The Museum Director's Chair: An Ethnography

Mark Richard Jenness

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THE MUSEUM DIRECTOR'S CHAIR:
AN ETHNOGRAPHY

by
Mark Richard Jenness

A Dissertation
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Doctor of Education
Department of Educational Leadership

Western Michigan University
Kalamazoo, Michigan
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This study reports the findings of a longitudinal case study of the director of one community museum over an eight-month period utilizing ethnographic research methods. A significant gap exists in research-based museum literature about the administrative functions of museums. To help address this lack of information, this study was conducted to determine the role of the chief administrator of a community museum by describing the daily activities and behaviors of the director while interacting with the people, places, and things of the museum. Unique in American society, museums represent our "collective memory" by preserving, conserving, researching, and interpreting living and non-living natural and human artifacts. Museums are now expected to respond to specific societal needs, in addition to educating, entertaining, and preserving. This requires effective leadership. Determining the role of the museum director can provide insight into the nature of that leadership.

The subject of this study was Mildred I. Hadwin, Director of the Ella Sharp Museum in Jackson, Michigan. The Ella Sharp Museum, established in 1965, is a privately-funded non-profit community museum emphasizing art and history. Its facilities include a restored Victorian-era home and accompanying outbuildings, a restored one-room schoolhouse and log cabin, a modern gallery complex with art and history display areas, welcome center, art studios, gift shop, restaurant, collections storage and exhibit preparation facilities, and offices. Participant-observation, formal
and informal interviewing, and document analysis were used to better understand the
director's role in the operation of the museum.

The study resulted in a "picture" of the director of one community museum. A
description of the day-to-day and seasonal activities of the director illuminates what
the role of the director actually entails; the work of the director occurred as she
interacted with and was influenced by the many people, places, and things of the
museum.

The study concludes that the nature of a community museum requires that the
director play a multi-faceted role in its operation. Special human relations and
communication skills are needed to elicit "ownership" on the part of staff, volunteers,
and other constituents in the goals of the museum. Volunteers play an important role
in the operation of the museum; a "family" organizational structure exists in this
community museum; the museum profession and its standards influence the operation
of this museum.
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The museum director's chair: An ethnography

Jenness, Mark Richard, Ed.D.
Western Michigan University, 1990

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A project of this kind requires the support and encouragement of many people. I want to thank my wife, Cheryl, for unwavering interest, support, and encouragement throughout the project.

Undying gratitude is extended to Millie Hadwin for her courage to allow an outsider to "snoop" into her daily life. It reflects on her commitment to the museum profession and her confidence in herself.

Thanks must also go to my advisor, James Sanders, for his confidence in my ability to complete what many thought was an unconventional dissertation project and for his patient and generous counsel. Thanks also go to George Mallinson and Patrick Jenlink, members of my advisory committee, for their encouragement and support.

Mark Richard Jenness
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CHAPTER I

BACKGROUND AND STATEMENT OF THE PROBLEM

Museums in the United States

There are nearly 5,000 museums in the United States. They include art, history, and science museums; art, science, and nature centers; children's museums; zoos; botanical gardens; and aquariums (American Association of Museums Commission on Museums for a New Century, 1984). The Michigan Museums Association categorizes the 300 Michigan museums as art, history, and science museums, nature centers, general museums, and zoos (Michigan Museums Association, 1983). Fifty percent of the nation's museums are classified as historical, 18% science, 14% art, 9% general, and the rest a mix of museum types (National Center for Educational Statistics, 1981).

Private nonprofit institutions make up 53% of all museums; 34% are municipal, county, state, and federal government agencies and divisions; and the rest are associated with schools, churches, corporations, and individuals. Operating budgets vary considerably among museums. Thirty-two percent of United States museums have annual operating budgets of $100,000 or more; 11% spend more than $400,000 annually. Annual attendance in United States museums is estimated at 350 million (National Center for Educational Statistics, 1981).

Museums serve diverse audiences and a variety of geographic areas. A few museums serve a national, and even international, audience, such as the Smithsonian Institution in Washington, DC and American Museum of Natural History in New
York City; others are regional in nature; still others serve local communities. There
are museums that specialize in certain kinds of artifacts, while others are general
museums. Some have living collections, such as nature centers, zoos, and
arboretums.

Museums have been part of the American scene since 1773, when the
Charleston, South Carolina Library Society established a museum as part of the
library (Finlay, 1977). Charles Wilson Peale of Philadelphia opened his private
collection of portraits and natural history specimens to the public in 1786, making it
the first independent museum in its own building in the new American nation.
Although Peale's efforts at funding his museum ultimately failed, his philosophy of
making museum artifacts accessible to the public continues to influence 20th century
museums (Alexander, 1983).

Museums are an important part of American life. This is reflected in their historic
tradition, diversity of type, wide geographic distribution, and economic impact. The
American museum tradition contrasts sharply with the history of European museums.
European museums housed private collections available only to the elite of Europe;
access to American museums has always been available to everyone (Finlay, 1977).

The Role of Museums

Museums play a unique role in American society. They are "gathering places,
places of discovery, places to find quiet, to contemplate and to be inspired. They are
our collective memory, our chronicle of human creativity, our window on the natural
and physical world" (American Association of Museums Commission on Museums
for a New Century, 1984, p. 17). Museums are cultural centers in many communities
and, as organizations, are distinctive. A museum is an idea or complex of ideas, not
buildings, exhibits, and programs. The purpose of a museum is to "stimulate
curiosity, pleasure, even awe by confrontation with the works of nature and of man, through this to rouse a hunger for knowledge and to give guidance about how it can be satisfied" (Finlay, 1977).

Noble (1984), Director of the Museum of the City of New York, suggests there are three important functions of a museum. These include "preserving the past, interpreting the past to the present, and projecting alternative pathways to the future" (p. 194).

Museum Culture and the Museum Director

Museums are organizations with research, collecting, educational, and administrative functions. Museums can be thought of as cultural entities. Although anthropologists disagree on a precise definition of culture, they generally believe it is concerned with the common practices of a "people" (Nicholson, 1968). Ember and Ember (1988) define culture as "the set of learned values, behaviors, and beliefs that are characteristic of a particular society or population" (p. 342). The culture of a museum is concerned with the values, behaviors, and beliefs of the staff and others who contribute directly to the operation of the organization. Museum culture includes the interactions of staff, collections, exhibits, and program (visitors, students, and supporters). The museum culture also functions in and is affected by local, regional, and national communities and cultures.

The chief administrator, or director, is a key "player" in the museum culture. The director's role involves direct and indirect interaction with the people and "things" of the museum culture and the community. The director coordinates the staff and resources of the museum to help realize the goals and objectives of the institution. Success or failure of a museum often depends on the effectiveness of the director; little is known about the actual role of the museum director as chief administrator.
The Problem

This study focuses on the activities and behavior of one director of a community museum in order to illuminate the nature of the directorship and to generate hypotheses for further research on museum operations. The specific problem to be addressed in this study is: what are the activities and behaviors of the director of a community museum in the role of chief administrator?

Operational Definitions

Role--behaviors and expected behaviors of an individual arising from interaction with others as a result of their position in an organization (Owens, 1987).

Role activities and behaviors--observable acts of an individual performing a role (Owens, 1987).

Director as chief administrator--the museum staff member primarily responsible for "working with and through people to achieve organizational goals," including "planning, organizing, leading, coordinating, and controlling" (Owens, 1987, pp. 281-282).

Museum--"an institution organized on a permanent basis for essentially educational or aesthetic purposes, which utilizes a staff, owns and uses tangible objects, whether animate or inanimate, cares for these objects and exhibits them to the public on a regular basis" (National Center for Educational Statistics, 1981, p. 2).

Community museum--a museum that primarily serves a local geographic area, with a full-time paid director and a paid staff of at least two, but no more than 12, full-time professional staff members, and at least two, but not more than 12, full-time support employees.
Conceptual Framework

This study of the role of an individual in an organization is based on four theoretical and conceptual frameworks. These frameworks act as a contextual guide for the research problem.

Role Theory

Role theory explains the function of a role in an organization and recognizes the multiple factors that help determine and affect the role. Everyone in an organization has a particular role to perform. Performance of each role is affected by the interactions of the person with the people and "things" of an organization (Owens, 1987). Figure 1, developed by the investigator, shows the multiple factors that impact on the museum director in his/her role as chief museum administrator. The role of the director in a community museum can be studied and, perhaps, partially explained in the context of role theory.

Social Systems Theory

Social systems theory describes organizations as integrated systems of interrelated structures and functions made up of groups which consist of individuals who work together (Owens, 1987). Systems are made up of interdependent components. Subsystems are smaller definable interdependent components of the system. The suprasystem is the larger system in which the system functions. Boundaries of systems, subsystems, and suprasystems are established arbitrarily by the researcher (Farace, Monge, & Russell, 1977). For this study, the system includes the museum staff, volunteers, board of control, exhibits and collections, and museum buildings and other physical facilities. Subsystems include, but are not limited to, support staff, professional staff, volunteers, and board of control. The suprasystem
Figure 1. Diagram of Conceptual Framework of the Role of a Museum Director.
has two levels. The first includes the museum friends organization, museum members, museum visitors, museum program participants, financial supporters, regional, state, and national museum associations, and the news media, along with influences related to the historical role of the director and museum mission. The second suprasystem level includes the local, regional, state, and national communities. In addition, four other factors impact on the role of the director: (1) personal needs and desires, (2) professional goals and responsibilities, (3) formal and informal educational background, and (4) family. Figure 1 represents the factors impacting on the role of the director of a community museum from a systems theory perspective.

**Holistic Ethnography**

Holistic ethnography provides a methodological context for the study of the role of a director of a community museum. "Holistic ethnographers seek to describe and analyze all or part of a culture or community by describing the beliefs and practices of the group studied and showing how the various parts contribute to the culture as a unified, consistent whole" (Jacob, 1987, p. 11). This study focuses on the activities and behavior of the director in his/her role as chief museum administrator in the cultural context of a community museum.

**Grounded Theory**

Grounded theory, used primarily by social scientists involved in qualitative studies, is a way of discovering new social theories and generalizations. Grounded theory is theory generated from systematically obtained and analyzed data from social research (Glaser & Strauss, 1967). Ethnography does not begin with an a priori hypothesis. It does not test a specific hypothesis, but it explores a situation to answer
a research question. New hypotheses may be generated from the study or
generalizations may develop from the data. Because research on museums as
organizations has been limited, as evidenced by the few books or journal articles on
the subject, grounded theory will be useful in developing generalizations about the
role of the director in the context of the museum as an organization and to generate
hypotheses for further research.

The Purpose of the Study

The purposes of this study are to: (a) describe the activities of the director of a
community museum; (b) describe the behaviors of the director of a community
museum while he/she is involved in the activities; (c) describe the role of the director
in the cultural context of the museum, based on the activities and behaviors; and (d)
make generalizations about the role of the director as it relates to the operation of the
museum.

Research Questions

What are the activities and behaviors of the director of a community museum as
he/she interacts directly with (a) museum professional staff; (b) support staff; (c)
board of control; (d) volunteers; (e) exhibits and collections; and (f) museum
buildings and other physical facilities?

What are the activities and behaviors of the director of a community museum as
he/she interacts directly and indirectly with the (a) museum friends organization; (b)
museum members; (c) museum visitors; (d) museum program participants; (e)
financial supporters; (f) regional, state, and national museum associations; and (g) the
news media?
What are the activities and behaviors of the director of a community museum as he/she is affected by (a) the museum's mission; (b) the historical role of the museum's director; and (c) the local, regional, state, and national community?

What are the activities and behaviors of the director of a community museum as they relate to the director's (a) formal and informal educational background; (b) personal needs and desires; (c) professional goals and responsibilities; and (d) family?

Selection of the Subject

This study focuses on the director of one community museum. A community museum has been selected to represent a common type of museum, the basic characteristics of which are generally consistent throughout the United States. The most basic characteristic of a community museum is that it has close ties, in terms of facilities, collections, and programs, to the community in which it is located. Community museums help "provide a sense of belonging and place" (American Association of Museums Commission on Museums for a New Century, 1984, p. 21). This consistency increases generalizability and the significance of the study.

Community museums primarily serve a local community and have a permanent staff (including a full-time director), program, and facility. Large state, national, and international museums, local all-volunteer museums, museums associated with a corporation or special interest group, and university museums have characteristics significantly different from a community museum to warrant separate studies.

Also important to selection of a subject is the individual's longevity as director. To better understand the role of the museum director, the subject should have adequate job experience. Additionally, the availability of a subject, location of the museum relative to the researcher's base of operation, and financial and other resources of the investigator must be considered.
Significance of the Study

A review of museum literature and discussions with museum professionals, academic researchers, and others indicate that only limited research-based information about museums as organizations—especially related to administrative functions—is available. Information can be found about the history of museums, museum demographics, studies on the effectiveness of educational programming and exhibitions, biographical sketches of directors and other museum personnel, articles about museum issues, and guidelines and recommendations for various management practices, ethics, programming, exhibitions, collections, and personnel. This information is useful in designing a study of the contextual role of a museum director, but provides only limited insight into the actual activities and behaviors of that person.

Additionally, the educational, cultural, conservation, research, and economic importance of museums in the United States is significant. Increasing our knowledge of actual museum operations will help practitioners maintain and improve the viability of their museum.

Museums, and most other organizations, operate in an environment of greater competition for financial resources, increased expectations of visitors and others, expanding government regulations, legal and ethical issues, pressures within the museum profession, changing demographics, and increasing personnel expectations (American Association of Museums Commission on Museums for a New Century, 1984; August, 1983; Malaro, 1985; Nilson, 1982; Noble, 1988; and Shestack, 1978). Shestack (1978), Director of Yale University Art Gallery, comments that effective museum directors today are required to have a multitude of talents. "They must function as art historian and connoisseur, businessperson and fundraiser, diplomat, politician, lobbyist, personnel manager, publisher, architectural consultant, restauranteur, educator, after-dinner speaker and . . . resident psychoanalyst" (p. 27).
The role of the museum director has become more complicated. Successful operation of the organization depends on the leadership talents and skills of the chief administrator. It is appropriate, then, to pursue a study to better understand the actual role of the museum director. With limited research-based information available about museum administrators, this study will provide basic descriptive data on the activities and behaviors of the director in a community museum.

An ethnographic study of the role of the museum director will provide richness and depth of contextual detail. It can provide a starting point for additional normative studies. It may provide insight into data from other museum studies, such as programming and exhibition effectiveness.

Finally, a contextual study uncovers meaning by providing a holistic view of a situation. Ethnographies investigate the interrelationships of multiple variables. Complex and subtle interrelationships are revealed. Wolcott (1973) says, "The test of ethnography is whether it enables one to anticipate and interpret what goes on in a society or social group as appropriately as one of its members" (p. xi).

Limitations of the Study

The focus of this study is on the director of one community museum, serving a particular geographic area. Every museum director is an individual and each museum has its own special characteristics. This ethnographic study provides a description of the role of a particular museum director in a particular setting at a particular time. Readers are cautioned not to overgeneralize. As additional similar studies are conducted, comparisons can be made and results can be generalized to a wider variety of situations. Goetz and LeCompte (1984) suggest that generalizability is improved when subjects, settings, and situations are "sufficiently well described and defined
that other researchers can use the results of the study as a basis for comparison with other studies" (p. 228).

The researcher acts as a filter for and interpreter of the data. This requires constant self-monitoring for objectivity. Wolcott (1982) says that ethnographic studies are like a mirror, but with the mirror being held by someone. Limitations may, thus, occur because of the kinds of observations made, interviews conducted, and documents reviewed. Choice of conceptual and theoretical framework and the investigator's narrative presentation skills can also be a limitation.

The investigator's long career association with museums enhances the reliability of the study, since a basic tenet of cultural anthropology is that ethnographers must speak the "language" of the group they are studying (Ember & Ember, 1988). Reliability is also affected by the researcher's training and experience in ethnographic methods (Goetz & LeCompte, 1984). The investigator has some ethnographic and qualitative research methods coursework and has conducted practical ethnographic exercises as part of a field experience at a museum. However, these limitations should be recognized.

The Subject of the Study

Mildred I. Hadwin, Director of the Ella Sharp Museum, Jackson, Michigan, is the subject of this study. "Millie," as everyone refers to her and as she is called in this study, became museum director in 1974, after serving in various volunteer and staff positions since 1965.

The "Ella," as Millie fondly refers to the museum, is a community museum emphasizing art and history. Historical facilities include the restored Merriman-Sharp Victorian-era home, several restored farm buildings, a general store complex with doctor's office, print shop, and store, a one-room schoolhouse, and a log cabin.
Heritage Hall is an exhibit gallery for historical interpretation; Discovery Gallery is a hands-on art and science area; the Exhibition and Graphic Arts Galleries provide sites for changing art exhibits. The Mildred I. Hadwin Center includes the welcome/information center, gift shop, activity rooms, art studios, collections storage, exhibit preparation areas, and staff offices. Adjacent to the Hadwin Center is the Granary Tea Room, located on the lower floor of the Granary Barn. The Peter F. Hurst Planetarium, owned by the Jackson Public Schools, is also located in the museum complex.

Millie is responsible for the overall operation of the museum, including planning, staff supervision, financial control, board of trustees liaison, coordinating activities, fund-raising, and public relations. She is also involved in a variety of community, state, and national organizations.

Millie and the Ella Sharp Museum meet the community museum criteria established for this study. Results of this investigation will be useful for understanding the role of a director of a community museum and for comparison of data from future museum administration studies.
CHAPTER II

REVIEW OF SELECTED LITERATURE

Introduction

The review of literature focused on three major topics—museums, the conceptual framework theories, and ethnographic and other qualitative methodology. A search of university libraries and museum book and periodical collections and discussions with museum professionals, produced only limited research-based information about museums as organizations. However, useful contextual information related to museum history, demographics, education programs and exhibits, management guidelines, current issues, and biographical sketches of directors was found.

Adequate information about role, social systems, and grounded theories was located to create a useful conceptual framework for this study. Ethnographic and other qualitative methodological literature provided detailed information for the research design.

The review that follows is divided into the three broad categories. The first section—museums—includes historical and philosophical foundations of museums, museum-based research, and museum administration and organization. The second section contains literature related to the conceptual framework theories—role, social systems, and grounded theories. The final section contains methodological literature. Anthropological origins of ethnography, ethnographic methods, and qualitative research in education and organizations are included.
History and Philosophy of Museums

Familiarity with the history, functions, and philosophy of museums is useful in understanding their important societal role and impact. The history and philosophy of the museum community, as well as individual museums, may influence the operation of contemporary institutions. Documentation of the chronological history of American museums has been completed by various authors. Bell, Shipton, Evans, Tucker, and Washburn (1967) provide the reader with a description of American museums by focusing on five institutions illustrative of the early evolution of United States museums. They discuss the American Philosophical Society Museum of Philadelphia, the Museum of the American Antiquarian Society of Boston, William Grant's Indian Museum of St. Louis, the "Ohio Show Shop"--Western Museum of Cincinnati, and the Smithsonian Institution of Washington, DC. Katz and Katz (1965) offer a history and guide to United States museums, with attention given to some of the important national institutions, including the Smithsonian, American Museum of Natural History in New York City, and the Carnegie Museum of Pittsburgh. Alexander (1983) provides insight into museum history by describing influential founders and directors of several prominent American and European museums.

Ripley (1969) discusses past, present, and possible future roles of museums. Ripley was Secretary-Director of the Smithsonian Institution from 1964 to 1984, which represented one of the greatest periods of change in the history of the Museum. Ripley continues to be one of the most respected authorities on museums. Alexander (1979), under the auspices of the American Association for State and Local History, introduces the reader to the history and functions of museums. Meyer (1979)
chronicles the history of the American art museum as he describes how power, politics, and money continue to influence the operation of many local, state, and national art institutions.

Organizational histories of some American museums are also available (Kriplen, 1982; Lurie, 1983; Stevens, 1959). These not only give the chronological history and functions of the museum, but provide insight into the role, accomplishments, and influence of some of their directors.

The American Association of Museums Commission on Museums for a New Century (1984) reports on the current status of museums in America by outlining their historical and contemporary role, current environmental influences, important modern issues, and prospects for the future. It is the most recent comprehensive assessment of the American museum community, and provides a substantive description of the current United States museum environment.

Finlay (1977) presents useful commentary on the purposes of museums and their future in a changing global society. He traces the historical "collecting" role of museums and suggests that if modern institutions are "to come alive and stay alive they must present more than collections. They must present ideas" (p. 15).

Museum directors must not only be concerned with the history of their institution and the current status of it, but address future needs. Several authors speculate on the future of museums. Nilson (1982), Hooper-Greenhill (1989), and Greene (1989) suggest a need for re-evaluation of current practices in light of future realities, especially funding and other financial considerations. Greene advocates a "continuous revolution" in museum operations to combat "the tendency in organizations towards a bureaucratic stake" (p. 179). Robertson (1989) addresses the importance of museums as educational institutions. He suggests that "the public will
expect to find in museums an approximation of truth through real and original objects, which enable the visitor to travel in time and space” (p. 178).

