only popular or already active students
- Involve youth in recruiting other youth
- Group projects are often more appealing and logistically feasible
- Technical or photography projects appeal to this age group

Dos and Don'ts for adults working with youth:

- DO take the input of young people seriously and be willing to learn from them
- DO be honest and stick to any promises that you make
- DO think of issues young people might have that adults don't (transportation, after-school activities, homework, school conflicts, etc.)
- DO give clear written instructions and expect lots of questions and clarification
- DO keep the lines of communication open. Ask questions and really listen to their answers
- DO let them set the pace of a project
- DON'T forget to show them the steps they need to know in order to do the job or task
- DON'T use young people as simply "stamps of approval" (such as showing them a completed project and asking them to tell you they like it.)
- DON'T blame all young people for the actions of few

"FAMILIES" AS VOLUNTEERS

Benefits for families:

- Quality time together
- The comfort of engaging in a project with someone familiar and who will likely benefit from the experience
- The opportunity to observe each other from a new perspective, and discover hidden talents and common interests
- Stronger communication among family members
- A way to actively demonstrate family values about helping others

- Greater awareness of community needs and how problems can be solved

Recruitment Strategies:

- Ask prospective and current volunteers if they are interested in volunteering with their families
- Advertise the project as “Family Involvement Day”
- Prominently list family opportunities in flyers and show photos of families volunteering
- Feature the concept of family involvement in talks to community groups and in your newsletter
- Ask corporate volunteer programs to expand involvement to employee families

BUSINESS AND CORPORATE VOLUNTEERS

Benefits for the business:

- Stronger communities in which to do business where their employees work and live
- Greater visibility and ability to network in the community
- Enhanced employee satisfaction and improved morale
- Increased customer loyalty stemming from the positive image brought about by being involved in community service

Benefits for employees who volunteer in workplace-sponsored service:

- Developing skills and advancing professional development
- Improved communication, organizational and time management skills, and feelings of accountability
- Increase respect for and understanding of diversity
- Encouraging relationship-building among employees
- Working with fellow employees on projects outside the workplace
- Gaining recognition from employers for volunteer work and achievements

Recruitment Strategies:

- Offer projects that include opportunities to enhance the employer’s public image and visibility
- Design volunteer opportunities aligned with a specific company’s business objectives or product
- Design positions or groups projects that can improve teamwork and communication among employees.
- Identify managers of larger corporate volunteer programs, contact the human resources, public relations, community relations, or communications department. Also, visit the community relations page of business web sites, if they are accessible
- Don’t forget that small businesses have much to offer. They are often family-owned or run and may be especially receptive to opportunities for family volunteer projects. Contact the owner or manager of a small business and leave recruitment or partnering materials
- Don’t hesitate to ask for the resources you need for a project-as well as the people. Some companies can provide supplies, equipment, tools, etc., but may not think to offer if you don’t mention you need them.

Resources

Maximizing Mission with Collections Volunteers
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American Association for Museum Volunteers (AAMV). www.aamv.org

Ellis, Susan. *The Volunteer Recruitment Book*. Philadelphia: Energize, Inc. 2004.

Fixler, Jill Friedman. *Boomer Volunteer Engagement: Collaborate Today, Thrive Tomorrow*. Bloomington: AuthorHouse, 2008. Available in print or electronic format at www.jffixler.com

Fixler, Jill Friedman and Beth Steinhorn. *Boomer Volunteer Engagement Facilitator's Tool Kit*. Bloomington: AuthorHouse, 2010. Available in print or electronic format at www.jffixler.com

Hirzy, Ellen. *Transforming Museum Volunteering – A Practical Guide for Engaging 21st Century Volunteers*. Bloomington: AuthorHouse, 2007. www.authorhouse.com

Standards and Best Practices for Museum Volunteer Programs . American Association for Museum Volunteers. <http://www.aamv.org/resources/standards-and-best-practices/>

Volunteer Job Description: Education Collection Repair Assistant

Job title: Education Collection Repair Assistant

Site Supervisor: Education Assistant/Head of Conservation

Place of work: MIM Education Department/Conservation Lab

Experience Gallery Statement of Purpose and Guiding Principles:

The MIM Experience Gallery is a dedicated hands-on space where guests of all ages will have the opportunity to play many of the instruments that they have seen in other parts of the museum. Repair Assistants work to repair and maintain instruments from the Experience Gallery for the enjoyment of MIM guests.