Noble (1984), in discussing museum responsibilities, states, "Museums no longer are simple repositories of works of art, objects, and artifacts; rather they are important participants in the culture and social life of our civilization" (p. 202). Those whose task it is to direct the operation of museums must understand the philosophical purpose of museums. Nilson (1982) quotes Richard Oldenburg, Director of the Museum of Modern Art in Washington, DC, who says, "On a philosophical level, I think we need to be more eloquent about what museums uniquely offer, suggesting things that we all know, such as direct contact with the objects in a society that's wallowing in secondhand images and slides, reproductions, broadcasts" (p. 79).

Our understanding of the role and impact of museums and museum directors is enhanced by a knowledge of the history of the museum community. We must also look at the operation of museums in the context of the philosophy upon which they are based. Historical and philosophical perspectives also enlighten us about future realities.

**Museum-based Research**

Research-based information about museums is limited, especially as it relates to museum operations and administration. Museum journal articles address various issues and ideas about museum-based research. Moore (1988) and Lord and Lord (1988) promote visitor surveys as a way to better understand client needs. Survey results provide useful information for exhibit and program development, facilities improvement, and public relations efforts.
Ferguson and Nason (1979) detail the responsibilities and rules for researchers about federal human subjects protection. They emphasize the implications of the regulations for museum research involving visitors and other participants.

Some demographic studies, attendance and visitor surveys, and systematic exhibit and program evaluations have been conducted in museums. The American Association of Museums Commission on Museums for a New Century (1984), in two of its fourteen major recommendations, urges museums to become more involved in research about museum programs and operations. They suggest a "high priority for research into the ways people learn in museums; research is also needed to guide the introduction of computers and other electronic technology" and assessment should be made of "the quality of governing of American museums" (p. 31-32).

There are four major national professional associations and agencies that are specifically concerned with American museums--the American Association of Museums (AAM), American Association for State and Local History (AASLH), Association of Science and Technology Centers (ASTC), and the Institute of Museum Services (IMS). IMS, a federal agency, funded a major demographic study of American museums that began in 1979. The National Center for Educational Statistics (1981) conducted the study and reported on financial concerns, educational programs, facilities, personnel, and museum priorities. A stratified random sample based on museum type, nature of institutional control, size, and geographic region was drawn from approximately 4,400 nonprofit museums. This is the most current general statistical data available about the American museum community.

AASLH has sponsored two surveys resulting in profiles of historical agencies and museums. Phillips and Hogan (1984a) provide a description of how historical museums are staffed and funded, the nature, extent, and value of collections, history of the organization, and educational programs and exhibitions. One thousand
randomly selected historical societies and agencies in the United States listed in the AASLH Directory (American Association for State and Local History, 1982) received questionnaires. Phillips and Hogan (1984b) also report the results of an employment and salary survey of 999 randomly selected individual members of AASLH and 1,000 organizations from the AASLH Directory. Hoachlander (1979) conducted a survey of museum registrars, that resulted in a detailed profile of this key museum position and recommendations for training of museum registrars.

Visitor surveys and other participant studies have been conducted; program effectiveness projects have been completed; evaluation studies have been done. Falk, Koran, Dierking, and Dreblow (1985) conducted a visitor survey at the Florida State Museum in Gainesville. Sixty-nine visitors, randomly selected, were "traced" as they toured the museum. In addition to initial demographic questions, visitors were observed as they interacted with museum exhibits and other facilities. The purpose of the study was to develop a method for predicting visitor behavior. Hilke (1985) describes a study of 200 parents who visited Virginia science and technology museums. The goal of this study was to determine why families came to the museum and what aspects of the museum experience were considered most important.

Kimche (1976) reports on a survey of educational programs at science and technology centers. Fifty-two questionnaires were sent to ASTC members asking about educational facilities, administration, attendance, personnel, and educational programs and services. Only about 50%, however, responded to the request for information. Respondents were also requested to submit "case studies" about special education programs or exhibits. Only a few museums provided this information. Borun (1982) conducted a series of "museum effectiveness" studies, using questionnaires, "museum quizzes," and cognitive tests, to determine the effects of museum exhibit and programs on visitors. Borun, Flexer, Casey, and Baum (1983)
conducted a study of class visits to science museums in Philadelphia and Boston. They "examined the learning that takes place on a school trip to a science museum and investigated the facilitative effect of the visit on classroom learning" (p. xix). Bay (1973) conducted a comparative descriptive project that resulted in a series of case studies about humanities programs for children in twenty-four American museums.

The most extensive systematic studies done in museums involved evaluation of programs, exhibitions, and facilities. AASLH provides detailed guidelines, suggestions, and examples of evaluation designs and instruments to determine the effectives of activities and facilities on museum audiences (Loomis, 1987). Otto (1979) describes a qualitative approach to evaluation of programs and exhibits at the Indianapolis Children's Museum. The techniques used are based on several evaluations done by Robert L. Wolf of the Indiana University Center for Evaluation. Dr. Wolf and his associates conducted a series of naturalistic evaluations at several Smithsonian Institution museums. Museum News published an article by Wolf, "A Naturalistic View of Evaluation" (1980), which summarizes his approach to evaluation of museum programs, exhibitions, and facilities. "Naturalistic evaluation," according to Wolf, "takes a broad, holistic view . . . attempts to capture what actually occurs in museum settings . . . and requires that natural behavior be documented and natural conversations initiated" (p. 40).

Titles of Wolf's reports are illustrative of the nature of his systematic qualitative evaluations. Some of the titles are: Don't Brush Your Teeth Anymore. Toothpaste's Got Earth In It! A Study of the Role that Objects Can Play in the Experience of Visitors to a Museum (Cave & Wolf, 1983), The Pause that Refreshes: A Study of the Discovery Corners in the National Museum of History and Technology, Smithsonian Institution (Wolf, Minley, & Tymitz, 1979), "East Side. West Side. Straight Down the Middle": A Study of Visitor Perceptions of "Our Changing Land.
the Bicentennial Exhibit, National Museum of Natural History, Smithsonian Institution (Wolf & Tymitz, 1979), and "When Will the Fourth Floor Be Open?": A Study of Visitor Perceptions of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution (Wolf & Tymitz, 1980). These studies made extensive use of ethnographic methods, including interviews, participant observation, and unobtrusive measures. The report titles incorporate "native language" gleaned during the evaluation studies. These naturalistic evaluation studies are helpful in designing the data collection, analysis, and reporting of this study of a director of a community museum.

Museum-based research literature, although limited, is useful in understanding the general nature of the museum community and the make-up, needs, and expectations of visitors and other participants. A better understanding of the effectiveness of museum operations and activities can be gleaned from qualitative descriptive studies of particular aspects of the museum culture. Information from rigorous qualitative research and evaluation studies can help the museum director make more informed decisions.

It is difficult to make substantial research-based generalizations about museum functions that can be applied across the museum community. However, based on the Wolf and Tymitz studies, as well as others cited above, it can be said that museum visitors perceive of their museum experiences as primarily educational--learning experiences. The role of museum administrators, curators, and support personnel can reflect this important museum function.

Museum Administration and Organization

Museum directors are responsible for several administrative functions--planning, organizing, leading, coordinating, assessing, and controlling. A variety of
publications is available to provide information and guidance to museum professionals. The American Association of Museums (AAM) and the American Association for State and Local History (AASLH) publish books and other materials about museum management and operation. *Museum News* (v. 1, 1924), a journal published by AAM for museum professionals, includes articles about current administrative issues. *Museum Journal* (v. 1, 1901), a British periodical, provides similar information based on the European museum community. *History News* (v. 1, 1946), a monthly magazine of AASLH focuses on special concerns of historical societies and history museums. *ArtNEWS* (v. 1, 1923) focuses on issues of interest to art museums.

The National Park Service (1976) provides guidelines and recommendations for collection acquisition and management, record keeping, historical restoration, and exhibit management and replacement. A handbook of the accreditation process of AAM (Swinney, 1978) includes a detailed checklist of accreditation expectations related to facilities, collections, programs, personnel, and finances. The bank of questions is a source of ideas for questions and topics to pursue during the interview components of this study of a director of a community museum.

George and Sherrell-Leo (1986) offer a basic guide to museum planning; McHugh (1980) discusses the need for museums to develop strategic plans; and Ames (1988) and Chalmers (1989) address the issue of defining the museum's mission and using it in planning and fundraising. Toscano (1982) and French (1988) describe the role of museum development officers and fund-raisers; the American Association of Museums (1978b) recommends guidelines for career preparation of museum professionals.

Daughtrey and Gross (1978) outline museum accounting procedures; Loomis (1987) describes approaches to museum visitor evaluation and includes prototypes of

Museum Ethics, a handbook of AAM (1978a), recommends ethical standards for museum operations, including collections, personnel, management policies, and museum governance. Barsook (1982) provides a code of ethics for museum retail shops.

AAM accreditation is a rigorous process and relatively few museums become accredited. Accreditation indicates that a museum follows accepted and established guidelines for programs, exhibits, collections management, personnel, and administration and governance. Reaccreditation depends on continued and improving adherence to guidelines. The Ella Sharp Museum is AAM accredited. The manuals and other materials cited above provide guidance to museum directors. These topics also often form the basis for professional seminars and conferences. For the purpose of this study, the guidelines provide insight into the nature of accredited museum operations.

Several authors offer insight into contemporary issues facing museum directors. Parr (1973) suggests that the relationship between the director and the governing board of the institution is critical to effective decision-making and general museum operations; Alexander et al. (1978), men and women museum professionals, offer personal views of the pleasures and pitfalls of museum administration; Shestack (1978) describes the changing role of the contemporary art museum director and discusses appropriate credentials and attributes of director candidates; Nilson (1988) describes several women directors and the special problems they encounter; and Failing (1989) provides a brief biography of Martin Friedman, Director of the Walker Art Center in Minneapolis for 31 years. Failing describes Friedman as a "mentor to a
generation of museum professionals" who has seen unprecedented changes in the American museum community (p. 132). These articles provide insight into the nature of the role of museum directors.

Sukel (1974), a management professor, provides a succinct description of a museum as an organization. He describes the museum director as "the counterpart of the corporate president," curators, registrars, and exhibit designers as "functional specialists," and suggests that "museums accomplish their goals with an organizational structure" (pp. 299-300). According to Sukel, although museums have unique and important sociocultural goals, they function in a manner similar to more traditional organizations. He goes on to suggest that "a study of museums as organizations is a worthy and important task" (p. 301). The purpose of this study of a director of a community museum is to improve our understanding of the organization of a representative museum by describing the role of the director in it.

Conceptual Framework

Role and Organizational Theory

The basic problem to be addressed in this study is to describe the role of a director of a community museum in the context of the museum as an organization. Role theory and social systems theory contribute to a conceptual framework within which to design the study and analyze data.

Role theory, based in the discipline of social psychology, explains the function of a given role in an organization. It has been applied in observational studies designed to better understand behavior in an organization (Owens, 1987). It is an appropriate component of the conceptual framework for this study of a museum director.
Several elements of role theory can be used to guide data collection and analysis. The investigator can be alert for opportunities to collect data related to role description, role prescription, role expectation, role perception, manifest and latent roles, role conflict, and role ambiguity. Owens (1987) provides useful definitions of these terms:

**Role description**—"the actual behavior of an individual performing a role...or one's perception of that behavior" (p. 62).

**Role prescription**—a "relatively abstract idea of what the general norm in the culture is for the role" (p. 62).

**Role expectation**—"the expectation that one person has of the role behavior of another" (p. 62).

**Manifest and latent roles**—When an individual has multiple roles, the manifest role is "the obvious role that one is performing" (p. 62). Latent roles are those performed by the individual that may affect the manifest role, but are not directly related to it.

**Role conflict**—exists when there is "confusion over role expectation and role perception" and may exist between an individual and another person or within a single individual (p. 63).

**Role ambiguity**—"arises when the role prescription contains contradictory elements or is vague" (p. 63).

Tanner and Tanner (1987) discuss role clarification in the context of role conflict within an organization, noting that role analysis has use as a descriptive tool but is of limited value in diagnosing role conflicts. However, recognizing role conflicts can lead to a better understanding of the role of a specific individual in the organization.

Farace et al. (1977) describe communication network roles and suggest that "each role represents a different type of communication behavior" (p. 185). Spoken,
unspoken, and written communication are important interaction mechanisms in an organization. An understanding of the communication network can provide insight into the role functions of the organization. Communication data can be collected by observation and through document analysis. Deal and Kennedy (1982) discuss roles in an organization by referring to them as "characters in a culture network" (p. 87). Roles are categorized by their function in the communication network of the culture. Definitions are provided for the various culture characters, including "storytellers," "priests," "whisperers," "gossips," "secretarial sources," "spies," and "cabals" (pp. 87-98).

Pettigrew (1979) describes the use of sociological and anthropological concepts--symbol, language, ideology, belief, ritual, and myth--to understand leadership roles in the creation of organizational culture. He conducted a longitudinal study of a British boarding school--before, during, and after a major change in leadership. Keesing (1970), an anthropologist, asks "whether cultural principles for behavior are ordered in terms of roles, and if so, how we can decipher this ordering in an unfamiliar culture" (p. 423). He applies the study of role behavior to traditional cultural anthropological studies.

According to Appley and Maher (1989), general systems theory was first outlined in 1950 by Ludwig von Bertalanfly, a biologist, as a way to understand the interdependent structures and functions of an organism. The basic concept has been applied to development of a social systems theory, substituting organization for organism. Systems consist "of parts interacting so as to maintain (1) their own integrity, (2) some form of balance with other parts of their system, and (3) jointly, the integrity of the whole system of which they are a part" (Appley & Maher, 1989, p. 2). Systems theory is now an established viewpoint in both the natural and social sciences. Social systems theory provides a framework for understanding
organizations as integrated systems of interdependent structures made up of groups which consist of individuals who work together (Owens, 1987).

Farace et al. (1977) discuss systems theory in the context of communication within and between organizations. They suggest that a system is made up of subsystems, smaller definable interdependent components of the system. A suprasystem is the larger system in which the system functions.

Banathy (1973) provides systems models for education settings. He says, "Systems exist within a given space that is set aside from their environment, . . . the context within which the system exists. The boundaries of a system determine the system space. Input refers to everything that the system receives from its environment. Output is what the system sends back to its environment" (pp. 6-7).

Grounded Theory

Analysis of ethnographic data can result in generalizations about the culture being studied. Glaser and Strauss (1967) offer a framework for discovery of the generalizations—grounded theory. Used primarily by social scientists who collect and analyze qualitative data, grounded theory is a way of discovering new social theories and generalizations. Grounded theory is theory generated from systematically obtained social research data. When theory is generated from data, it means that generalizations "not only come from the data, but are systematically worked out in relation to the data during the course of the research. Generating a theory involves a process of research" (p. 6). Glaser and Strauss also say "theory in sociology is a strategy for handling data in research, providing modes of conceptualization for describing and explaining" (p. 3). They suggest that grounded theory does what all good theory should do, provide us with the ability to make "relevant predictions, explanations, interpretations, and applications" (p. 1).
Glaser and Strauss (1967) advocate the use of comparative analysis, as a general data analysis method for generating grounded theory. As data are categorized, a "constant comparative method" is used to analyze it in order to inductively generate theories or generalizations. According to Jorgensen (1989), this method has four steps: "(1) comparing the data applied to each conceptual category, (2) integrating the categories and their properties, (3) describing the emerging theory, and (4) writing up the theory" (p. 113).

Goetz and LeCompte (1984) urge use of theoretical constructs in ethnographic research. In describing levels of theory, they include grounded theory in the category of substantive theories. "Substantive theories are interrelated propositions or concepts lodged in particular aspects of populations, settings, or times" (p. 38). Hirsch (1982), who did an ethnographic study of an elementary school principal, and Wiener (1986), who conducted an ethnography of a secondary school principal, used grounded theory data analysis methods to formulate generalizations.

Lester and Hadden (1980) are critical of ethnomethodology because "it is plagued by special theoretical and methodological dilemmas" (p. 3). However, they advocate the use of grounded theory as a way to "formulate process theory at the substantive level. Grounded theory methodology...facilitates theoretical development of generic processes...formulated and retrieved from analysis of comparative empirical materials" (p. 11).

Methodology

Anthropological Origins of Ethnography

Cultural anthropology is one of several fields of anthropology. It is concerned with the study of human culture. There is no complete agreement among
anthropologists on a definition of culture. Ember and Ember (1988) and Barrett (1984) say that culture is learned beliefs, behaviors, traditions, values, and guides for behavior for a particular group of people. Howard and McKim (1983) define culture as "the customary manner in which human groups learn to organize their behavior in relation to their environment" (p. 416). Anson (1985) says culture is "the human-made part of the environment; the way of life of an organized and interacting distinct group of human beings" (p. 116). For the purpose of this study, a definition of culture is based on Ember and Ember (1988) and Barrett (1984).

There are three branches of cultural anthropology—archaeology, anthropological linguistics, and ethnology. Ethnography is a research method used by ethnologists who study behavior and thought of an existing cultural entity. There are several "schools of thought" among cultural anthropologists. The history of cultural anthropology is marked by almost constant redefinition of the science, beginning with Tylor and Morgan's "Evolutionism" in the early nineteenth century. They were followed by Boas' "Historical Particularism," Kroeber's "Diffusionism," Malinowski's "Functionalism," Radcliffe-Brown's "Structural Functionalism," White's revision of "Evolutionism," Levi-Strauss' "Structuralism," and Steward's "Cultural Ecology." Many contemporary cultural anthropologists follow the ideas of Levi-Strauss or Julian Steward (Ember & Ember, 1988).

Most modern American anthropologists are influenced by the cultural ecological school of thought, although there is no universal agreement among contemporary cultural anthropologists. Research by Richard Lee (1979) of the Bushmen of the Kalahari Desert in southern Africa is a hallmark ethnographic study. His attention to detail, lengthy participant-observation, thick description, and extensive qualitative and quantitative measurement of behaviors and physical elements of Bushmen life set the standard for other ethnographic studies.
It is instructive to examine other recent studies completed by American anthropologists to get a "flavor" of modern ethnographic studies. Jacobs (1974) studied a Florida retirement community; Valentine (1978) spent four years investigating the lives of people in a northeastern American big-city ghetto; and Chagnon (1983) lived among the Yanomamo, a tribe in the South American rain forest.

Traditional ethnographic studies often include an examination of the child-rearing and other "educational" practices of the culture under investigation. Goetz and LeCompte (1984) note that some early twentieth century ethnographers, including Malinowski, who studied South Pacific Islanders in the 1920s, gave considerable attention to child-rearing. Margaret Mead "took child-rearing and adolescence as a major field of concentration" (p. 19).

Educational ethnographic studies of American schools began in the 1950s and was "formalized" by Kimball of Columbia University and Spindler at Stanford (Goetz & LeCompte, 1984, p. 20). Educational ethnography flourished in the 1960s and 1970s (p. 21). Increased emphasis on anthropological studies of elements of Western culture has encouraged ethnographic studies in educational settings. Spindler (1982) provides many examples and suggests trends in contemporary educational ethnography. He includes discussion of the use of ethnography to study educational administration. Wolcott's (1973) study of an elementary school principal is one of the best examples of a study of school administrators. Several subsequent studies and dissertations have been based on Wolcott's model. The design of this study of a museum director is based, in part, on Wolcott's examination.
Ethnographic Methods

Ethnographies usually include a description of methodology and theoretical and/or methodological perspective. Review of several ethnographies has been useful in designing the study of a museum director (Chagnon, 1983; Jacobs, 1974; Lee, 1979; Valentine, 1978; Wolcott, 1973).

Many books and journal articles address the techniques and issues of ethnographic methodology. Lutz and Iannaccone (1969), Goetz and LeCompte (1984) and Fetterman (1989) provide comprehensive accounts of ethnographic methodology, including problem development, theoretical frameworks, instrumentation, data collection, analysis, and reporting. Lincoln and Guba (1989) discuss naturalistic inquiry as a new paradigm for social science research. They say naturalistic studies are those that take place in the actual cultural setting of the informants and do not test \textit{a priori} hypotheses. Although ethnography is only one aspect of naturalistic study, ethnographic methods are a basic component of naturalistic inquiry—interviews, participant-observation, and document analysis. These authors provide a detailed model for designing and conducting naturalistic studies. Spradley (1979) provides a detailed model for conducting and analyzing interviews in an ethnographic study. His analysis techniques have been especially helpful in creating useful data categories for this study. Case study research, that uses methods similar to ethnographies, is described by Yin (1984). Basic background information about ethnography is found in Agar (1980, 1986). This investigator found these sources helpful in overall design development.

Geertz (1973) and Jorgensen (1989) provided detailed information about participant-observation, including creation of "thick description" and field note-taking. Wolf (1979) and Bogdan and Biklen (1982) were useful in understanding the development and use of naturalistic formal and informal interviewing.
Jacob (1987), in her review of qualitative research traditions, compared and contrasted the assumptions about human nature, focus, methodology, and application to educational settings of several methods of naturalistic inquiry. Her discussion of holistic ethnography provided a basis for development of a methodological framework for this study of a museum director. Peshkin (1988) describes the differences between qualitative and quantitative inquiry:

The prespecified intent of quantitative inquiry contrasts with the relatively unprespecified intent of qualitative inquiry, which fastens on the ordinary and enormous complexity of the social phenomena we investigate. Since qualitative inquiry potentially responds to the fullness of the people, events, and settings that we study, it may attend to that which quantitative research is likely to not see or to ignore.

Quantitative inquiry finds its ultimate strength in the structure of the experiment. Typically, its findings are expressed in the disembodied, formal research report. Qualitative inquiry finds its ultimate strength in the vast opportunity that the holism of being there makes possible. Its findings are expressed in the multitude of forms that convention allows the qualitative research report to take; by the use of personal pronouns, its report testifies to the researcher's presence.

In quantitative inquiry, researchers tend to look hard, but seldom much more than once, as in the questionnaire or test performance of a given individual. In this fact is the trimness and orderliness that establishes the economy of this form of research. In qualitative inquiry, however, researchers tend to look again and again, and they look, moreover, in the varying moods and times of both researcher and researched. (p. 418).

Argyle (1980) and Hall and Hall (1987) provide insight into two special aspects of communication. Argyle discusses meanings and social rules related to how people physically look at each other and how an individual's "look" communicates a particular meaning. Hall and Hall describe nonverbal communication. This information is useful during participant-observation and interviewing activities. Interaction includes communication—verbal and nonverbal. It is important to note the nonverbal interaction to help in understanding the role of a museum director.

LeCompte (1987) discusses problems related to the ethnographic design instrument—the actual investigator. Researcher bias is a recognized problem in
ethnographic studies. It can affect the reliability of the instrument and thus bias the outcome. LeCompte lists two major sources of bias—"personal experience and professional training" (p. 48). She concludes by suggesting that educational ethnographers need to give more consideration to the issue of methodological bias.

Wax (1980) analyzes the importance and problems of subject "consent" in ethnographic methodology. He suggests that ethnographers need not only "passive consent but active cooperation" from subjects (p. 275). This investigator recognizes that, although the subject of this study will have to provide formal consent, friendly cooperation is critical to a legitimate and useful study of the museum director's role.

"Good research practice obligates the researcher to triangulate, that is, to use multiple methods, data sources, and researchers to enhance the validity of research findings" (Mathison, 1988, p. 13). Within basic ethnographic methods—participant-observation, interviewing, and document and artifact analysis—the researcher is able to triangulate. Jick (1979) suggests that qualitative and quantitative data collection methods can be mixed to provide opportunity for triangulation in the data analysis process. This study makes limited use of quantitative data collection methods and analysis to support and elaborate on qualitative data.

Content analysis can be used to analyze data obtained from documents and artifacts. Borg and Gall (1983) provide an overview of content analysis. Holsti (1969) and Weber (1985) give detailed accounts of content analysis applications and procedures.

The narrative presentation of study findings is an important element of ethnographic methodology. Brodkey (1987), Chilcott (1987), Smith (1987), and Van Maanen (1988) provide insight and suggestions for writing ethnographic narratives. Chilcott provides criteria and guidelines for evaluating the appropriateness and quality of presentation. Van Maanen discusses the basic types of (approaches to)
ethnographic writing. He notes how the nature of the fieldwork, the culture being studied, and investigator's writing preferences affect the ethnographic report.

**Qualitative Research Methods in Educational Settings**

Use of ethnographic designs in the study of educational settings, including administrative functions, is an established and accepted practice. Chilcott (1968), Khleif (1971), Paulsen (1971), Kimball (1976), and Erickson (1984) make a case for recognizing schools as cultural entities and using anthropological methods to study them.

Erickson (1984) compares the basic human needs studied in a traditional anthropological study of a culture and the basic elements of a school as a cultural entity. He shows the commonality of social organization, economics, belief system, myth, folk philosophy, and ritual in schools and the more traditional cultures studied by anthropologists. Kimball (1976) is concerned about the almost exclusive use of positivistic research in education. Hymes (1980) expresses dismay over the lack of cultural studies in education, suggesting that contextual information from traditional educational studies is difficult to recover. "Educational research does focus on the testing of relations among variables without much regard to sociocultural context." (p.4). If this is correct, Hymes says, "knowledge of schools in the United States is about one hundred years behind knowledge of American Indian kinship" (p. 4).

Wolcott (1975) offers four criteria that can be used to determine the appropriateness of an ethnographic design in an educational setting. He suggests that researchers and educators should be concerned with: (1) appropriateness of the problem, (2) appropriateness of the ethnographer, (3) appropriateness of the research climate, and (4) appropriateness of expectations of the completed study. Wolcott (1971) also encourages caution in educational ethnography. He says, "the
anthropologist working professionally in any formal educational setting should take
substantially the same stance, particularly in terms of careful observation and inquiry
into human behavior as it really is, that he adopts in other field settings" (p. 99).

Angus (1986) analyzes the strengths and weaknesses of ethnographic designs in
education. He describes interpretive ethnography and critical ethnography. Results
of interpretive ethnography are essentially descriptive. Critical ethnography can result
in diagnosis and prescription. Angus quotes Maseman, who says, "critical
approaches are distinguished from interpretive approaches primarily by their
connection to theoretical perspectives" (p. 65). Angus advocates use of critical
ethnography in education.

Fetterman (1989) suggests that educational evaluators are prime users of
ethnographic methodology. They combine "ethnographic and quantitative research
methodologies" (p. 25). "This surge of interest in qualitative methodology has been
the result of a significant disillusionment [with] quantitative methods" (p. 25).

Ethnographic methods are also used in the study of administrative functions in
organizations. Kimball (1963) suggests that anthropological research can make a
contribution to our understanding of educational administrative functions in the
context of schools as cultural entities. Downey and Ireland (1979) advocate a two-
dimensional approach to organizational studies--qualitative and quantitative.
Qualitative data will be useful in assessing environmental attributes; quantitative data
will be useful in understanding participant interpretations of their environment.

Everhart (1988) describes fieldwork methodology and the study of educational
administration. He says that fieldwork has three distinctive characteristics that lend it
to effective organizational studies: (1) it is "constructionist"--participant knowledge
is a critical dimension for understanding actions in an educational setting, (2) it is
process-oriented--events and meanings are examined as they unfold, and (3) it is holistic--phenomena must be studied in context (p. 703).

Some educational ethnographic studies have focused on administrators. Gronn (1983) describes a study "showing how talk is central to the achievement of control." (p. 1). It shows how principals "spend much of their time talking and that this talk accomplishes administration" (p. 1). Wolcott's 1973 study of an elementary school principal, described earlier, is a model for school administrative studies. The investigator has also reviewed three dissertations using ethnographic designs to study school principals (Hirsch, 1981; Shenkle, 1985; and Wiener, 1986). Although a museum is not a traditional educational setting, educational and other ethnographic traditions are applicable to the museum setting.

Summary

The review of selected literature has focused on three major topics--museums, conceptual framework theories, and methodology. No ethnographic studies of museum directors were found. Useful contextual information about museum history and purpose, operations, and programming was located. Several naturalistic evaluations of museum exhibits and programs, and a limited number of qualitative studies of museum activities, provided insight into techniques that might be used in this study.

Adequate descriptions of role theory, social systems theory, and grounded theory were found to allow for development of a conceptual framework. These established theories can also provide a focus for similar future studies.

Sources of information about the cultural anthropological tradition and ethnography are abundant. Many good examples of traditional ethnographies provide ideas for specific research techniques. Guides to traditional and educational
ethnographic methods are available. Information on use of naturalistic fieldwork in educational settings, including administrative functions, was also found.
CHAPTER III

DESIGN AND METHODOLOGY

Introduction

An ethnographic design was used to study the role of the director of a community museum. Ethnography is a research design that has its origins in the fieldwork models of cultural anthropology (Sanday, 1979). An ethnography is an "analytical description or reconstruction of intact cultural scenes and groups...that recreates for the reader the shared beliefs, practices, attitudes, folk knowledge, and behaviors of some group of people" (Goetz & LeComte, 1984, p. 2). Ethnographic fieldwork is a discovery process. "The ethnographer only learns the full ramifications of the problem as he becomes involved in the research. From the very beginning he entertains certain assumptions about the community and makes preliminary interpretations" (p. 43). As more is learned, new questions can be asked to get more information, which may lead to modification or rejection of earlier interpretations. "The investigator is able to continually reformulate the problem as he proceeds" (p. 43).

Lincoln and Guba (1989) refer to ethnography as naturalistic inquiry. They offer fourteen "characteristics of operational naturalistic inquiry." These include (1) natural setting, (2) human instrument, (3) utilization of tacit knowledge, (4) qualitative methods, (5) purposive sampling, (6) inductive data analysis, (7) grounded theory, (8) emergent design, (9) negotiated outcomes, (10) case study reporting method, (11) idiographic interpretation, (12) tentative application, (13) focus-determined
boundaries, and (14) special criteria for trustworthiness" (pp. 39-43). Most of these characteristics apply to this study.

Wolcott (1973) conducted an ethnographic study of an elementary school principal. He says the purpose of his study was to "describe and analyze the behavior of one specific elementary school principal during a particular period of time" focusing on "those human processes in which the principal engaged that were most directly related to his assignment as a principal" (p. xi). Wolcott also says that, in order to understand the role of the principal, one must study that person in the broader context in which he/she works and lives. The various internal and external circumstances in which the school and principal operates affect the role of the principal. It is "the attention to context and to complex interrelationships" that makes ethnographies different from other social science investigations (p. xi).

The design of this study of a director of a community museum is based, in part, on the Wolcott model. There is a similarity between the basic role of a museum administrator and a school administrator. Both plan, organize, lead, coordinate, and control the human and other resources of the organization. Therefore, an adaptation of the Wolcott model is appropriate. Wolcott (1982), in critiquing his own study, indicates the usefulness of it as a model for other similar studies.

Appropriateness of Ethnographic Design for This Study

Investigating the specific problem of this study--the activities and behaviors of the director of a community museum in the role of chief administrator--was accomplished using a naturalistic social science inquiry model. Those who advocate a naturalistic approach believe that "in the real world, events and phenomena cannot be teased out from the context in which they are inextricably embedded, and understanding involves the interrelationships among all of the many parts of the
whole" (Owens, 1987, p. 180). Lincoln and Guba (1989), unwilling to give a precise definition of naturalistic inquiry, suggest that what is "salient" in naturalistic studies is that there is "no manipulation on the part of the inquirer" and "the inquirer imposes no a priori units on the outcomes" (p. 8).

Naturalistic studies generally require extensive and intensive fieldwork. Naturalistic fieldwork can be used to study the role of an individual in the context of an educational organization or cultural entity (Everhart, 1988). Wolcott (1973) says that ethnographies create understanding of the social behavior of real human beings in real situations. An ethnographic study of the role of a director of a community museum is, therefore, appropriate for providing an understanding of the daily activities of that person in the context of the museum culture.

**Subject Selection--The Sample**

Ethnographic studies focus on a single cultural entity, from which generalizations about that culture can be drawn. After several similar studies have been completed, cross-cultural investigations can be done as a way to find patterns of behavior and develop generalizations about the broader nature of human behavior. An ethnography may also concentrate on a single individual within the cultural entity. Some traditional anthropologists study the chief or other leader of a tribe or community (Ember & Ember, 1988). A few educational ethnographers have focused on the role of administrators in an educational setting (Sanday, 1979; Spindler, 1963).

This study focuses on the activities and behaviors of the director ("chief") of one community museum. Selection of the subject was based on specific criteria related to the purpose of the study, as suggested by Wolcott (1973). The investigator created a set of attributes for the museum and museum director pertinent to the research problem, as recommended by Goetz and LeCompte (1984).
The subject must be a paid full-time director of a community museum. A community museum is one that primarily serves a local geographic area and has at least two, but not more than 12, full-time paid professional staff members, and at least two, but not more than 12, full-time paid support employees. The subject must be available during the study period and willing to provide the researcher with access to appropriate observation situations, interview opportunities, and other data. The subject must also provide written approval for the investigator to conduct the study. Consideration has also been given to the geographic proximity of the investigator's base of operation to the museum and the limitations of the researcher's financial resources.

The investigator prioritized a list of potential museums in southern Michigan that met design criteria. Because several museums met the design criteria, the list was prioritized based on distance from the researcher's base of operation. The long-term nature of the study necessitated a study site within reasonable driving distance to minimize expenses. Discussions took place with the directors of the first and second listed museums. The nature of the study, extent of data collection, use of results, and expectations of the director and staff were presented.

These initial discussions provided the investigator with an opportunity to get a "feel" for the museums and their directors. An ethnographic study requires a significant commitment on the part of the subject. For this study, it was important that the director be committed to the project, willing to facilitate data collection, and be comfortable being "under the microscope." Results of these preliminary meetings led to a decision to study the role of Mrs. Mildred I. Hadwin, Director of the Ella Sharp Museum in Jackson, Michigan. Mrs. Hadwin, "Millie," was immediately interested in the project and, after some conversation, indicated that she would feel comfortable with the investigator's "snooping around."
The Ella Sharp Museum meets the criteria of a community museum, primarily serving the greater Jackson metropolitan community. There are 12 professional staff (full- and part-time) and 12 support staff (full- and part-time). Mrs. Hadwin has been a paid full-time director of the museum since 1974. She provided written approval for the investigator to conduct the study and was available during the study period. She agreed to cooperate in providing observation situations in which she, other staff, volunteers, and visitors conduct daily activities; in helping arrange for interviews with staff and others; and in assisting in getting access to appropriate documents and other pertinent data. The museum is within reasonable driving distance of the investigator's home base and conforms to the researcher's financial constraints.

Instrumentation

Introduction

The investigator is the "principal and most reliable instrument of observation, selection, coordination, and interpretation" in ethnographic studies (Sanday, 1979, p. 2). Participant-observation, informal and formal interviews, and document analysis are the basic data collection techniques of the ethnographer. Consequently, the quality of data collection is dependent on the investigator—the principal instrument for data collection.

Reliability

A basic tenet of cultural anthropology is that ethnographers must speak the "language" of the group they are investigating. For American ethnographers studying an American "scene," this means being familiar with the setting in which one is conducting the research. This improves the reliability of the instrument—the
investigator. The reliability of the "instrument" in this study is strengthened because of the researcher's long career association with museums. He is familiar with the general operation of museums, the nature of them as cultural entities, and their societal role.

Data collection procedures and, thus, instrument reliability, are improved when the participant-observer, interviewer, and document analyzer are trained and/or experienced in ethnographic procedures (Goetz & LeCompte, 1984). The investigator for this study has taken coursework in ethnographic and naturalistic research methods. In addition, a six-week field study at a university museum provided many opportunities to "trial test" various ethnographic techniques, including participant-observation, interviewing, and document analysis, along with quantitative museum visitor surveys.

Reliability is also significantly improved by carefully documenting methods and describing in detail the circumstances under which data are collected. This allows other researchers to duplicate the study under the new conditions.

Validity

Internal validity is generally considered high for ethnographic studies because of the long period of data collection and continuing data analysis during the study. Interviews are conducted in a way that is relevant to the informant; observation occurs in natural settings; and continual questioning and reevaluation is done throughout the study. These data collection techniques increase internal validity (Goetz & LeCompte, 1984).

Increasing external validity is the most difficult problem for ethnographers. Ability to generalize is improved when subjects, settings, and situations are "sufficiently well described and defined that other researchers can use the results of
the study as a basis for comparison with other studies addressing related issues" (Goetz & LeCompte, 1984, p. 228). Data collected by a competent participant-observer result in what Geertz (1973) calls "thick descriptions" of activities and behaviors, places, and circumstances pertinent to the study. Thick descriptions allow ethnographers to analyze data so they can make generalizations about "the way different aspects of the culture are related to each other and to features of the environment" (Ember & Ember, 1988, p. 54). These descriptions are also useful in comparative cross-cultural studies.

External validity is also increased by the use of theoretical "frames, definitions, and research techniques that are accessible to or understood by other researchers in the same or related disciplines" (Goetz & LeCompte, 1984, p. 228). This study has a conceptual framework with four major components: (1) role theory explains the function of a role in an organization; (2) social systems theory describes organizations as integrated systems; (3) holistic ethnography provides a methodological context for the study of the role of an individual in a cultural entity; and (4) grounded theory is a method for discovering new social theories and generalizations from systematically obtained and analyzed data. The four components of the conceptual framework for this study are accepted and familiar theories from the social sciences.

There is always a danger that, with a nonrandom sample of one, the subject of the study represents an idiosyncratic example of a community museum director. Generalizations would have only limited meaning. However, this is a potential problem of ethnographic studies with a nonrandom sample of one or many. As additional studies are conducted and comparisons made, external validity of the individual studies and the comparative study may be improved.
Credibility, Transferability, Dependability, and Confirmability

Lincoln and Guba (1989) suggest that "conventional trustworthiness criteria (internal and external validity, reliability, and objectivity) . . . [are] inconsistent with naturalistic inquiry" (p. 42). They dismiss these traditional trustworthiness criteria and substitute credibility, transferability, dependability, and confirmability that "together with corresponding empirical procedures that adequately (if not absolutely) affirm the trustworthiness of naturalistic approaches" (p. 43). For this study the investigator applied the traditional criteria of trustworthiness, but recognizes that the "naturalistic paradigm" criteria of Lincoln and Guba have influenced the study design, implementation, and data analysis.

Data Collection

Basic Framework

Data collection occurs over a long period of time in ethnographic studies. Emphasis and techniques may change as the situation and on-going data analysis warrants. Precise a priori data collection decisions are not necessary (Goetz & LeCompte, 1984).

Although data collection and sampling were developmental, being determined and integrated as the study proceeded, a list of anticipated sources of data and collection techniques was created prior to actual data collection. Data collection for this study was primarily qualitative in nature, with only limited use of quantitative procedures. Selection of interviewees other than Millie Hadwin was based on purposive sampling, as described by Lincoln and Guba (1989).

Qualitative data collection techniques can be placed in three major categories: (1) participant-observation, (2) informal and formal interviews, and (3) document and
artifact analysis. These are primary data collection components of an ethnographic design (Fetterman, 1989). A participant observer takes part in daily activities of those being studied, recording in field notes the activities and behaviors as soon after events as possible (Goetz & LeCompte, 1984). Interviewing is "purposeful conversation, usually between two people, that is directed by one in order to get information" (Bogdan & Biklen, 1982). Informal and structured interviews were conducted with the subject of this study and selected key-informants with whom the subject interacted. Document analysis involved collecting data from written materials related to the subject under study (Goetz & LeCompte, 1984).

Quantitative data included results of participant and attendance surveys, time measurements of selected activities, and frequencies of selected activities. Photographs of subject activities and activity areas and other pertinent sites were taken for use in data analysis.

Data from interviews and document analysis were used to cross-check data from observations recorded in field notes. Quantitative data were used to supplement and reinforce qualitative data. Collecting data from several sources permitted triangulation.

Data Collection Schedule

Data collection occurred over an eight-month period from September 1989 through April 1990. A basic calendar of data collection was agreed upon by the investigator and Mrs. Hadwin. It was agreed that the part of the study that would involve her most intensively (in-depth interviews and "shadowing") would occur between mid-January and April, so as not to interfere unnecessarily with Mrs. Hadwin's busy fall and spring schedule. Although the intensive direct interaction with Millie took place primarily during the January through April period, the
investigator did observe many museum activities (some involving Millie) and conducted interviews with staff, volunteers, and others prior to the this time. Concern that the time period for intensive data collection might affect findings was diminished as the study progressed. Although fall and spring are busy periods for Millie, the basic nature of her activities is essentially the same throughout the year. There are just more of the same basic types of activities in fall and spring. This seasonal variation is discussed in the findings.

Planning and preliminary data collection occurred from September through mid-January and included informal meetings with the director, informal interaction with museum staff and others, and observation of general museum operation and use. This allowed the investigator to become familiar with the museum, the director, staff, and others and for the staff to become accustomed to the investigator "being around." Securing high quality accurate and appropriate data depends, in part, on the subjects having a comfortable relationship with the investigator.