Job description: A Repair Assistant is a reliable individual with a respect for conservation objectives and an interest in executing repairs. He/she should be skilled at thorough documentation and use of hand tools. Duties may include, but are not limited to:

- Classifying, documenting, and labeling Education Department objects
- Troubleshooting, repairing, and maintaining objects in the Education Collection.

Job objective: By organizing and preserving the Education Collection, Repair Assistants ensure that objects in the Education Collection are functional and accessible for MIM guests and school groups to learn from.

Qualifications: Repair Assistants must be:

- Available on a regular schedule, once a week, year round.
- Willing to attend training this summer.
- Have good manual skills and be handy with hand tools.
- Have respect for Conservation objectives and spaces and be willing to work with team members from both Education and Conservation.
- Experience with building or repairing instruments is a bonus.

Time commitment requirements:

Repair Assistants will work one shift per week, on a pre-determined day, 2-3 hours, and will be available year round. A one year commitment is required.

Training:

The Conservation Intern, under the supervision of the Education Manager and Conservation will conduct training. Training will be individualized and start the first week in August and will be one-on-one with the Conservation Intern. Repair Assistants will acquire documentation and repair skills, and gain an understanding of the purpose, operating procedures, and activities of the Musical Instrument Museum. Repair Assistants will learn about various instruments from around the world and will learn basic skills on how to play the instruments and how to tune and maintain them. Repair Assistants do not have to be

Volunteer Job Description: Education Collection Repair Assistant

proficient on the instruments, but need to learn enough about them to repair them as authentically and effectively as possible.

Benefits:

Repair Assistants have the opportunity to learn about music and world cultures, gain skills in maintaining and repairing musical instruments, learn about museum conservation; join a motivated and dedicated team, and the chance to make a difference.

Volunteer Interest Form

Volunteering in Collections can entail a variety of work. It takes all kinds of personalities and interests to keep collections running effectively. In order to make sure you are being utilized to your full potential and are happy working here, I wanted to learn more about you. Please take the time to answer these questions honestly, and then we'll talk!

Name: _____

Do you have any allergies or medical conditions I should know about: _____

Hobbies/collections/interests: _____

Past jobs you have worked/volunteered for that you enjoyed: _____

Hours/Days you can work: _____

Are you flexible with your work days and hours? _____

Check the characteristics that best describe you:

- | | |
|--|---|
| <input type="checkbox"/> detailed orientated | <input type="checkbox"/> perfectionist |
| <input type="checkbox"/> organized | <input type="checkbox"/> like boundaries set |
| <input type="checkbox"/> creative thinker | <input type="checkbox"/> spatially aware |
| <input type="checkbox"/> enjoy doing puzzles | <input type="checkbox"/> enjoy mysteries |
| <input type="checkbox"/> neat handwriting | <input type="checkbox"/> works best alone |
| <input type="checkbox"/> work best in pairs or teams | <input type="checkbox"/> prefer fine motor skill jobs |
| <input type="checkbox"/> comfortable with computers | <input type="checkbox"/> like technology |
| <input type="checkbox"/> enjoy building things | <input type="checkbox"/> good with tools |
| <input type="checkbox"/> like to write | <input type="checkbox"/> effective planner |
| <input type="checkbox"/> plan as you go | <input type="checkbox"/> flexible (can handle rotating assignments) |
| <input type="checkbox"/> goal oriented | <input type="checkbox"/> task oriented |
| <input type="checkbox"/> prefer to multitask | <input type="checkbox"/> like to work one project at a time |
| <input type="checkbox"/> logical thinker | <input type="checkbox"/> like to try new things |
| <input type="checkbox"/> like to dissect dead stuff | |

Do you prefer to work on a short-term or long-term project? _____

Do you like to create or follow someone else's plan? _____

Is there a skill or process you would like to learn more about? If so, what?