The September-mid-January period also included collection of contextual data about the Jackson community and the role of the museum. Photographs of facilities and activity sites were taken and sketches of activity areas made; a search of museum archival materials began; accumulation of appropriate documents from the research library and archives was begun. Throughout this period, notes were made of potential future data collection sources and topics for discussion during in-depth interviews with the director. Because some important annual museum activities occur in the September-mid-January period, participant-observation of selected events and activities was conducted. Non-calendar-dependent observations and visits were scheduled on various days of the week so that variations in activities due to date or weather could be noted.
From mid-January through April, the investigator conducted the most intensive aspects of data collection. During a five week period, the investigator "shadowed" the director, recording behaviors, activities, and interactions. The shadowing was done on a different day each week. The director's on-site weekend activities were monitored while observing museum weekend operations, which are substantially different from weekday activities. Most weekend activity of the director related to participation in museum educational programs. The investigator also observed selected meetings and other events in the director's work week as appropriate, including staff meetings, Board of Trustee meetings, Board and other volunteer committee meetings, staff departmental meetings, staff and volunteer social gatherings, community group meetings, and one-on-one meetings between the director and staff, volunteers, and others.

Formal and informal interviewing of the director, staff, volunteers, community leaders, and others with whom the director interacted were also conducted. All full-time staff were formally interviewed at least twice during the study, the first interview being a wide-ranging "ethnographic" interview, the second a more structured one with a specific series of questions. Selected part-time staff were interviewed formally once or twice, depending on the nature of their responsibilities at the museum. Twenty-one interviews were conducted with volunteers, Board of Trustee members, community leaders, and others who have direct association with Millie Hadwin. All formal interviews were preceded by a verbal "disclaimer," informing interviewees that they could refuse to participate in the interview and reviewing with them the nature and purpose of the interview and how the information from it would be used. Two different statements were used, one for staff and one for non-staff (see Appendix A for copies of disclaimer). In addition, non-staff received a thank-you letter, including a reaffirmation of the confidentiality of the data.
On-site data collection was 1 to 1 1/2 days per week in the September to mid-January period; 2 to 4 days per week from mid-January through March. Observations and informal conversations with staff and visitors were conducted on four weekend days (one day per month) to collect contextual data. The investigator also recorded activities taking place at the museum reception area and reviewed documents kept at the reception desk.

Data Analysis

Data analysis in ethnographic studies is formative and summative. Field notes collected during participant-observation, interview transcripts, miscellaneous notes and summaries, document contents, photograph and sketch interpretations, and qualitative and quantitative contextual data are analyzed throughout the course of data collection. This is formative analysis. Data are read and reread periodically to look for patterns and common occurrences, which might later be used as categories in summative analysis.

Summative analysis involves creating coding categories into which "units of data"--paragraphs and sentences from field notes, interview transcripts, and documents--can be placed (Bogden & Biklen, 1982). Summative analysis brings all the data together and creates a manageable number of categories for interpretation, drawing conclusions, and generation of generalizations about the role of the museum director (Goetz & LeCompte, 1984). Spradley (1979) provides a model for category generation by using a sequential questioning strategy followed by analytical procedures during formative and summative analysis. Quantitative and other contextual data are also integrated in the summative analysis.

Based on systems theory, a component of the conceptual framework for this study, the investigator created a graphic model of the subsystems, systems, and
suprasystems of the Ella Sharp Museum (see Figure 1, p. 6). Category generation for analysis and reporting is based on the various components of the subsystems, systems, and suprasystems and their relationship to the director. Data were organized into categories corresponding to the various system levels and components. For example, the basic system level includes the museum staff, volunteers, board of control, exhibits and collections, and museum buildings and other physical facilities. These became analysis categories. Appropriate data were used to support description of the role of the director in relationship to the system components. Spradley’s (1979) domain analysis techniques were used initially to organize some data within a systems-level category. Domain analysis involves identifying semantic relationships in interview data, i.e., looking for expressions and terms that can be placed in a descriptive category. This technique was helpful in initial analysis of the interview transcripts of Millie Hadwin.

The narrative presentation of data is an important component of ethnographic design. Chilcott (1987) says that "ethnography can be defined in two ways: as methodology or as a portraiture of a culture... Ethnography should be considered a deliberate inquiry process guided by a point of view, rather than a reporting process guided by a standard technique" (pp. 199-209). He provides two major criteria for evaluating an ethnographic report. An adequate ethnography goes beyond a superficial description; readability should be appropriate within the scientific framework of ethnography—codified methodology, professional detachment, and systematic write-up.

According to Van Maanen (1988), "to produce an ethnography requires decisions about what to tell and how to tell it. These decisions are influenced by whom the writer plans to tell it to. Ethnographies are written with particular audiences in mind" (p. 25). Spradley (1979) offers similar advice on writing an ethnography, suggesting

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that the ethnographer should not only have "intimate knowledge" of the culture being studied, but must be aware of the nature of the audience who will read the description. Spradley states that, "in order for a reader to see the lives of the people we study as they see themselves, we must show them through particulars, not merely talk about them in generalities" (p. 207). He suggests six levels of description: (1) universal statements, (2) cross-cultural descriptive statements, (3) general statements about a society or a cultural group, (4) general statements about a specific cultural scene, (5) specific statements about a cultural domain (category), and (6) specific incident statements. He states that, "Ethnographic writing includes statements at all six levels from the general to the particular. Effective writing . . . is achieved by making all these statements, but doing so in a certain proportion. . . . It should be clear that mixing the various levels in a desirable proportion depends on the goals of the ethnographer" (pp. 207-211).

Although this study was done as a doctoral dissertation, the investigator is interested in communicating results of this study to the museum profession. Findings include many of Spradley's (1979) level-six statements. Many direct quotations of the director are used to illustrate her role in relationship to various cultural components. Conclusions offer a few universal statements (Spradley's level-one) and some mid-level statements (levels 2-5).

Findings of this study will be useful to directors of other similar community museums and for future cross-cultural studies of museums and/or administrators. Recommendations for further research should also provide direction to museum researchers.
CHAPTER IV

FINDINGS

Introduction

During an eight-month period, September 1989 through April 1990, the investigator collected data to determine the activities and behaviors of the director of the Ella Sharp Museum, Mildred Hadwin, known to everyone as "Millie," in her role as chief administrator of the museum. Data include field notes from participant-observation; notes from informal and formal interviews with staff, volunteers, and others familiar with the museum; transcripts of taped interviews with the director; black and white and color photographs of museum activities, director activities, and museum facilities and sites; and documents.

Participant-observation included observing and/or participating in on-going museum educational programs, special events, staff and volunteer activities, gift shop and tea room operations, and general administrative office activities. The investigator "shadowed" Millie for five days, recording her activities and behaviors from arrival in the morning until departure in the evening. Staff meetings, Board of Trustees meetings, volunteer committee meetings, and a variety of miscellaneous meetings and conversations involving Millie were observed. Photographic records and written descriptions were made of museum facilities and collections.

All full-time and many part-time staff were formally interviewed twice during the course of the study. There were also many informal conversations with staff and volunteers. Other interviewees included current and former board members,
volunteers representing many aspects of the museum operation, local kindergarten through high school and community college educators, representatives of minority groups, local government officials, leaders of community cultural groups, and local business people. Twenty-one scheduled interviews were conducted with non-staff, along with many, on-the-spot conversations. Six formal taped interview sessions with Millie were completed, totalling approximately 15 hours, along with several additional hours of untaped conversations.

Data from unpublished documents include museum history and development, program descriptions, staff and docent manuals, by-laws and policy statements, minutes of Board of Trustees and other meetings, attendance and budget summaries, annual reports, and newsletters with articles written by the director. Additional documents include newspaper, magazine, and other media items about Millie and the museum; letters, notes, and memos to and from Millie; demographic data for the community; and miscellaneous brochures and other items about the museum and the Jackson area. A list of unpublished materials and miscellaneous documents from personal files is provided in Appendix B.

The investigator will draw on these data sources to answer the research problem of this study: What are the activities and behaviors of the director of a community museum in the role of chief administrator? Direct quotes from Millie and from public documents will be used whenever possible. References will be made in the text as to the source of data from "in-house" and other unpublished documents. Field notes will be summarized and woven into the description. Notes from interviews with staff and others will be summarized and used when appropriate. No one, except Millie, will be identified by name or specific title. Public documents cited will be included in the reference list.
Findings presented here will include descriptions of the Ella Sharp Museum, including facilities and setting, history, purpose, programs, and internal organization. There will also be a description of the personal and professional life history of Millie Hadwin.

As chief museum administrator, Millie has many roles as she interacts with professional and support staff, volunteers and the Friends organization, the Board of Trustees, museum members, visitors, financial supporters, community organizations and agencies, state and national museum and other professional organizations, the news media, and her family. Her role is also affected by the museum exhibits and collections, educational programs, and buildings and other physical facilities. The museum mission and goals, roles of former directors, the history of the museum, the heritage of Ella Sharp, personal needs, and professional goals and responsibilities influence Millie's role in the organization. Throughout this chapter, Millie's activities and behaviors which arise from her interactions with the people, places, and things of the museum will be described.

The Ella Sharp Museum

The Ella Sharp Museum is a private, non-profit, tax-exempt arts and history museum. The logo of the museum, as seen on brochures and newsletters, says, "Ella Sharp Museum--Arts, History, and You." Located on five acres within Ella Sharp Park in Jackson, Michigan, the museum is a complex of historic and modern buildings, housing collections, galleries, art studios and educational program facilities, library, archives, offices, storage and work areas, gift shop, and tea room. Most of the historic buildings are part of Hillside Farm, home of Ella Wing Merriman Sharp, who, upon her death in 1912, donated the buildings and land to the city of Jackson.
Established in 1965, the Ella Sharp Museum is funded through membership, tuition and fees, endowment, donations, grants, and gift shop and tea room sales. A volunteer Board of Trustees officially oversees the operation of the museum; a director and several full- and part-time staff and volunteers conduct the programs and other activities. The museum primarily serves the Jackson area and surrounding counties, but receives visitors from throughout Michigan and beyond.

Physical Facilities

The five-acre museum complex includes ten historic buildings, Hadwin Center, a gallery building, and the Hurst Planetarium. The historic buildings include the Merriman-Sharp family farmhouse, Tower Barn, East Barn, Granary Barn, a general store complex, toolshop and steam engine, Charlie's Popcorn Wagon, Dibble School, and the Eli Stillson Log House.

Hadwin Center houses a visitor reception area, Heritage Hall, gift shop, art studios and program activity areas, restrooms, and collections storage and staff work areas. The gallery building includes the Discovery Gallery, Exhibition Gallery, Graphic Arts Gallery, library, and staff offices.

Entry to the complex is through Hadwin Center; access to the galleries, art studios and activity areas, library, and the Granary Tea Room is through glassed hallways, which provide views of the rest of the museum complex. The farmhouse, barns, school, and general store-doctor's office-print shop complex are located opposite the galleries across Farm Lane, the old access road to the farm. They can be reached by leaving Hadwin Center and crossing the brick and grassed courtyard. The log cabin is located at the edge of the woods adjacent to Hadwin Center. Hurst Planetarium is located next to the parking area at the edge of the complex. Figure 2 is a map of the museum buildings and their placement.
Figure 2. Ella Sharp Museum Facilities Map.
Millie calls the multi-story white farmhouse with green shutters, "the jewel of the museum." According to a descriptive brochure, the home is listed on the National Register of Historic places and is a Michigan Historic Site. The brochure says the Merriman-Sharp family farmhouse "is the main focus of the Ella Sharp Museum. Period furnishings interpret every room in the Victorian home, from the elegant parlor to the third floor toy room, helping you imagine a 19th century lifestyle." It is not known exactly when the original portion of the home was built, but by 1857 additions had been made. According to an article about the museum (Calvert, 1988), the home is a "three-storied, colonnaded frame house" and is an example of an "elegant Greek-revival style Victorian farmhouse" and "an ongoing historical reference to the Victorian way of life and values" (pp. 32-33). Visitors enter through what was a work area behind the kitchen. This includes a small reception area and an office for one of the curators. This office was formerly used by Millie before the Hadwin Center was completed. During a special Christmas open house, costumed guides greet visitors at the front door of the home.

The large rooms are filled with fine Victorian antiques, some original pieces from the Merriman-Sharp family, others donated but representative of the period. The dining room table is set with Merriman-Sharp dishes, ready for the family to sit down to eat. In the study, items are placed on the desk as if someone has just gotten up from the chair. The elegant parlor is ready to receive Sunday afternoon guests. The sitting room looks as if the family has just left to go to dinner--mother's sewing is on the chair; children's toys can be seen; a book is layed out on a table. Upstairs, bedrooms have made-up beds, with appropriate clothes layed out. A set of watercolor paints and brushes is arranged on a small table in one room. If you climb to the third floor, there is a room filled with toys. Above this room is the square glassed cupola. A climb up steep steps brings one above the tree tops to overlook the farm. It is
intentional that visitors get the feeling that someone actually lives in the house. Calvert (1988) quotes Millie, who says, "We want our visitors to step into the house and say 'This is the way it really was'" (p. 33).

In front of the home and surrounding some of the original farm fields is a stone wall, reflecting considerable craftsmanship. The flat-topped triangular-shaped wall is fashioned from field stones fitted together to make it a sturdy structure. According to the museum docent manual, the wall was built under the direction of George Brown, a black man from Glen Falls, New York. He had been brought to Jackson by Abraham Wing, Ella Sharp's father, to build the wall. Today, a road that runs along the wall is called Stonewall Road. A bronze plaque on the wall recognizes Mr. Brown's accomplishment.

Several other farm buildings have been restored along Farm Lane. A promotional brochure says the Tower Barn is "the most distinctive of several remaining buildings. Displayed here are carriages and farm implements which might have been used on a bustling farm." A two-story tower is attached to the rear of the barn; its exact use is unknown. An operating woodworking shop includes an extensive display of hand tools that "demonstrate the importance of the early craftsman's skills." A foot-operated reproduction lathe is used with school children who visit. There is also a steam engine housed under an open-sided structure, no longer being used due to high insurance costs. The Granary Barn has been restored and refitted as a Tea Room, described below. One remaining barn, the East Barn, is yet to be restored. It is currently being used to store a collection of Jackson-made automobiles and other "technological" items important to Jackson history.

The brochure says, "The General Store Complex houses exhibits of a typical Victorian Print Shop and Doctor's Office, while the General Store is full to the rafters with items that made a trip to town special for families many years ago." Although an
original farm building, its exact use on the farm is unknown. Across from the store is a tall, narrow building with large vertical folding, windowed, ceiling-to-floor doors. Inside is a restored Jackson landmark, Charlie's Popcorn Wagon. For many years it was permanently located in a downtown park, where Charlie and his wife sold popcorn to more than one generation of Jacksonians. When Charlie's wife could no longer manage the wagon, it was retrieved and held at the museum. Generous donations were received and dedicated volunteers restored it to its original state. Today, it operates during special events and summer months, serving popcorn to those who remember the "old days" and to a new generation of Jacksonians.

Two other major historic buildings are part of the museum complex. The Dibble School, according to brochures, "is a one-room schoolhouse built in 1855 and moved from its original site... in Jackson County." A log house, the Stilson Cabin, also moved from its original site in the county, is "nestled in a clearing of the woods." It "was moved to the museum grounds and is furnished to depict the busy life of a pioneer family."

**Planetarium**

The Peter F. Hurst Planetarium, owned by the Jackson Public Schools and operated by the museum, is also located in the museum complex. This tall hexagonal building with a peaked roof houses a planetarium auditorium with planetarium projector, a small exhibit area, and office. Public programs are offered on weekends and school groups make appointments to visit.

**Hadwin Center**

The main visitor entrance to the museum complex is through the Mildred I. Hadwin Center, named in honor of Millie for her tireless efforts in the development
and operation of the museum. A dedication booklet calls this designation a fitting tribute. Millie "was instrumental in initiating a new chapter in the history of this institution, an exciting time for both the museum and the community. Her foresight and guidance have been significant forces in turning what was once a dream into a reality."

The central portion of the Center is a tall hexagonal-shaped domed building, similar to the planetarium, and is used as the museum reception area. Donahue (1988) quotes Millie as saying, "The new building [Hadwin Center] was purposely designed in a simple manner as not to detract from what we call the 'jewel'—no roof line is higher than the cupola of Ella's house." Three wings, reached by glassed hallways that look out on to the museum complex, lead off this center portion, one to the three art studios, a second to the multi-purpose activity room, and a third to the Granary Tea Room. The Friends Gift Shop and Heritage Hall gallery lead directly from the reception area. From Heritage Hall a glassed hallway leads to the Discovery Gallery, the main Exhibition Gallery, Graphic Arts Gallery, and Library. The lower floor of Hadwin Center houses climate-controlled collection storage rooms, staff offices, and work areas.

The Heritage Hall Gallery houses semi-permanent exhibitions about Jackson County history. An exhibit about area pre-history, featuring Native American inhabitants, that had been in place since the dedication of the Hadwin Center in 1987, was replaced in March 1990 by a display about the early European settlement of Jackson County through 1849 (the first 30 years of area pioneer history). Exhibits are planned and executed by staff, with curators and exhibit preparators collaborating in the projects. The exhibit of early Jackson history is a blend of artifacts from the collection and on loan to the museum and large and small black and white images on the walls taken from historic line drawings.
The Discovery Gallery provides a hands-on art and science experience for children and adults. Interactive displays provide visitors with opportunities to learn about color, light, design, and perspective as it relates to art. The Main Exhibition Gallery and Graphic Arts Gallery have changing exhibits. Displays during the December 1989 and January-April 1990 period included a traveling art show by a well-known modern sculpture artist from California, prints of Thomas Nast's Christmas drawings from the museum collection, a juried show of local artists, a one-woman show featuring a Jackson Afro-American artist, a selection of paintings by Holland, Michigan artists, and a traveling exhibit, "The Painted Surface--Michigan Art Furniture." More than a dozen shows are exhibited in these galleries during the year. Some are rented traveling shows, while others are created by staff from museum or area private collections. Once each year there is a major decorative or historical exhibition endowed by a prominent local benefactor.

A research library houses books, magazines, and other documents about American, Michigan, and Jackson area history, folk arts, antiques, and American, European, Asian, African, and other regional art and art movements. Extensive indexes of letters and other documents from the Sharp Family, as well as other paper items in the archives collection, are housed in the Library.

**Granary Tea Room**

The Granary Tea Room, opened in 1987, is housed in the restored Granary Barn. Floor-to-ceiling multi-paned windows let light flow onto the wide-board floor and tables covered with blue patterned table cloths. Antiques decorate the walls. Adjacent to the Tea Room is Ella's Ice Cream Parlor, the furnishings of which came from a historic downtown Jackson drug store and have been refitted to the Granary Barn. The molded tin ceiling and marble-topped soda fountain offer Jacksonians
another glimpse of their past. According to a promotional brochure, "The warmth of the Granary Tea Room delights museum visitors with its delicious country fare and continental cuisine. Selections from the restored antique Ice Cream Soda Fountain make for a mouthwatering treat."

The administrative offices, including Millie's office, are located on the upper floor of the Granary Barn above the Ice Cream Parlor. Staff offices are scattered throughout the museum complex.

Geographic Context of the Museum

The Ella Sharp Museum is located at the southern edge of the City of Jackson, the area of the community generally considered home to those in higher socio-economic groups. Some of the largest and finest older and newer homes are located on large wooded sites. Older nearby residential areas include well-maintained homes built in the 1920s and 30s. New suburban homes are also located in adjacent Summit Township, including the nearby Brown's Lake community. Six golf courses, the Jackson Country Club, and Cascades County Park are also located in the southern portion of the community.

This location has positive and negative implications for the museum. Being in the "rich" part of town makes the facility easily accessible to a large proportion of the museum's membership and supporters, but may discourage those from lower socio-economic groups from using the museum. Some staff and interviewees noted that the location of the museum, in a beautiful section of the city, is an important strength. Other interviewees, however, called attention to the location of museum as a deterrent for participation by some in the community, noting that because it is located on "the south side of town," the museum is only for the "rich." While discussing misconceptions people have about the museum, Millie says, "A lot of people think
we're tax-supported because we are located in this park [Ella Sharp Park]. Other people think we have all the money from a local foundation, because that was how we started." She went on to say, in response to the issue of art museums, in particular, having an "elitist" image, "Yes, I think so, because of our location. We're sort of near the elite." She says, however, "We really represent a broader spectrum. I think by reaching out, you can get a more diverse audience, if you have people that aren't all located in 49203 [referring to the zip code of the generally wealthy area of the community and home to a large proportion of the museum's membership]."

Ella Sharp Park

The museum is located in the 530-acre Ella Sharp Park, a municipal recreation area. The park includes most of the original Hillside Farm, home of Ella Sharp. According to a promotional brochure, "Hillside, once a busy family farm in the late 1800s, is now Jackson's finest cultural and recreational resource." It was "generously willed by Ella Merriman Sharp to the people of Jackson in 1912." The park includes, in addition to the museum complex, recreational areas for swimming, biking, hiking, soccer, baseball, golf, and tennis. A major miniature golf course will open in 1990. There are also picnic facilities and playgrounds. Formal gardens, including the restored original rose gardens, and natural areas round out the park facilities.

Although a municipal park, funding comes from facility use fees and an endowment left by Ella Sharp. Park oversight is by a 3-member park board mandated in Ella Sharp's will. A long-time member of the park board says that the golf course and other facilities of the park have been a model for other communities. The golf course attracts "snowbirds" from throughout Michigan, those people who winter in Florida and spend their summers in Michigan. According to this gentleman, the nine
golf courses in Jackson County have historically been a mecca for golfers from throughout the Midwest. Another interviewee says that Jackson is the "Ft. Lauderdale of the North" for retirees.

**Jackson Community**

Jackson, Michigan, the county seat of Jackson County, is located in southcentral lower Michigan. According to data from the county planning commission, the county population is approximately 150,000, with about 40,000 people in the City of Jackson. An additional 70,000 live in the immediate metropolitan area. The remainder of the county is made up of several rural communities. The city population is a mix of racial and ethnic groups, with approximately 15% African American and 3% Hispanic. The median age is 28, with almost 15% over the age of 65. A city official confirms that the population is getting older and that the proportion of blacks in the city is increasing.

The wealthiest sections of the community are generally in the southcentral and southwest parts of the metropolitan area, also the location of the museum. The poorest area of Jackson is on the east side and is characterized by decaying and abandoned homes, some public housing, and abandoned commercial buildings.

According to some of the interviewees, there are still many of the "old" families in the Jackson area. Descendants of these "monied" families are the doctors, lawyers, and other professionals in the community, as well as business people. They are also among the major financial supporters of the museum.

Jackson was founded by settlers from New York state in 1829. According to DeLind (1979), in a pamphlet about the first 100 years of Jackson history, the early settlers, while not wealthy, "tended to have considerable formal education, many had professional training, and sufficient capital or credit to purchase land, build
residences, lay in supplies and begin rudimentary businesses. . . . They were entrepreneurs on their way to becoming capitalists." In 1838, Southern Michigan Prison was located at Jackson. By 1841, the Michigan Central Railroad reached the City and came to be a major influence in early industrial development.

In the 1840s and 50s, Southcentral Michigan was home to many activists who regarded slavery as morally wrong. DeLind (1979) says "people's conventions" were held throughout the northern states. "One such convention was called for 1:00 P.M. on July 6, 1854 in Jackson, Michigan. It was here, according to numerous historians, out 'under the oaks' that the Republican Party was formed." Today, a monument a few blocks south of downtown marks the site.

Jackson grew quickly and by the turn of the century was "a most modern city." DeLind says that as Jackson capitalists invested in railroads, coal mining, manufacturing, and utilities, "'Progress' and 'expansion' were understood to be synonymous--and infinite. Bigger was better. Faster was better. Newer was better." By the early 1900s Jackson had become an automobile town with "numerous car companies." Although none survived much beyond the 1920s, Jackson emerged "as a car parts town." Later, important aircraft industries developed.

Jackson manufacturing peaked in the early 1960s. By the late 1970s and early 1980s, Jackson had lost nearly 20% of its jobs, as various large and small plants and a major engineering firm closed and moved away from the community. The adverse economic effects on the community were severe, although the situation in 1990 is stabilized. Today, according to statistics from the planning commission, Southern Michigan Prison is the largest single employer, followed by an aircraft parts manufacturing firm, Consumers Power Company, and Jackson Community College and area public schools. No major locally owned and operated industries remain in Jackson. A large Japanese automobile parts production facility has recently opened.
A city official notes that the future of Jackson is bright, however, with its greatest strength its location on the Interstate-94 corridor.

A major regional medical center is located in the City of Jackson. There are two large indoor malls and several small commercial shopping areas on the suburban fringes of the metropolitan area. The downtown core commercial district is struggling to survive, despite considerable effort to infuse local, state, and federal funds for economic development. Farming continues to prosper in many rural areas of the county.

Historic and more recent changes in the Jackson economy have affected the Ella Sharp Museum. Interviewees suggest that changes since 1980 have drastically changed the nature of museum supporters and participants, due primarily to loss of many "middle management" jobs in the area. Loss of major industry also reduces potential for significant corporate donations. As money from older families is dispersed to descendants, fewer large individual donations are received.

The investigator grew up in Jackson in the 1950s and 60s, having left the community in 1968. In the course of this study, many significant changes have been noted-empty factory and office buildings, large vacant areas in the downtown, and several closed schools. Interviews and discussions with many in the community confirm the new environment in which the Ella Sharp Museum and other public and private organizations must operate. These changes mean new challenges to cultural and other groups.

Jackson is strategically located at the crossroads of Interstate 94 (the east-west route) and U.S. 127 (the north-south route). Tourist brochures and the local telephone directory list the many assets of the community. Jackson is home to Jackson Community College, Spring Arbor College (a 4-year liberal arts college associated with the Methodist church), a major vocational education center, the Union
School District (Jackson city schools) and several suburban and rural districts, a healthy Catholic school system, and several other private schools. The Michigan Space Center, Dahlem Environmental Center, The Cascades Falls Park (with a 500 ft. artificial waterfall with changing colored light patterns), 9 golf courses (several nationally-renowned), more than 30 lakes, two state parks, several county and township parks, and a variety of private recreational facilities, including athletic clubs and movie theaters, are located in Jackson County.

Cultural organizations and facilities include a county library system, the Jackson Symphony Orchestra, the Potter Center for Performing Arts at the community college, a restored downtown art-deco movie theater, the Jackson Dance Council, and a visual arts organization, along with the Ella Sharp Museum. The Jackson County Historical Society has some restored buildings at the county fairgrounds. There are some small township historical societies, two of which operate old house museums. A privately-operated organ museum is located in a rural Jackson community.

Jackson is located less than 35 miles from both Michigan State University at East Lansing and the University of Michigan at Ann Arbor. Several interviewees noted this location as an incentive for living in Jackson. Some young families are moving to Jackson county and commute to jobs in Ann Arbor.

Major annual festivals and events include a hot air balloon meet, the largest Midwest civil war reenactment, a major regional storytelling festival, and a statewide wildlife festival. Many smaller community events are held at the museum and elsewhere in the community.
Historic Context of the Museum

Ella Wing Merriman Sharp

Ella Wing Merriman Sharp, the original museum benefactor, continues to influence the development and operation of the museum. Upon her death in 1912, she willed much of her estate to the City of Jackson. She gave both money and personal items to various individuals and organizations, and the rest to the City. The will states:

The remainder of my estate, both real and personal, I give and devise to the City of Jackson in trust for the following purposes:

To convert not less than four hundred acres (400) of my home farm in the Township of Summit into a public park, to be known as the Ella W. Sharp Park or Sharp Park and perpetually maintained for park purposes.

The contents of my home in the City of Jackson, and in the township of Summit home, suitable for the nucleus of a museum, which is my wish shall be maintained in my Farm house in Summit.

To convert the balance of my estate into money, so far as, not already invested in interest bearing securities, and invest the same in interest bearing securities, and keep all my estate now invested, as well as that produced by the sale of property as here in directed perpetually invested, and use the income thereof for beautifying and maintaining said park.

It is my desire that all timber land be included and the timber preserved as far as practical.

Although development of the park began almost immediately, realization of a museum was delayed until 1964, when the Ella Sharp Museum Association was formed. Both the Ella Sharp Park Board and the museum take the will into consideration as they develop and operate facilities. Millie says, in talking about Ella Sharp's influence in the design and construction of the new Hadwin Center, "When we started this plan, I said we cannot cut down trees, we have to be mindful that it is in her will. She respected the beauty of this place, we're not going to go about

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cutting trees. We really tried, the way we wrapped the building around the trees. And it is just so amazing as I think about the influence she had on me."

The museum docent manual (Ella Sharp Museum, 1989a) summarizes Ella Sharp's life history. The only surviving child of Dwight and Mary Merriman, she received Hillside farm from her grandfather's estate. When she married John Sharp, a prominent businessman and politician, in 1881, she was already well educated and financially secure. Ella Sharp had attended the Michigan Female Seminary in Kalamazoo and traveled extensively with her mother, developing a network of contacts with whom Ella and her mother exchanged letters. Most of those letters can be found in the museum archives.

Loftis and Field (1987) say, "the 'Fem Sem,' as the girls like to call it [Michigan Female Seminary], put the impressionable young student in touch with women who believed that woman's place was more than just the home, and that she should be aware of the world around her" (p. 106). This worldly view led Ella Sharp to become an advocate for education, particularly for girls, an activist in the reforestation movement in Michigan, and involved in women's groups and other community organizations. Quoting from a 1907 newspaper article, Loftis and Field say, "Mrs. Sharp is recognized as the first woman in Michigan to take up the matter of forestry. This she did in her usual energetic, intelligent and practical way." They go on to say, "As a result of her effort, the legislature set aside new forest reserves, created a commission to study the situation, and established a definite fire patrol system in the state" (pp. 110-111). She was also one of the only women to address the Michigan Forestry Association.

Upon the death of her husband, she became even more involved in civic matters. "She was a major force in forming the Jackson Town Improvement Society and served as its president from the time of its founding in 1902 until her death in 1912."

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No one knows exactly why Ella Sharp willed her farm and home as a park and museum. Museum staff speculate that, perhaps, because of friction among potential heirs, combined with her interest in community improvement, leaving her estate to the City was appropriate.

Millie, in discussing the influence of Ella Sharp on the museum, says,

I think from the early days of going through those objects and belongings, I felt almost a spiritual link with Ella Sharp. She was such a visionary for her day. She was a very strong woman. She was able to employ so many people in causes that she felt were important, such as reforestation and her outdoor camps, for which she turned her barns into a camp and took children here for the summer and gave them opportunities. She raised money for her woman's seminary over in Kalamazoo and she did a lot of things that maybe very wealthy women would not have done. She was not a dilettante in any sense of the word, and in reading her letters and talking with people who knew her, I just sort of seemed to sense a spirit.

After more than 70 years, Ella Sharp's "presence" continues to be felt.

**Ella Sharp Museum Association**

More than 50 years passed before Ella Sharp's desire for a museum would be realized. According to a long-time Park Board member, attempts were made in the early 1920s to establish a museum in part of Ella Sharp's home, using some of the items left by her. Nothing materialized from this effort, perhaps due to the onset of the Depression and later World War II. It has also been suggested by interviewees that Jackson had traditionally been a community that equated progress with industrial and business development and that a museum was not considered particularly important.

According to a paper developed by Millie about the development of the museum, the Jackson Junior Welfare League, in 1963, organized a museum exploratory committee to look into the possibility of establishing a museum in Jackson. Millie was a member of that committee. The committee visited other museums and invited
museum experts to address the group. Millie says, "These early lectures set the tone and established some of the basic philosophy for a Jackson Community Museum."

In the course of researching a site for the museum, "the survey committee discovered the stipulation in Ella Sharp's will which set aside the Merriman-Sharp home for a museum." The committee had talked with a prominent local attorney. Millie says, "He said to our planning committee, there's a will. Ella Sharp left her home for just that purpose, and you girls ought to get behind that. So it kind of got smoked out, you see."

In 1964, the Ella Sharp Museum Association was formed. The museum development paper says,

Officials of the City of Jackson and the Museum Association in November, 1964, signed a 99-year lease agreement for the home and about five acres of land within Sharp Park. In the spring of 1965, a Jackson architectural firm was retained to prepare architectural drawings for the restoration of the Merriman-Sharp home. On October 3, 1965, the newly refurbished Ella Sharp home was formally dedicated and the first floor was furnished with Ella Sharp's decorative arts and furniture. It opened as an institution maintained and supported by the people of Jackson County for the enlightenment of all people.

Development of the Physical Facilities

Development of the museum progressed quickly from the initial efforts. Peter F. Hurst, founder of the Aeroquip Corporation, an aircraft research and manufacturing firm, and a community activist and philanthropist, was brought into the planning early. Millie and others from the exploratory group met with Mr. Hurst. They told him of their plans and general situation. Millie says,

He said "don't be so dejected. Let's sit down and talk this through." We must have sat there for about two hours. We were just pouring out things to Peter and I think that had he not taken the gauntlet at that time, I don't really know if the museum would have had such an illustrious beginning. He was such an influential man at that time and could just go to his friends and say will you give this much money. From this big
group that had been the instigators, an association was formed. And from people in that group, a Board of Trustees was elected.

Peter Hurst became the first president of the Association.

By early 1966, restoration of the gazebo, where Ella Sharp often went for meditation and reading, and plans for restoration of the formal gardens were complete. By the end of that year, a steam engine had been donated and was in place and the Jackson public schools had donated a one-room schoolhouse, Dibble School. In 1967, a master plan for museum development was created, which included a planetarium, modular exhibition and classroom spaces, and locations for relocated historic buildings. By the end of 1968 three of the modular exhibition spaces were complete and a pioneer log cabin had been moved to the museum site; in 1969 the Peter F. Hurst Planetarium opened. Mr. Hurst, who died suddenly that year, never saw the planetarium in operation.

Millie talks fondly of Mr. Hurst and his influence on her. She says,

I was never director under Peter, but when I really became a part of the museum in a modest role and part time, he was president, and I just think that he liked it so. How sad that he didn’t get to enjoy some of it. He was a wonderful man. He would come and sit and talk with me a lot and would say, ‘do you think we can do this’ and, of course, I thought we could do anything, so I think in a way I had a nice relationship with him. [I would say to myself], I’ve got to do that for that man, think what he’s done for Jackson. His memory needs to be so respected. I just kind of use that inside me. He was just ‘let’s do it, let’s do it, let’s generate something exciting.’

Strong museum support continued after Mr. Hurst’s death. In 1970 another building along Farm Lane was converted to a museum display, a nature trail was established in the adjacent woodlot, and the brush covering the old stone wall was removed. Between 1971 and 1976, the second floor of the farmhouse was finished and opened for visitors, a new art studio was added to the gallery building, and the Tower Barn was partially restored. In 1978, the museum became accredited by the American Association of Museums.
By 1979 interest had grown in development of modern collections storage facilities and additional exhibit and educational program space. After various "stop-gap" plans, a committee was created by the Jackson City Manager to develop comprehensive plans for Ella Sharp Park and the museum. This resulted in the freeing up of the remainder of the farm buildings in the museum complex, that were then being used as park offices and maintenance facilities. A Master Site Plan for the museum was created. According to Millie, by 1983, the Board of Trustees had approved of a campaign "to raise capital and endowment funds in the amount of $2,500,000 to proceed with the Master Site Plan."

Millie, board members, and countless volunteers were involved in the campaign and implementation of the plan, which led to building of Hadwin Center and restoration of the Granary Barns. The first plan drawn up by architects was rejected because of cost and design. Millie says that she and the contractor went to visit the architect "and we looked over things and we talked and argued about some things coming home. He [the contractor] said, 'I know it's in your head and I wish somehow you could just express it to me.' I thought there should be a building that connected the various parts of the museum." What finally resulted was Hadwin Center, which connects with the art studios, galleries and library, multi-purpose activity room, and Granary Tea Room via glassed hallways.

Since 1986, Hadwin Center was completed, the Granary adapted for the Tea Room, Ice Cream Parlor, and offices, the Research Library established, the Log Cabin restored and moved to a more appropriate location, and Charlie's Popcorn Wagon restored. There was also an addition to the parking area and creation of a circle drive leading to Hadwin Center, along with improvements to the landscaped areas around the museum. Utilities and security systems were also upgraded.
Credit for development of the museum's facilities goes to countless named and unnamed people, not the least of which was Millie Hadwin. Most interviewees believe her leadership role has been critical to the many accomplishments of the museum. She says, "I think that if I have any skill or strength, it is to bring people together and to get them believing in themselves, working together, committed. I think that's the role I played here."

Purpose of the Museum

Mission

The mission statement of the museum is currently undergoing review by a committee of the Board of Trustees. However, a recent grant application (Ella Sharp Museum, 1989b) provides the following statement of purpose:

The Ella Sharp Museum is an educational institution whose mission is to collect, research, preserve, and exhibit historic and cultural materials which have intrinsic value to the interpretation of Jackson's first 100 years of development, i.e. 1829-1929; to the development of fine art and crafts of all periods and cultures; to the scientific utilization of the Planetarium; and to preserve the 19th and early 20th century buildings within the museum complex.

Several general goals are detailed that are intended to implement the mission:

To enrich and delight the general public through interpretation and dissemination of knowledge regarding our collections.

To offer permanent interpretations of quality in the period buildings which were once a part of Ella Sharp's farm and also in the one-room schoolhouse and settler's log cabin which were moved to the complex.

To offer a regularly changing program of temporary educational exhibitions in the exhibition building by presenting a balance of our own collections and traveling art exhibits or borrowed collections, augmented by open correlated lectures and other related activities.

To offer four semesters of formalized fine arts and crafts studio classes as well as workshops for adults and children.

To provide art outreach services to area schools and sheltered groups.
To provide opportunities for the entire community to be involved in the museum's program and to encourage community members to be actively involved as volunteers.

To provide a collection of Woodland Indian artifacts to teach about the Indian tribes which lived in our geographical area before the white settlers came.

To maintain the herb gardens, the wildflower garden, and nature trail along the historic stone wall and use them as educational resources.

To jointly work with the Jackson Public Schools to present Planetarium programs for K-12 students upon demand.

In revising the mission statement, special consideration has been given to a time frame for items to be included in the collection. Discussion included limiting collections to those represented in Ella Sharp's lifetime, but Millie says that further thought led the committee to say, "What are we going to do about some of Jackson's first 100 years of development?" It's OK if you just want to collect things that pertain to the farmhouse, you don't go beyond that, because nobody lived there beyond that, but we want to collect early industrial arts as well, so the time frame was extended to 1929.

Millie says that the importance of a mission statement came to light when she began the American Association of Museums accreditation process. She says the original mission statement in the by-laws "did not have enough to meet the needs of the AAM, because they say if you don't have certain things as your mission, you can't even qualify as a museum, so the mission statement was discussed" and eventually revised.

**Long-Range Plans**

The Board of Trustees approved a set of long-range plans in April 1990. Millie received input from board members, staff, and others about specific goals for the next five years. These were compiled and consolidated into several categories. They will
be used as a guide for development and improvement of programs, facilities, collections, financial management, and general operations.

Before she retired in October 1990, Millie made clear that she believes development of the long-range goals will be especially useful for a new director. She sees development of the five-year plan as a major accomplishment. She says, "goals were easier to define when we were planning for the new buildings." Now, emphasis is on utilizing the new facilities.

Role of the Museum in the Community

Millie says, "The Board of Trustees believes the museum improves the quality of life in the Jackson community by serving as one of its main educational and cultural resources." There is general consensus among staff, board members, and those volunteers and others interviewed by the investigator, that the primary role of the museum is educational and cultural. In addition to these roles, staff and other interviewees believe the museum also plays a historic preservation role. Some interviewees believe that the museum is a major source of pride for the community. Several of the educators interviewed believe the museum should be more intensively involved in curriculum by providing more opportunities for children to receive hands-on educational experiences not available to them at school. A government official believes the museum gives "a sense of community" and a "pride of community--a focus for the community." He also says that the museum represents a major investment by the community, important to those in the community and those looking at relocating in Jackson.
General Community Support and Participation

Throughout the history of the museum, there has been good community financial support. Several interviewees noted, however, that the basic financial support for the museum has come from a group of six or seven hundred people who generally support community efforts. This includes primarily the "old" families, some professionals, and a few corporations.

Millie says that during the major capital campaign in the mid-1980s, the community responded to requests for financial support. She says,

I think the community believed they would get a good product back if they invested in the institution. We gave our little slide presentation and our project plan and asked for their support. We said we can't do this with just our membership. We are going to need your support. We are going to need you to use the facility and allow us to create stronger outreach programs.

The major capital campaign was a successful effort to raise $2.5 million for the new buildings and an endowment. The campaign was chaired by the museum Board President and former Jackson mayor. According to the Hadwin Center dedication booklet, 275 individuals and couples each made substantial donations; 76 local corporations and organizations made contributions; several local, regional, and state foundations made grants, along with funds from the City of Jackson, the State of Michigan, and the U.S. Government.

Museum participation—general visitors, school groups, youth and adult classes, membership, and volunteers—was at a peak in the 1989-90 fiscal year. Millie, staff, and several interviewees indicate they would like broader community participation and support. Millie expresses concern that the "wealthy image" of the museum may keep some people away.

I think it is location for one thing and the fact that many of our supporters have been wealthy people. I think the Junior League had a wealthy image, but that's not true. Many members are just interested, dedicated community people. But those images were the early images,
so people, thought, "Oh well, you can't help that museum unless you are wealthy." We have worked forever to dispell that and I think the people who are active here understand that. I think museums have always had a mystique about them, people who did not have the privilege of being taken as children. Either you have to be highly educated or have a lot of money or you can't walk through the door of those places.