Below are just a few of the different jobs we do in Collections. Please check the types of jobs that might interest you::

- | | |
|---|---|
| <input type="checkbox"/> packing objects | <input type="checkbox"/> unpacking objects |
| <input type="checkbox"/> data input | <input type="checkbox"/> filing |
| <input type="checkbox"/> inventory | <input type="checkbox"/> gluing broken objects |
| <input type="checkbox"/> checking Disco Centers | <input type="checkbox"/> designing/building "housing" for objects |
| <input type="checkbox"/> wiring skulls | <input type="checkbox"/> marking objects |
| <input type="checkbox"/> general housekeeping | <input type="checkbox"/> ID objects (list your expertise)_____ |
| <input type="checkbox"/> bone/specimen prep | <input type="checkbox"/> photography of objects |
| <input type="checkbox"/> rehousing | <input type="checkbox"/> cataloging |
| <input type="checkbox"/> working with fluid collections | <input type="checkbox"/> copying |
| <input type="checkbox"/> writing out object cards | <input type="checkbox"/> sorting |
| <input type="checkbox"/> taxidermy | |

Other: _____

What type of supervision or support do you prefer?

- Give me the directions and let me work
- Give me the concept and parameters and let me create
- Check on my progress at intervals to make sure I'm on track
- Let me work until I get stuck, then help me to the next step
- Show me, then watch me do it and if I'm on track, let me go
- I prefer to be supervised closely
- Other: _____

Anything else that you want to tell me about yourself, so that I can make sure you are happy volunteering in Collections:

Address: _____

City: _____ Zip Code: _____

Email address: _____

Phone (cell): _____ phone(h): _____

Phone (w): _____

Birthday (year is not mandatory): _____

Favorite snacks: _____

Favorite Candy (so that I can fill the jar): _____

Volunteer Application

Thank you for your interest in becoming a volunteer at the Chester County Historical Society (CCHS). Below is an application to become a volunteer at CCHS. Please complete and return to the Volunteer Office or you can hand-deliver. We will be in touch in the near future to schedule an interview.

PLEASE PRINT

Date of Application: _____

Name: _____

Address: _____

City, State, Zip Code: _____

Telephone: _____ **Email:** _____

Name for mailing purposes: _____

(Mrs. John Smith or Mrs. Mary Smith)

EDUCATION

Are you currently (circle one) Employed Retired Other _____

Are you currently a (circle one) College Student High School Student Other _____

Name of school/college you are attending: _____

Years completed in school: _____

List degrees or certifications you have received: _____

Hobbies or interests: _____

VOLUNTEER EXPERIENCE

Please list your current or most recent volunteer experience:

Organization: _____

Responsibilities: _____

Other volunteer experiences: _____

Will you be receiving school credit or meeting requirements for a graduation project? Yes___ No___

EMPLOYMENT

Please list your current or most recent employer: _____

Occupation: _____

Do you know whether they have a matching gift program? Yes___ No___

What is your availability?

| DAY | TIME | DAY | TIME |
|-----------|------|----------|------|
| Monday | | Friday | |
| Tuesday | | Saturday | |
| Wednesday | | Sunday | |
| Thursday | | | |

Please check any in which you have experience

- | | | |
|--|--|--|
| <input type="checkbox"/> MS Word | <input type="checkbox"/> Customer Service | <input type="checkbox"/> Guided Tours |
| <input type="checkbox"/> MS Excel | <input type="checkbox"/> Alphabetizing/Filing | <input type="checkbox"/> Gardening |
| <input type="checkbox"/> MS Access | <input type="checkbox"/> Telephone | <input type="checkbox"/> Facility Maintenance/Painting |
| <input type="checkbox"/> Data Entry | <input type="checkbox"/> Teaching/Instruction | <input type="checkbox"/> Technology/Website |
| <input type="checkbox"/> Internet Searching/Research | <input type="checkbox"/> Press Releases/Proposal/Writing | |

References: Please provide the names of two people, not related to you.

| | |
|---------------------|---------------------|
| Name: _____ | Name: _____ |
| Relationship: _____ | Relationship: _____ |
| Phone number: _____ | Phone number: _____ |
| Email: _____ | Email: _____ |

My signature authorizes the Chester County Historical Society to verify any of the information on this application and to secure information from personal references. I authorize persons, previous employers and organizations named in this application to provide CCHS with any information relevant to my application to volunteer at CCHS. I release all such persons from any liability regarding the use of this information.

Signature: _____ **Date:** _____

PERMISSION from parent or guardian **REQUIRED** for youth under 18 years of age:
 _____ has my permission to volunteer at the Chester County Historical Society. Age of Youth: ____ Signature of Parent/Guardian: _____ Date: _____

For CCHS Use:

| | |
|---------------------------------------|--------------------------|
| Date Started: _____ | Date Ended: _____ |
| Department: _____ | Supervisor: _____ |
| Entered in Raisers Edge: _____ | By: _____ |