Under-represented Community Segments

Because of location on the "rich side of town," the "well-to-do" nature of the major museum contributors and other supporters, and the general "elitist" image of art and some other kinds of museums, there are some socio-economic groups and minorities that make only limited use of the museum. The investigator interviewed several people from minority groups in Jackson. Explanations for minimal use of the museum by minorities and lower socio-economic groups is mixed. Some suggest that the museum has made limited effort to attract minorities; others believe the museum will need to do targeted outreach in minority and low-income neighborhoods; one person suggested that perhaps minority groups have not yet realized the potential impact of the museum in their lives. Educators are pleased that their minority students and those from low-income families have, at least, limited access to the museum through the various school programs, but would like to see additional museum opportunities for their students.

Millie has discussed the problem with staff, Board members, and others. She says,

I know there is such a big segment of the community for which we are just a mystique. But we are reaching them through outreach, schools, and our big community special event days. People are more comfortable to come when there are thousands of people. They can feel more secure about exploring.

The arts have an image of elitism. It is easier to be the historian. It is so much less threatening.
Millie points out that it is difficult for a non-profit organization to provide programs for which there is no direct income or a special grant. Through a grant to the intermediate school district, the museum is able to provide art experiences for special education students.

The investigator has noted that there are some minorities visible at the special events. The museum considers the Christmas program, especially, as a gift to the community, for which admission is free. The Jackson Public Schools, where most minority students attend, do participate in the Pioneer Living Program and some of the schools are involved in the Arts Go To School outreach project. During Black History Month, the museum features African-American artists or other exhibits with minority themes. In March 1990, a special evening program highlighting local African American student musicians and singers, was well attended. Millie says there was "standing room only." There has been one African-American Board member and a second joined the Board in April 1990.

**News Media**

In going through the museum archives, the investigator found several hundred newspaper clippings about museum development, education activities, exhibits, volunteers, and staff. Most were from the Jackson Citizen Patriot, the metropolitan newspaper, but there were also clippings from outlying weekly newspapers. Several magazine articles--local, regional, and national publications--about the museum were also found. Several staff members and interviewees commented on the extensive coverage the museum receives, especially from the local newspaper. Millie says,

> I think we have just excellent press. I've never wooed them at all, but I really have an open door with them. I've never expected more out of that newspaper than I thought they would give, but I've always given them ample lead time about what was happening, and notes to do a good story. They really used to have some awfully fine people on that paper,
a wonderful art and music critic. I remember a woman who loved the museum first before she went to the newspaper.

There have been many feature articles about Millie, including one titled, "Thoroughly Modern Millie Wants the Best From the Past" (Horr, January 20, 1980). There were articles about Millie and the capital campaign, Millie and the museum's 25th anniversary, and Millie and her announcement of retirement. About that article, she says, "I am just amazed about the articles the press wrote about my retirement. My husband said, 'Gosh, here you are in the editorial.' That amazes me."

The museum has also had considerable local television coverage and has contributed to various television programs. Today, there is a full-time marketing and information coordinator who works with the newspapers, television, radio, tourist publications, magazines, the chamber of commerce, and others. Although sometimes frustrated by the media, staff do admit that the museum receives a lot of good press.

Museum Programs

Museum participants are drawn primarily from the Jackson County area, but visitors from adjacent counties and much of southern Michigan also make use of the museum. There are also visitors from other states. During the study period, the investigator recorded home cities and states of people who signed the guest register. Some distant places were Indiana, Ohio, Texas, California, U.S.S.R., and Japan. The weekend receptionist noted that the number of people visiting the museum from distant parts of Michigan and from nearby states had increased earlier in the year as a result of an article about the museum in a national magazine, Victorian Homes (Calvert, 1988). A grant proposal notes that "since the opening of our expanded facilities in October 1987, the tempo at the museum has completely changed. More out-of-state visitors and organized bus tours are coming to visit."
According to annual reports, during the 1988-89 fiscal year, museum attendance was 135,844; in contrast, in 1976, attendance was 44,895. General visitor attendance increases in the spring and summer and during special event months. More than 3,000 people attended the 1989 annual one-day Christmas open house; about 1,000 attended the March 1990 "Sugaring and Shearing" special event. During spring and fall many school classes visit the museum. Fall public activities are highlighted by a harvest festival, which draws many people from the community. Summer is also a time when more than 1,000 children participate in the "Art in the Park" workshops. Arts Go To School, an arts outreach program for schools in Jackson and surrounding counties, serves over 5,000 youngsters during each school year.

School and Public Programs

The museum offers a wide variety of educational programs for children, adults, families, school classes, special populations, museum members, and the general public. The museum is open year-around, Tuesday through Sunday, for general visitors. Guided tours of the farmhouse are provided throughout each day. Exhibit areas and historic buildings are open for visitors to tour on their own. The Friends Gift Shop and Granary Tea Room is open throughout the year for lunches and the Ice Cream Parlor is open during the warm months of the year. General drop-in visitors receive a brochure-guide. Admission fees are charged for non-museum members.

On Saturday and Sunday afternoons there are Planetarium programs for the general public. Four major special events take place each year--Victorian Christmas Open House, Sugaring and Shearing, Early Michigan Festival Week, and Fall Harvest Day and Art Fair. In addition there are a variety of other special programs
conducted, including activities in conjunction with an annual hot air balloon festival held in the park.

According to the narrative in a grant application, educational services include

Docent tours for children and adults, lectures by visiting scholars and artists on the fine arts and humanities, concerts, films, dance performances, three semesters of eight- to ten-week classes in studio arts and historic crafts, a dynamic summer program for young people called Art in the Park, art study tours in the U.S. and abroad, and four annual special events which include performing artists, craft demonstrators and other educational enhancement.

Sixty-three third grade classes spend a day at the museum learning about pioneer life in Michigan. They have early school lessons in the one-room Dibble School, visit the log cabin, and participate in hands-on experiences, including butter churning, making johnnycake, spinning on drop spindles, weaving, and woodworking.

The exemplary Arts Go To School program reached 5,358 children in 1989 in grades K-6 in Jackson, Lenawee, Hillsdale, and Calhoun counties. Over 100 museum-trained docents with reproductions of paintings and sculpture make monthly visits that expose children to the visual and performing arts from primitive to modern.

The Hurst Planetarium offers classes in astronomy which are modified to fit the students' grade level. Programs are offered to organized groups during the week, such as scouts, pre-schoolers, and general groups of adults. Each semester, programs are presented to science classes from Jackson Community College. Sunday afternoon programs are offered to the public and are of a more general nature.

Millie and other staff make presentations before service clubs, arts groups, history organizations, and other civic groups throughout the Jackson area. Promotional and informational displays are set up at malls, festivals, and other community events.

A new outreach program was initiated in the winter of 1990, Artists-in-Action, which provides students with opportunities to interact with working artists. Potters, painters, dancers, and other artists display their talents for students in their schools.

Two other new programs were initiated in 1990. A traveling exhibit about Japanese culture has been placed in several area schools. This exhibit was developed
from museum collections and is intended to acquaint children with the arts and culture of Japan, in recognition of the recently built Japanese automobile parts plant in Jackson County. A second program, funded by a special grant, provides art appreciation programs for special education students in their school and at the museum.

**Exhibitions**

Exhibitions generally refer to the changing exhibits and displays in the Main Exhibit Gallery, Graphic Arts Gallery, and Hadwin Center. Heritage Hall represents a semi-permanent exhibit, which is changed on a multi-year basis. The Discovery Gallery is also a semi-permanent exhibit with hands-on art and science displays. Technically, the historic buildings and their collections are considered permanent exhibits.

According to a grant proposal, "Education, through interpretation, is fundamental to the basic philosophy of the museum. The exhibits are designed to spark the imagination and interest of visitors of both the youth and senior age groups. The exhibits strive to motivate learning experiences at the museum and in the community" (Ella Sharp Museum, 1989b). Exhibits are planned and organized by education and exhibits preparation staff. During one year there are more than a dozen major exhibits. Some are created "in-house" from the museums collections; others are rented traveling exhibits. Millie says,

We have an exhibitions committee made up of curators on the staff and myself. We talk about the disciplines that we want to show and if there has been a void in sculpture, say, we try in our planning to get all the disciplines represented. Let's not have all water colors or all quilts hanging on the wall. We do say in our policy that we must have at least one so-called decorative arts or historic exhibition in the main gallery.
and so we plan for that. Staff makes all of the contacts to the people once we've decided which are worthwhile. In other words, we jury from slides or from photographs or from resumes or from shows we might have seen in some other museum. We call ourselves jurors in that sense and so collectively, this is what we decide on. Staff writes the letters, gathers the information, and is the contact from that point on.

Weekends at the Museum

The investigator observed activities on several Saturdays and Sundays during the period of the study. The tempo of the museum is substantially different than during the week. The pace is lively and hectic during a special event, but generally tranquil on usual weekends. The level of visitation depends on the time of year and the day's weather conditions. The number of general visitors increases in the spring, summer, and early fall and drops off during the winter months. Observations for this study were made during the November-April period. Below is a composite description of what it is like at the museum on a Saturday or Sunday.

The security guard arrives about 11:30 a.m., disengages the electronic security system, opens up and checks the buildings along Farm Lane and then opens Hadwin Center and the galleries. The kitchen staff of the Granary Tea Room have arrived by 10 a.m. to prepare the afternoon buffet lunch. Although the museum opens at noon to general visitors, there may have been a Saturday morning adult or children's class in the art studio or activities room conducted by one of the curators. A church group meets in the activities room on Sunday morning for which special arrangements have been made to open up the museum. Sometimes Millie makes a special trip to open the museum early for this group.

The weekend receptionist and farmhouse guide arrive a few minutes before noon to get organized for the day. The gift shop volunteer won't arrive until just before 1:00 p.m., when the shop is scheduled to open. There is casual conversation between the receptionist and security guard and they may discuss any special
activities scheduled for the day. A large calendar notes any scheduled groups or other special activities. Notes are also left at the desk by staff for the receptionist, indicating someone coming to the museum to pick something up or drop something off or to enroll in a class.

In the winter, snow removal from the parking lot, Farm Lane, and the circle drive in front of Hadwin Center will have been completed by the parks department by mid-morning. One of the maintenance assistants or the Assistant Director will have come in to remove snow from sidewalks. Generally there is no maintenance staff member on duty on the weekend, although the Assistant Director and Millie are on-call for emergencies.

The main entry doors open at noon. The first visitors are likely to arrive shortly after opening. After parking in the museum lot, they walk to Hadwin Center, where their first interaction with a staff member is at the Reception Desk. "Regulars" and those more familiar with the museum often walk up Farm Lane, entering Hadwin Center from that direction. It is more difficult for the receptionist to monitor visitors entering from this direction and plans are underway to do some fencing to direct visitors to the main entrance. Most weekend visitors are first-time visitors to the museum. The receptionist makes them aware of the fee for non-members and tells them what they can do at the museum during their visit. She gives them a map and museum brochure. When it is not busy, the receptionist takes more time with visitors and gets them started on their tour. When the visiting group includes children, she always points out the Discovery Gallery. The receptionist is a former volunteer and life-long Jackson resident. She is enthusiastic about the museum and wants visitors to appreciate it in the same way she does.

General museum visitors are not the only people coming to the museum on weekends. Volunteers also can be seen around the museum. Arts Go To School
volunteers return visual materials or come to pick up items for use during the upcoming week. Gift shop coordinators may be in to catch up on their chores. Art students may be in to use the studios. Members and others may be in to sign up for an upcoming activity, drop something off for a staff member, or to make a purchase in the shop. Some members and others come to eat in the Granary Tea Room. During the summer months, people may come to the museum for a treat from the Ice Cream Parlor.

Sometimes the curatorial staff comes in on a weekend. They may be teaching a class, conducting a tour, but more often they are in to "catch up" on some office work or to meet someone. They almost always stop at the reception desk to get their telephone messages or to alert the receptionist that someone is coming to meet with them. They generally are not available for inquiries from visitors, but do respond to requests from the receptionist when asked. Millie sometimes comes in on weekends. She may be working in her office or substituting for a part-time staff member. She says there usually isn't anyone else to fill in when somebody doesn't show up. In the past she has had special problems staffing the reception desk, necessitating her being on duty on many weekends. She notes, however, that the positive aspect of the "extra duty" was that she got a first-hand look at weekend activities. Millie's husband sometimes conducts the weekend Planetarium program. While he is doing the program, she may work in her office, catching up on work not completed during the week.

The receptionist also answers the telephone. Most weekend calls are concerned with museum hours and fees, reservations for brunch in the Granary Tea Room, wanting to talk with staff, or asking about or making reservations for upcoming museum events.
General visitors can tour Hadwin Center and the galleries and look in the schoolhouse, barns, doctor's office, print shop, general store, and tool shop. They can go on a conducted tour of the farmhouse. At 3:00 p.m. each Saturday and Sunday, there is a presentation in the Hurst Planetarium conducted by a volunteer. An additional fee is charged for this activity. As visitors leave through the reception area, the receptionist usually asks them if they have seen everything and how they liked their visit. She usually asks if they will complete a brief survey of their reactions. This procedure was instituted in January of 1990 as a way to learn more about weekend visitors.

The investigator conducted an informal visitor survey on two Saturdays and two Sundays during the study period. The number of visitors, where they live, how they heard about the museum, number of previous visits, and the nature of the visitor units was recorded. Based on these surveys, most winter visitors are museum members who have visited the museum more than three times. They come from the Jackson area and are adult couples. Most winter non-member visitors are families from the Jackson metropolitan area who are visiting for the first time. They have heard about the museum from friends or the newspaper. According to Millie and attendance records, there are many more non-members in the late spring, summer, and early fall than members. Most are families and visiting the museum for the first time. They come from throughout southern Michigan and neighboring states.

**Weekend Special Events**

Museum activity can be described as frantic during special event weekends. The regular receptionist takes leave of the museum on those days. She says, "It is just too hectic for me. I don't like it when all those people are here." There are four major special events: Fall Harvest Day, Victorian Christmas Open House, Sugaring and
Shearing, and Michigan Heritage Day. All staff members are on duty, along with many volunteers. Activities are going on throughout the museum complex. Volunteers operate the reception desk, gift shop, act as greeters, conduct demonstrations and tours, operate sales booths, assist staff with programs, and facilitate set-up and take-down.

The number of visitors to special events vary from one thousand to several thousand, depending on the event, weather conditions, and pre-publicity. Visitors are a mix of members and non-members, families and couples, and first-time visitors and museum "regulars." A few visible minorities are also present. Millie says that for many visitors, special events are their introduction the museum. They are attracted by the special event and the added publicity usually associated with it. She says there are many unfamiliar faces, which is good. This means that new people are being exposed to the museum and, perhaps, they will return.

Membership

There were 1,715 museum memberships for fiscal year 1989-90. Membership categories include student, individual, family, contributing, sustaining, five star, supporting, fellow, patron, and life. Cost varies from $10 for a student to $1,500 for a life member. According to a membership recruitment brochure, benefits of membership include:

- Advance invitations to attend programs and special events.
- Travel and volunteer opportunities.
- Reduced tuition for most classes.
- Satisfaction of supporting Jackson's major cultural resource which preserves our history and interprets the arts.
- 10% discount at the Friends Gift Shop.
- Use of the Granary Restaurant for you and your guests.
- Library check-out privileges.
- Monthly newsletters, quarterly brochures, invitations, etc.
- Free admission to the museum complex for you and your guests.
In addition to a rich source of program participants and volunteers, membership is a major source of annual operating income. According to 1989-90 budget figures, $70,000 was realized from membership income. Members also generally represent the most important supporters of the museum.

A special membership drive is being conducted in early May 1990, with a goal of 300 new members. A cadre of volunteers will be recruiting new members from the Jackson community. Millie says, "We've worked with the new volunteer campaign co-chairs. We got our date picked and how we wanted to kick this thing off. We chose our theme from a list of ideas from various people. We chose, 'Our Future Is Now.' I like that—it's positive, it's action—so that's what we are going to use." Millie says members are a basic and important source of support for the museum.

Collections

The museum's collections "comprise a balance of resources in history, the arts, and science, and are used as tools to enable the museum to fulfill its educational purpose," according to the narrative in a grant proposal. The arts collection is a mix of materials, including prints from early American artists, 300 Dutch and German woodcuts, engravings, and lithographs, and a small collection of contemporary art from local and other artists. According to a description of the collection, "The strength of the collection is in the 3,000 decorative arts and furniture pieces, much of which belonged to the well-to-do Merriman-Sharp family." Many items in the collection were from the Ella Sharp estate originally willed to the City of Jackson, including a large collection of Northwest Indian baskets collected by Ella Sharp during a trip to Alaska.

Historical items in the collection include "lighting devices, floor coverings, household items, toys, carriages and other wagons, canoes, and Jackson-made
automobiles and accessories, 5,780 tools and machinery and equipment relating to agriculture, woodworking, coopering, leathermaking, printing, photography, music, and food preparation." A large collection of clothing and other textiles are an important part of the collection. There are over 200 packages and containers in the General Store. A variety of Woodland Indian artifacts are also in the collection.

More than 4,000 historic photographs and 26,000 paper items, such as letters, journals, and newspapers of the Victorian era are housed in the archives. There are over 3,500 books in the Research Library.

Science-related items include telescopes, planetary models, color slides, and space science materials. A Spitz A4P model planetarium projector is also included in the collection. A collection of mounted African animal heads donated by Peter Hurst are displayed in an alcove of the Main Exhibit Gallery.

Approximately 50% of the collection is on display in the historic buildings "to interpret Jackson's early history and to show how a wealthy Victorian family lived, dressed, and what hobbies and travel they pursued," according to a description of the use of the collection. The remainder of the collection is housed in climate-controlled rooms on the lower level of Hadwin Center and an upstairs room of the farmhouse. The collection is divided into categories, including metal objects, glass and china, wood, paper and photographs, textiles, and miscellaneous. A full-time registrar accesses and maintains the collection.

Millie wrote in a grant proposal, "The obligation of the museum to its collection is paramount. Each object is an integral part of our historical, artistic, and cultural composite." A detailed record-keeping system is maintained; policies for accepting items, accessioning them into the collection and deaccessioning, are clearly stated. The policy is based on the American Association of Museums standards.
Deaccessioning is taken very seriously, requiring Board of Trustee approval before an item is removed from the collection.

Traditionally, the museum accepted most items given to it. Millie served as collections manager prior to becoming director. Based on the mission statement, the policy for accepting items is now clearly defined. She finds, however, that it is difficult for her not to accept most items offered, even when they are not in exact compliance with policies. Because Millie is so well-known and has been associated with the museum for so many years, donors often want her to be directly involved in accepting donations. During the course of this study, for example, someone brought items to the museum for donation and would only give them directly to Millie.

Granary Tea Room

The Granary Barn has been restored and refitted to include a restaurant, the Granary Tea Room, and Ella's Ice Cream Parlor. A full-time chef-manager operates the facility and is assisted by two part-time waitresses and other part-time kitchen help. The Tea Room serves light meals from 11:00 a.m. to 4:00 p.m. daily and on Saturday and Sunday afternoons. Drop-in visitors, local business people, museum members, program participants and others can be found using the Tea Room. The purpose of the Tea Room is to supplement and enhance educational programs and to provide a pleasant atmosphere for visitors and others to get a light meal.

The facility is also used for special programs for members and others. For example, a series of afternoon lectures on Japanese art and architecture was preceded by a special luncheon in the Granary Tea Room. In celebration of Ella Sharp's Birthday, a high tea was held in the Granary. Special menus are prepared for holidays, such as a Valentine's dinner, a St. Patrick's dinner, and a pancake feast during the Sugaring and Shearing special event. Adult tour groups often include
eating lunch at the museum as part of their visit. Monthly meetings of the Friends volunteer group are preceded by lunch in the tea room. Millie often conducts luncheon meetings in the Granary; invited special guests are often taken to lunch there.

Millie says that prior to the capital campaign, a feasibility study was done by a marketing firm as to the need for and viability of a restaurant in the museum. It was determined that a special restaurant with light meals could compete in the Jackson market. To date, however, the Granary Tea Room has operated at a deficit each year and is a concern to her and the Board of Trustees. An early policy of requiring anyone using the Tea Room to be a member or pay museum admission fees created ill feelings and kept potential customers away. That policy was changed in early 1990 and there is already some evidence to suggest that non-member diners are returning.

Management of the restaurant is left primarily to the chef-manager. Millie says, "We have Granary meetings. These are with trustees and the marketing coordinator. The chef comes up to talk, but I know so little about the business." Millie approves menu changes and general operating procedures for the Tea Room. She admits that there have been problems, but that the Tea Room and Ice Cream Parlor are a wonderful asset for the museum.

Internal Museum Organization

A formal organizational chart shows the Board of Trustees as having ultimate responsibility for the management and operation of the museum. The Director is directly responsible to the Board of Trustees as is The Friends volunteer organization. The President of Friends is a member of the Board. Professional curatorial staff are directly responsible to the Director. Full- and part-time technicians and assistants are
either responsible to one of the curators or to the Director. Figure 3 is a formal organizational chart for the museum.

In practice, the organization of the museum is similar to the formal organizational chart, although there is considerable interaction among staff members and between staff, board, and the Director. Although most full- and part-time technicians and assistants are officially responsible to the curators, all have direct access to Millie. Millie's office door is always open and staff and volunteers "drop in" regularly. Millie also makes an effort to speak with all staff members and volunteers as she goes about her daily activities.

Although communication is primarily verbal and informal between Millie and staff and among staff, Millie does put notes in individual mailboxes and occasionally distributes general memos to staff. A twice monthly meeting is held to bring staff up to date on current museum activities and to discuss problems. Staff committee meetings, such as exhibits or education, are held as needed. Millie, and sometimes other staff, are included in Board of Trustee committee meetings. Millie may request a meeting with an individual staff member or a staff member may request a meeting with Millie.

The Director

The focus of this paper is on the role of the director of a community museum. Much of the discussion centers on this position. However, it is useful at this point to consider the general functions of the Director in the overall organization of the museum.

The Director has multiple responsibilities. According to a memorandum in Millie's files on museum operations,
Figure 3. Formal Organizational Chart, Ella Sharp Museum.
The museum director is vested with the authority and the responsibility for managing the day-to-day affairs of the institution and its staff and for implementing the objectives established by the board. The director must carry out the policies established by the trustees, and adhere to the budget approved by them. If it is ever necessary to deviate from established policies or to alter or exceed budget guidelines, the director notifies the board in advance and requests appropriate approval.

The director has the obligation to provide the trustees with current financial information in comprehensible form; to bring before the board any matters involving policy and to keep them informed on a timely basis about all significant matters affecting the institution.

The actual duties and responsibilities of the Director of the Ella Sharp Museum go well beyond the official duties as described. These are considered throughout this paper.

Staff and Their Functions

In addition to the Director, there are 11 full-time staff members and 11 part-time staff members. During summer and at other times of the year, there are co-op students, student interns, temporary part-time docents, guest curators, and art school teachers.

The staff can be categorized as full- and part-time professional curatorial, and full- and part-time support, temporary assistants, and temporary professionals. Full-time curatorial staff, according to a staff roster, include an Assistant Director/Exhibits Designer, Curator of Art Education/Exhibitions, Curator of Historical Education/Interpretation, Registrar, Director of Marketing and Public Information, Secretary/Bookkeeper, and Education Assistant/Outreach Coordinator. Other full-time staff include the Granary Tea Room Chef-Manager, a housekeeper, and two technicians. Regular part-time staff include a Librarian/Archivist, Membership Coordinator, Weekend Gallery Receptionist, Gallery Security Guard, Weekend Farmhouse Receptionist, two maintenance staff members, two assistant chefs, and two waitresses.
A general statement about staff responsibilities is found in a policy manual, which says, "Employment at the museum involves great responsibility. In all activities, museum employees must act with integrity and in accordance with ethical principles as well as with the highest standards of objectivity. Every museum employee is entitled to engage in a full range of personal and professional activities. To the public, museum employees are never wholly separate from the institution and loyalty to the museum is paramount." In addition, each staff member has a formal written job description. Although some curators were hired knowing their basic responsibilities, the scope of their responsibilities has evolved, with each knowing their general and specific responsibilities.

There is considerable overlap among staff positions and functions. Many museum activities and projects require a team effort, which is especially evident during special events, development, construction, and hanging of exhibits, and for major educational programs. Several staff members have described the actual internal organization and operation of the museum as more like that of a family, with Millie the maternal figure. Discussion of Millie's role in relation to staff will be presented in a later section of this paper. Although there are general areas of responsibility for each staff member, most support and supplement each other's activities. All curatorial and some other staff supervise the activities of volunteers in their areas of responsibility.

The Assistant Director/Exhibits Designer is responsible for oversight of the physical plant, general maintenance of buildings, grounds, vehicles, and security, and design, construction, and upkeep of exhibits, including historic buildings. This person has several full- and part-time support technicians and assistants. The Assistant Director has additional administrative responsibilities in the absence of the Director.
The Curator of Art Education/Exhibitions is responsible for art classes, workshops, lectures, and other art-related programs and helps plan, develop, and hang changing exhibits in the various galleries. The Curator of Historical Education/Interpretation oversees all public and school programs related to the historic buildings and collections and coordinates special events. This person also is involved in development of exhibitions on historical topics. The Education Assistant/Outreach Coordinator is responsible to the Curator of Arts Education and assists that person in his/her duties, as well as coordinating the Arts Go To School and other art education outreach programs in the schools and elsewhere in the community.

The Registrar is responsible for collections management and research and assisting with exhibits. The Librarian/Archivist maintains the Research Library and the "paper" items in the collections—photographs and letters, newspapers, and other paper documents.

The Director of Marketing and Public Relations is responsible for promotion and publicity for the entire museum, preparation of the monthly newsletter, general mailings, news media relations, brochure development, and scheduling of school and other groups visiting the museum. The Secretary/Bookkeeper assists Millie with administrative duties, does general typing, and coordinates bookkeeping. Actual bookkeeping is done by a local commercial CPA. The Membership Coordinator is responsible for maintaining membership files and records, promoting memberships, and working with the volunteer membership committee.

Staff have acquired their positions in a variety of ways. Five of the professional staff were volunteers at the museum prior to becoming paid employees; two were part-time employees; one submitted an application for a posted opening; and one was contacted after having sent Millie a letter of inquiry about museum jobs. Current
support positions have been filled by former volunteers, student interns and apprentices, co-op students, former part-time employees, and applicants recruited for a particular position. Positions are posted at the Michigan Employment Security Commission, nearby colleges and universities, and, depending on the job, in the local newspaper, in compliance with state and federal equal employment opportunity regulations. Some curator positions have been posted in professional museum publications.

Besides looking at specific skills for the particular job, Millie looks for another important attribute when she interviews people for employment. She says, "I try to decide how they would blend into a team concept here. That doesn't always work. I have had two bad experiences. I misjudged both of them."

Millie says minority recruitment is difficult. "I can't say that I have had many minorities ever applying for positions at the museum, but I have really made a big effort, because I think it is important. I sincerely think it is important. I have a close personal friend at the local civil rights office and I just send it [the job notice] and ask her to post it."

Length of service among curators and other professional staff varies from 17 years to 2 years. Support staff have been employees from 20 years to less than 1 year.

Millie's Relationship With Her Staff

Millie appears to have a close working relationship with her staff. They indicate that she is easily accessible. During the period of the study, Millie seemed always to be available to respond to staff requests and concerns. Although some individual staff members think she sometimes "drags her feet" on projects they feel are
important (a similar sentiment was expressed by two non-staff interviewees), most
find their relationship with Millie mutually supportive. Millie says,

I think by their very self-directed nature, they support me. They could
be lousy and that would really be terrible. I would have to pick up the
pieces. I would have to spend much more time directing them in their
role. But as I say, they are a quick study. They are a knowledgeable
group of people. They support me if we have any kind of crisis.

I can name a couple of people who are very supportive in giving me a
pat occasionally. That's wonderful support. Not all staff can do that,
but I have enough people who can. Staff support comes in little ways, a
little card on my desk or a little note they can clip someplace.

I don't have any staff person who really knows what a director does,
and that's OK, because, to me, if a director tries to make that a priority,
then the director would not be doing his job.

In light of her upcoming retirement, she says about her staff,

I hope that I am not going to get more sentimental about my staff as time
comes to leave them, because I find it more difficult to talk about than I
did in the beginning [when I announced my retirement]. Even the times
when we have had, I don't want to say altercations, but discussions and
there has been quick hostility, and there have been times like that, I have
never carried a grudge and I don't think they carry grudges.

When I feel that I have been inadequate or have made a wrong
judgment, I say I am sorry. I can say to a staff person, "I didn't give
you the support that you needed through this and I am really sorry and I
know now that I could have done this better, but let's just do this then
the next time." I think sometimes if somebody at the top can tell you
that, 'Hey, I was weak in this or I am sorry that I said that and if it
sounded hurtful, I didn't intend it to be.'

Several interviewees, including staff, volunteers, and others, indicate that one of
the most important museum strengths is the staff. They refer to the staff as
"talented," "hard working," "dedicated," "a team." Some suggest that, although there
are differences of opinion and personality conflicts, which the investigator has also
noted, when a museum project requires everyone's effort, conflicts are put aside and
everyone "pitches in" for the good of the museum. Millie confirms this staff behavior
and the investigator has observed it, especially at special events. Everyone "pulls
together" to put on a quality event.
Volunteers

A memorandum about volunteers from Millie's files on museum operations, says

Volunteer participation within the museum is a strong and vital tradition and the museum programs could not continue without the contributions and personal involvement of devoted volunteers. The staff is supportive of volunteers, receives them as fellow workers and willingly provides appropriate training and opportunity for their intellectual enrichment. Access to the museum's inner activities is an honor and volunteers are asked to adhere to standards that apply to staff.

The volunteer must work toward the betterment of the museum and not for personal gain. They must hold confidential matters of program functions and administration that are not generally available to the public. Conflict of interest restrictions placed upon staff must be explained to volunteers where relevant, and observed by them.

Volunteers are involved in most aspects of the museum. The Board of Trustees are volunteers; their specific responsibilities are discussed in a later section. The Friends of the Museum organization is made up of volunteers who join the organization and agree to commit themselves to a certain number of volunteer hours per month in one of the Friends' projects. The Friends are primarily involved in raising funds through projects, such as gift shop sales. Friends and other volunteers also staff the reception desk Monday through Friday. Several members of Friends spend many hours per week at the museum. When interviewed, the volunteer coordinator for the Friends gift shop indicated that she spent over 20 hours per week overseeing the operation of the shop.

Friends of the Ella Sharp Museum are an officially sanctioned organization and have a set of by-laws under which they operate. Article II of the by-laws says, the "Purpose of the Friends shall be to meet the needs of the Ella Sharp Museum Association by any service which shall be approved by the Museum Board of Trustees and the Friends Board of Directors."
Volunteers are considered part of the museum staff by Millie and her paid staff. Observations indicate that there is a strong working relationship between staff and volunteers. Staff indicate that the important role of volunteers is primarily one of supplementing and extending staff activities and that they are a strong link to the community.

Volunteers sign in and out each time they come to the museum and indicate their area of activity. The investigator recorded areas of activity for volunteers from the volunteer time sheets during the period of the study. Activity areas include gift shop, photo archives, reception area, exhibit assistance, library, art department, Arts Go To School, Granary Tea Room, registrar, house committee, Friends meeting, travel committee, print shop, membership, woodshop, docent meeting, raffle, bake sale, office, log cabin, and publicity. Volunteers also assist with all special events; the Christmas event is coordinated by volunteers. The May 1990 membership drive is primarily a volunteer effort. Various fund-raisers, such as a spring plant sale, involve volunteers.

Most staff and many interviewees indicate that volunteer support is one of the important strengths of the Ella Sharp Museum. Millie says that museum professionals from Michigan and elsewhere see the volunteer program as a model for museums. She says,

I've always felt that the volunteer corps is the best advocacy group that we have. I think they touch the pulse of the museum. In many cases there are volunteers who are just as professional as paid staff and I value and treasure their relationship with the museum. Some of these people I'm speaking about have been here almost as long as I've been here. They serve us well.

I've always invested a lot of time in volunteer training and volunteer improvement. I believe in it and a staff member must respect a volunteer in every way and I think a volunteer must respect the policies and code of ethics of the museum.
Millie is concerned about the future of the volunteer program. She says that although the number of volunteers has stayed somewhat the same in recent years, the level of commitment in time and energy has diminished. She says,

Many of our volunteers are getting older and others are more involved in something else. When something is being born or growing [referring to the museum] everybody wants to be on the band wagon. They want to help you. They want you to succeed.

We are getting very few younger people. I know the Friends have tried themselves to recruit younger people. The younger population here is working. If they are out there, they are more interested in some of the social concerns than in the museum. We are not getting their attention now. That is apparent in the decisions of the Jackson Junior Welfare League [to be involved in youth and social programs]. They were the major core of the volunteer program during the first five years of my directorship.

But we're not suffering yet, are we? We have not diminished to the degree that many institutions have. I think it is still really good. In addressing the Board last week, I was going over some of our strengths and weaknesses. I told them I just can't end without talking with you about some of the challenges that I feel sure you will be facing. While we still have wonderful loyal volunteers, I just feel that many of the women are my age or older and they are not going to be able to come in so often.

Millie believes less volunteer participation will be detrimental to the museum. She says, "Even if we had all the money in the world to pay for someone at the desk or someone to manage the gift shop (two major volunteer projects), when you lose volunteers you are breaking your advocacy link with the community."

Board of Trustees

The members of the Board of Trustees are the official controllers of the museum. Made up of volunteers, they are elected by the museum membership. Their official responsibilities are detailed in the by-laws of the museum (Ella Sharp Museum, 1989c). A portion of Article IV, Section 1 describes the general organization of the Board.
The management and control of the property, affairs, and operation of this corporation shall be vested in and conducted by a Board of Trustees composed of no less than 18 and no more than 25 persons, approximately one-third (1/3) of whom shall be elected each year, for a term of three years except the President of the Friends of the Museum shall be a member of the Board of Trustees so long as she holds such office. In the event of death, resignation, or incapacity of any member of the Board of Trustees, his successor shall be selected by a majority of the Board of Trustees. (p. 3).

The by-laws go on to enumerate the procedures under which the Board of Trustees will conduct the business of the board. Article V describes selection of officers, which include a President, Vice-President, Secretary, Treasurer, and Assistant Secretary and Assistant Treasurer. Procedures for creation of and appointments to committees are also detailed in this section of by-laws. The committee structure was amended in 1989, combining several former committees, reducing the number of standing committees to three. These now include the Finance Committee, Community Outreach Committee, and Executive Committee. Examples of ad hoc committees are the Nominating, Membership, Long-Range Planning, and Search Committees.

The Board of Trustees meets on the second Tuesday each month at 4:00 p.m. at the museum. Meetings, which are run by the President, are scheduled to last until 5:30 p.m. and include brief reports from the President, Treasurer, and active committees and a more lengthy report from the Director. Most meetings then take up a particular issue or topic. The February 1990 meeting, for example, included a session on fund-raising ideas. Other topics have included long-range plans and board operations. Standing committees meet at least monthly; ad hoc committees meet as necessary. Each of the 22 current board members serves on at least one committee.

An Annual Meeting of Members is held, which, in 1990, was part of the regular April board meeting. Members are invited to attend; proxies are sought from members. The nominating committee presents candidates for board positions and a
voice-vote is taken. Annual reports from the President, Treasurer, and the Director are given. Millie says that annual meetings have changed considerably from the past. She says,

I liked the years when we had a dinner. We had lots of members come to the annual meeting. Sometimes we had an outside speaker which could stimulate the trustees a little bit. Presidents to the board would have little cocktail receptions for the trustees. Dinner was always by subscription. The staff always got to come. I got to introduce them as their part of the report was being shared. And then came a time when presidents didn't want to do it. I feel that annual meetings can serve a purpose. They don't have to be cut and dried.

The Board of Trustees for 1989-90 was made up of a lawyer, several homemakers, a retired banker, a school administrator, several business executives, an insurance agent, a newspaper executive, community cultural leaders, a schoolteacher, and the President of the Friends organization. There were 11 women; 11 men; one African-American. Several of the board members have served maximum terms of 6 years. A few have returned after the required absence of 1 year to serve additional terms.

Millie believes one of her most important roles is to be the liaison between the museum (staff, volunteers, supporters, program participants) and the Board of Trustees. She spends a considerable proportion of her time communicating with Trustees, attending committee meetings, preparing meeting announcements, agendas, and minutes, compiling statistics and other materials for Director's reports, and following up on Board requests. She believes it is important to have a good working relationship with the Board of Trustees. She says, "I have always had great rapport with the Board. I think that is so vital if a director is going to be happy in a job. The relationship has to be open and there has to be give and take." She goes on to say that her role in relationship to the Board changes, depending on the nature of the Board and the President. She says,
Some Board Presidents say, "Take it and fly with it. Let me know what you are doing. I can't be that involved. I'll come to meetings and preside and have committee meetings." That's when I like it best. Quite frankly, most of my Presidents have been that kind. Occasionally, I've had other kinds of Presidents who want reports, everything written down, and a lot of meetings. I feel I have not been as effective in those situations. A director can be a strong force or a weak one. I think most of the time that I have been Director, I have been a strong force.

Financial Support and Management

According to the budget summary for 1989-90, the Ella Sharp Museum budget was projected to be $595,476. Income was expected to match expenditures. General expense categories include Exhibits and Collections, Education, Administration, Marketing and Development, Maintenance, Food Service, and Miscellaneous. Staff, supplies, equipment, and services are included in each of the categories. Exhibits and Collections account for 32% of the expenditures; Education, 25%; Administration, 14%; Marketing and Development, 5%; Food Service, 15%; Maintenance, 8%; Miscellaneous, 1%.

Projected revenue sources for 1989-90 include general admission (5%), memberships (12%), class tuition, fees, and art sales (4%), concessions and rental fees (Tea Room and special events) (20%), endowment (18%), art study tours (1.5%), private contributions (general donations, memorials, and special fundraisers) (16%), foundation support (2.5%), Michigan Council for the Arts award (5%), federal and state grants (12%), and corporate support (4%).

Millie indicates that she spends at least 15% of her time on financial management, including bookkeeping, payroll, budget preparation, and budget control. In discussing budget preparation, she says, "The budget is to me nothing more than a plan of action. It's what we are going to do in the next fiscal year and in order to set the dollars, we first have to plan. In order to do that, I really work more departmentally than any other way." She asks for estimates of expenditures and
expected income based on past performance from the various curators. She reviews
the information and tries to put a realistic projected revenue and expenditure budget
together. This process begins in mid-summer. After she receives budget projections
from staff, which sometimes are too high, she says,

I take all the components, and keeping in mind my budget committee [of
the Board], I try to decide what the committee will support. If
everybody has increased their requests, I just go back to them and say,
'Well, in view of all the components of the budget, this budget would
be a million dollars. The Jackson community will never support us to
that degree. So let's see what definitely can't be cut and what can be
cut.' And so we have that kind of budget meeting. Then I put all of that
together and all the accounts I feel I have to be responsible for and add
up the budget and see what we've got. The budget that I feel I can live
with from the input I've gotten from staff goes to the budget committee
and they get a crack at it. A lot of times they say, 'Take 4% off this, see
what you can do and bring it back.' So it goes through a series of
processes. I like to have it adopted at least a month before the end of the
fiscal year. Sometimes, it is right up to October (the beginning of the
new fiscal year).

Projecting income is more difficult than anticipating expenditures. Millie
prepares a list of expected income sources, based on previous performance and
submits it, along with expected expenditures, to the Finance Committee of the Board.
She says, "I try to be realistic. The only thing I have to say to them [the Finance
Committee] is 'I can't guarantee any of the grants, because you never have that
guarantee and if you are going to depend on them to balance the budget, you may
have problems.' I can give them what I think is my sound judgment."

The budget, when approved by the Board of Trustees, is followed strictly during
the next year. Millie says there is some room for rearrangement, but "as far as hiring
a new person in the middle of the year or being able to suddenly get a grandiose idea
and say, 'Wouldn't it be fun?,' we don't operate that way. We live within that
budget." She goes on to say, "I think there is sound input, because I think the staff
takes it seriously. In the beginning, I tried to put all the figures down and didn't
involve the staff as much as I should, but once I caught on to being the director, I have really worked with them on budget planning and input."

Millie's secretary maintains a running monthly balance sheet of accounts. Most staff members also maintain their own budget balance sheet. Millie says, "The expense side of the budget is actually pretty bare bones and if any unexpected things happen, we're over budget." Unexpected expenses are often related to equipment repairs and maintenance. She says, "One year we really got a whammy. We had a power outage across the road on some antiquated power equipment. Here we were in the wee hours of the morning in a terrible storm rigging up everything we could." Refrigeration, humidity control for collections and exhibits, and security were affected. Millie says, "We had a very expensive art exhibit and I wanted to keep up the humidity level--all the charts in the exhibit gallery were ticking. What it (the outage) did was it burned out all those little sensitive things in our whole system. And so we had several thousand dollars of unexpected maintenance costs."

The actual bookkeeping is done by a local CPA, who also issues the payroll checks. Millie or her secretary are in telephone contact with the bookkeepers several times each week. Efforts are now being made to obtain a grant to purchase computers for the museum. When this occurs, it is expected that bookkeeping will be handled in-house, which will, according to Millie, allow for better control of the budget and reduce bookkeeping expenses.

Millie is involved in many day-to-day budget matters. She says, "I sign the checks. I look over the account numbers very carefully. I have to question sometimes why something was charged to an account number and I remind that person that's not where you budgeted that money." Millie also checks the weekly tally sheets.
An annual audit is conducted by an independent auditing firm. Following the audit, Millie receives a letter of findings and recommendations. Referring to the 1989 audit, she says, "We did get a highly complimentary letter this year. There was a weakness in the personnel file, because I don't have any signed document for those who are getting insurance withholding. It has been verbalized, but I just didn't get anybody to put anything in their files. But I am taking care of this." Although a complete annual audit is not required by law, Millie says, "If you get any big grants and if your budget is over a certain amount of money, you have to send the granting agency a recent audit."

Fundraising

A significant part of Millie's job is fundraising. By influencing education program, Millie helps to raise funds through program fees and tuition; she is involved in membership campaigns, annual fund drives, grant writing, and special fundraisers. Fundraising is integrated into almost every activity of Millie and her staff and, thus, continuous throughout the year. For example, fundraising includes soliciting memberships and other kinds of financial support during program presentations, encouraging shopping in the Friends gift shop or eating in the Granary Tea Room, and seeking in-kind and monetary donations for various programs and projects.

The Board of Trustees agrees to raise a certain amount of money each year through special fundraisers. Millie is involved in the organization and coordination of these projects. Many of these occur in spring and summer. She says,

We're going to have an annual appeal, so that's another mailer sent out to the entire membership. And we did the 25th anniversary. We'll have to come up with a new gimmick. We all agreed that this was really worth doing. We have a chairman for that. Our membership campaign will be in May and we'll have to organize all our materials for that campaign and get 25 chairmen who will get 5 volunteers apiece, so that's a lot of telephoning and calling. Our goal is 300 new
memberships. We will have to do a lot of teaching and training too and that's got to be upbeat. In May will be our big plant sale, which will have to be organized right along with our membership campaign.

Then we decided on a "Taste for the Arts." There will be about 10 to 13 culinary events where the hostesses are providing all of the foods and then you pay to go to one of the parties and so it is clear profit. It hasn't been done in Jackson, that's why we presented it.

Then the other events are connected with the Jackson Hot Air Jubilee and that's all day. A son of one of the Board members suggested a "monstrous miniature golf tournament" for kids at the new park miniature golf course. We'd have to get approval with the park to see if they would allow us to do it. We'd get donations for trophies and that would be a summertime thing.

Another event they [the Board] decided on was a dinner for the poor old retired director . . . and so that's a lot of stuff.

Millie Hadwin, Director of the Ella Sharp Museum

Personal History

Millie Hadwin is a "young" 66-year-old wife, mother, and grandmother with an almost constant pleasant disposition. She seems always to be in "fast forward" as she goes about her duties as Director of the Ella Sharp Museum, which she fondly refers to as the "Ella." Millie says, "I've been blessed with a lot of physical energy. I've noticed a decline in that. Maybe it happens when you get older." [Millie retired from the museum in October 1990.]

She became director of the museum in 1974. In 1967 she came to the museum as a part-time employee in the capacity of Membership Secretary; later she became a full-time staff member and served, at various times, as Registrar, Curator of Collections, Assistant Director, and Acting Director. Millie was also part of the Jackson Junior Welfare League committee that began exploring the possibility for a museum in Jackson in 1963.
Millie and her husband came to Jackson in 1948 so that he could take a job with a utility company. They now have two grown married children, a daughter and a son, and three grandchildren. Millie attended Purdue University, but has no formal training in museum studies. Hers has been "on-the-job training" and nurturing from museum professionals. She and her husband have been active in many community groups. Both were active in school parents associations, church youth activities, and the Y Center. Millie has served on the Jackson Public School Board, and the boards of the Y.W.C.A., the Jackson Junior Welfare League, Family Service and Children's Aid Society, Retarded Children's Society, Jackson County Historical Society, the Jackson Area Dance Council, the Performing Arts Advisory Committee of Jackson Community College, and various other groups. She has served on the board of the Michigan Museums Association, the Historical Society of Michigan, the Michigan Council for the Arts Review Panel, the American Association of Museums Accreditation Visitation Committee, and the American Museum Trustee Association. She is the 1990 honorary chairman of the fund drive for the local children's aid organization.

Millie has received numerous awards and recognitions. In 1966 she received the Outstanding Volunteer Award from the City of Jackson and the Civitan Club, the Susan B. Anthony Award from the Y Center in 1982, the Golden Book of Deeds Award from the Jackson Exchange Club in 1983, and in 1987, the Distinguished Citizen Award from the Land-O-Lakes Council of the Boy Scouts of America. She also received a commendation from the Michigan Legislature as a result of her efforts to significantly add to the facilities and programs of the Ella Sharp Museum. The 1987 concurrent resolution honoring Millie says, in part,

Whereas, through her affiliation with the Ella Sharp Museum for twenty years, particularly as its director since 1974, Mildred Hadwin has displayed an honest civic mindedness as well as a strong commitment to
promote our heritage, to provide cultural activities for the residents of the Jackson area, and endeavoring to increase others' interest in local history and the arts. . . . It is truly a pleasure to acknowledge Mrs. Hadwin as an exemplary citizen and to express our gratitude for her efforts.

Millie has been very active in community affairs since she and her husband arrived in Jackson. Asked about the importance of being involved in community affairs and whether she feels an obligation as Director of the museum to be active in the Jackson community, she says, "I'm less involved in the community than I used to be [before becoming Director]. To me, community involvement is a citizen's responsibility. I just loved being part of finding solutions to needs of the community. As the museum grew, I had to pull away from some things. I was here so much of the time."

Millie's presence in a group is always recognized. Her very straight, nearly 6-foot fall, thin figure and angular facial features are distinctive. Blond, with some gray showing, and blue-eyed, Millie dresses in stylish, but comfortable working clothes. Outfits include skirt and blouse, sweater and skirt, two-piece suits, dresses, or pants and sweater. She almost always wears accessories such as scarves. Jewelry includes artwork necklaces, pendants, or pins. In addition to a wedding ring, she wears three other art rings. She wears large horn-rimmed glasses to read. Several interviewees have suggested that Millie is "a lady, in the finest sense of the word." Some suggest it is her southern background. Millie was born and raised in Nashville, Tennessee. A staff member related a comment from a summer museum youth worker about how she and Millie dressed when they came to work. The student said, "You and Millie are always dressed up."
Millie is known far and wide for her human relations skills. When the investigator has asked staff, volunteers, and others about Millie's most important administrative skills, almost without exception, her ability to relate to and make people feel welcome and important is noted. In observing her over many weeks, the investigator found her interpersonal skills with acquaintances and strangers to be an obvious attribute. She seems always to know just what to say to someone to open a conversation, whether it is reminiscing with a volunteer, discussing a family situation with a staff member, or just welcoming a visitor to the museum. She is also skillful at making people feel at ease when there has been disagreement. A long-time volunteer said that Millie was the only person she had ever known who could say "no" to some suggestion and the person making the suggestion would feel good about it afterwards.

Many of those interviewed suggest that one of the keys to success of the museum has been Millie's ability to attract people to the museum and instill in them ownership in the institution. A newspaper article entitled, "Millie—Museum Director in Sync With the Spirit of Ella Sharp" (Griffin, July 5, 1987), says, "With her friendly smile and soft voice, containing just a hint of her Southern birth, she makes visitors feel welcome, and before long her pride and enthusiasm for the museum becomes infectious." The article goes on to quote Millie as saying, "A director should inspire people, be a good communicator and a good listener."

Millie does not spend all her time in her office. She says, "I'm not always hidden up here. When there is something going on, I like to get out. I like to do it because of the volunteers down at the reception desk. They really expect it. They want me to say, 'Oh, you're new, or I read something about your daughter getting married.'"
Millie also maintains contacts with those in the community who are involved in community agencies and organizations. She says a director should be "visible. You should support other things and have rapport with other community leaders. When I want to pick up the phone and call someone, I want their door to be open." She tries to invite new community leaders to special museum events, such as exhibit openings. She says, "I want them to know who I am and I want to know them. So I've made a great effort. I think that's important that I do that. I think I do that well. If I had to equate my strengths, I think my personal skills are my best."

Renewal and Relaxation

When asked what she does to "wind down" or "renew" herself after being heavily involved in museum activities, she says,

I have a wonderful capacity for renewing myself, I always have. I can be dead tired, but when I come back the next morning, I'm glad I'm coming here. I have hobbies, I have interests that I love. I love going home. Even going home in the middle of the day is a renewal for me. I just like that peace and quiet that I can gather for an hour. I read a lot. I read a lot that pertains to the arts--the decorative arts--or magazines or journals about the museum profession. I also read a lot of other things that I enjoy, a lot of them you may call spiritual, quieting, giving me something that I need as a person. And to me that's quite renewing.

Millie and her husband spend time on weekends with their granddaughter, taking her places and doing "fun things or she would just be in our home and we would be cooking something together or we'd just be together and that's a wonderful refreshing opportunity. When she is there, you're just with her, in a different world."

Millie and her husband do take "quiet" vacations each year. Millie says,

We love the out of doors and so in May we usually go up north for a wonderful long four days of looking at the trillium and going back in the woods and that kind of thing. That's up on Good Harbor Bay in an area where you don't have to see people. You go in to get your food and that kind of thing. That's a source of filling up the well.
Millie and her husband also like to travel. In April 1990 they spent almost two weeks in Tennessee and North Carolina. Millie says this "vacation," as is usually the case, included visits to "house mansions, battleships, earth forts, plantations . . . all the things I always do on a vacation." She compares other museums with the Ella and gleans ideas from her visits to share with her staff and others.

**Professional Activities**

Millie has been actively involved in professional museum associations and their activities. She says,

I've been active in the Michigan Museums Association. I was on the Board for a good long time. I served as secretary and then as vice president. I refused to be president. At the time that came along, I was so involved here. To me, to be a good President, you're going to spend a lot of time. I had to come to grips with who I wanted to be and what I wanted to do.

I have participated at conferences as a panel person and I am very supportive and encourage this staff to participate. In fact, I budget everybody's dues and that is almost unheard of in any museum. I feel that is a growth experience.

I was also on the Board of the Historical Society of Michigan. They like museum people on that Board. I felt like a real neophyte, but they were all right. I got involved in the Michigan Historical Commission a little bit. I invited them to meet here and I was on some of their panels for a little while. I enjoyed all that, because it makes you search and that makes you want to grow.

I'm a member of the American Association of Museums and have been to two national meetings. Their meetings are always at a real heavy time here and always around our annual meeting. We haven't always had a big staff and so I felt I had to be here. When we became accredited, I was asked to write an article for the museum publication about small museums. That was a real challenge. It turned out all right.

played in its operation. She says in the article, "From the beginning those responsible for the museum were smart enough to know what they didn't know and to call on resource people from throughout the state to help. Colleagues from other museums assisted in many ways" (p. 55). As the museum grew, she became interested in the museum accreditation process. "We never assumed that because we were small we couldn't attempt the highest standards" (p. 56). Millie took the museum through the accreditation procedures; accreditation was granted. She says, "Perhaps most gratifying of all was the satisfaction that we measured up to stringent professional standards."

Millie was appointed to the American Museum Association's Museum Trustee Association advisory board. She says, "It was a learning experience and good for me. I think when people are in the position of director of a huge museum, they begin to think that that is the museum world. That's sad." She was apprehensive about accepting the appointment because she was from such a small museum. The Director of the Association told Millie that they needed the views of people from smaller community museums. Millie says, "I met many wonderful people. We found that people were just so nice. One group of trustees said to me, 'Millie, will you sit at our table, because we have so much that we want to talk about.' They were from out West. We had just the best time."

Millie has also written several articles for the Michigan Museums Association newsletter. For several years, she has written a column, "From the Director," in the museum's Insight newsletter. In the mid-1970s, Millie produced a 20-minute film about the 1929 Jackson Centennial Celebration and the building of the Cascades Falls Park fountains in 1932, using historic footage taken by Jackson residents (Hadwin, 1975). She interviewed the children of the original photographers and others who remember these events. The narration includes reminiscences of these people, along
with some narrated script and background music. The film was shown extensively in the Jackson area during the U.S. Bicentennial.

Millie and Her Family

Millie’s family has been actively involved in and supportive of her activities as Director. By the time she became director, her children were grown and able to take care of themselves. Her husband worked full time. She could devote her energies to the museum. Asked about how her family supported her in her museum efforts, she says,

There have been times when he [her husband] worried because this was such a demanding job. It is! If anybody thinks that being a museum director is a five days a week job, they’re nuts. You know, if you don’t have staff to do it, and it has to be done, then it falls back on you and you can’t find a volunteer or if the Board just isn’t shaken loose to help, you’re going to see it through. But my husband, right from the beginning, was very much a part. In fact, I’ve said very often that had he not been, I could not have done things around here. How could I come out here in the middle of the night to meet the policeman [after the alarm went off]. There was no money to get somebody else to come. If he hadn’t been willing to wake up and put on clothes and come with me, how could I have done that? Just little things like that.

So many special events, my whole family would come. I have pictures of so many events. They’re up on the roof doing this or that, tacking this up. They’re all just a major part of wanting this to happen, not at all for me, but to happen. But we’ve always sort of been a family that kind of supported one another, so that was just natural.

Millie’s husband, who is now retired and a volunteer coordinator for the Hurst Planetarium, says that he has always been supportive of Millie’s efforts because he "wanted her to be happy." Several interviewees made reference to the important contributions Millie’s husband has made to the museum and how they operate as a team in promoting the museum. The investigator heard several people talk about the "Hadwins" contributions to the success of the museum (referring to Mr. and Mrs. Hadwin).
Millie announced her retirement in February 1990. She said she had been thinking about retiring for about two years, since the opening of the new museum facilities and the end of the major fund-raising campaign. She says, "I'm tired." A major newspaper article and an editorial appeared a few days after she announced her retirement to the Board of Trustees. In the article (Flory, January 14, 1990) Millie is quoted as saying, "I have given a lot of time and energy, but no one's eternal. You have to know when it's time to walk away" (p. A1). Several interviewees have expressed their concern about replacing Millie. Many feel she is the driving force behind the museum. The newspaper article quotes a museum Board member as saying, "We'll just have to do the best we can, but it will be extremely difficult to replace Millie."

As actual time for retirement approaches, Millie does have mixed emotions. She worries about her staff and how they will adjust. She is concerned about making a smooth transition. She hopes that there will be enough continuity in operations to maintain the broad community support. Since she announced retirement, she has been frequently asked by museum supporters and others if she has any idea who is going to take the job. She says,

People are worried about this. I just have to be confident. We know there will be changes, but we have so much to offer to the community. I tell people they must be supportive. The new person must have the opportunity to bring new energies and new ideas, and they will.

People tell me how hard it will be for a new person if they are not from the community, 'how will they get to know all the ins and outs and who to call for this and where the contacts are?' They still think about some of the problems we had many years ago with directors. I tell them I will be helpful. I'm not going to throw the person to the wolves. I'm also not going to impose myself.
Millie began her involvement in the museum as part of the Jackson Junior Welfare League museum exploratory committee in 1963. She continued to be active through the opening of the museum in 1965, then went back to her activities in social welfare agencies in the community. She and several other women organized the opening of the museum. Millie says,

I helped on Museum Day. That was in October of 1965 and I had a major role to play. That brought everybody out, just thousands of people to go through the old farmhouse to see just what this was all about. And all over the grounds there were other activities. I used an old magic lantern slide projector that I had and showed a lot of the old original photographs that were in the collection. That was something I had to do, plus I had a lot to do in organizing the ceremony—who would give what speech and who should be invited. It took all summer. We were a whole bunch of women trying to get our prepping all done and money raised. Then we dedicated the museum right off the front porch of the farmhouse. We cut the ribbons and it has been open ever since.

In 1967, the museum director asked her to join the staff part time to help with secretarial and membership chores. Two days per week led to 3 days per week and finally to full-time work. During the years up to 1974, she was first Registrar, then Curator of Collections, then Assistant Director, then Acting Director. In these capacities, she was involved in all aspects of the museum's operation. In 1974, after the departure of the third director in only a few years, Millie says the Board of Trustees said,

Will you be acting director? I said yes, I'll do anything. After that year they interviewed and finally asked me if I would consider it [the job of Director] and I said no, that I didn't really feel I had the qualifications. They interviewed more—at least they told me they were interviewing—I don't know. They said we've just got to appoint somebody, will you try? I was never so scared in my life. . . . I jumped in with both feet.
Millie's Historical Relationship With the Board of Trustees

Millie says that a director must have a good working relationship with the Board of Trustees. She indicates that the various boards she has worked with since becoming director have always been very supportive of her efforts. When Millie was asked to become Director in 1974, she says the board "reached out for me and it took them a year to persuade me to step into the role of the directorship. I think they wanted to protect me. I really noticed that early on." One of the pillars of the board at the time was, according to Millie, "the most gentle man in the world." Millie says he "said to me, 'Millie, we know as far as your vision for programs, enthusiastic activities, and work with volunteers and all this, we won't have to watch after you, but have you ever managed a budget? We have to look over your shoulder and we will have frequent meetings and we will give all the help and advice we can.'"

Millie singles out a local accountant who was on the board when she accepted the Directorship who became her mentor in developing budgets and controlling cash flow. She said he, "gave me budget advice...and could not have been a better teacher. He was kind of grumpy and I just told him that I could get along well with him because he was kind of like my husband. He wasn't going to scare me."

Millie says she has had "extremely good cooperation from the board. [They are] really committed and interested in the museum. Help was really there, to help me grow." A recent Board President "helped immeasurably with the political faction that we did, indeed, have to negotiate with [in the development of the new museum facilities]." Millie says he told her, "I'll do everything I can. I will listen to you and certainly be supportive, but I'm wanting this big picture out here and I'll bring the trustees."
Millie’s Current Position in the Museum

Millie Hadwin is officially the Director and Chief Curator of the Ella Sharp Museum. As Director, she has many roles, some of which have already been addressed in this paper. Although her general responsibilities are detailed in a job description (see above), no official written job description adequately represents the job of the Director the Ella Sharp Museum.

Millie sees her role as a coordinator, facilitator, advocate, planner, fund-raiser, advisor, colleague, and controller. Her staff sees her role as team leader, chief administrator, chief promotor, fund-raiser, a liaison with the Board of Trustees, planner, coordinator of staff activities, quality controller, ambassador for the museum, and visionary for the organization. They think she “holds things together,” “keeps everybody together,” provides “hands-on daily direction of activities,” involves herself in “public relations,” and is a “representative” and “liaison” for the museum. Her role at any particular time depends on the situation in which she is operating and the nature of the individual or things with which she is interacting.

Millie’s Office

Millie is a hands-on administrator, and although she can be found operating in any part of the museum complex, her main base of operation is her office on the second floor of the restored and refitted Granary Barn. Access to the office is through the Granary Tea Room and Ice Cream Parlor or directly from Farm Lane through a large red door marked “Administrative Offices.” The second floor is reached by climbing a winding flight of wooden stairs. A large “star burst-pattern” quilt hangs in the stairwell. At the top of the stairs is the “outer office.” This 10’ x 25’ office houses Millie’s secretary/assistant and the membership coordinator. Both have desks in the room, with counter workspace around the edge of the room behind
the desks. There is also a coat rack, small antique table for brochures, and a chair for visitors. A large painting of the museum complex dominates the back wall of this office. It catches one's eye as you reach the top of the stairs. It was painted by a well-known local artist and commissioned by a Jackson bank.

Directly off this room is a "mail room" with storage cupboards, a photocopy machine, and staff mailboxes. The outer office is a focal point for staff interaction with Millie and other administrative staff. Most staff are "in and out" of this office at least once each day.

Millie's office is adjacent to the outer office, with the door to her office on the right as you reach the top of the stairs. Her office, always neat and tidy, is larger than the outer office, approximately 18' x 25'. A bathroom off her office also houses large upright filing cabinets. Both offices have been adapted to the historic character of the Granary Barn. The second floor was originally used to store wheat and other grains, along with miscellaneous small farm tools. The walls are covered with wide horizontal boards, with gaps between the boards. Millie says, "we still get an occasional bit of wheat chaff dropping down." The walls have been painted a creamy-white color. Many of the multi-paned windows still contain the original "wavy" glass panels.

Medium blue carpeting with orange and white flecks covers the floors of both offices. In Millie's office there is a large orange-colored hand-woven "rag rug" in the center of the room. Immediately to the left as you enter Millie's office is a large modern wooden desk with one end against the wall. Behind Millie's desk is a large leather-covered chair with bare wooden arms. In front of the desk is a replica Winchester chair for visitors. Many conversations and the formal interviews between the investigator and Millie were at the desk. On the desk and next to the wall is a massive brass lamp with a pleated white shade, a telephone beside the lamp, a hand-
made wooden "carousel" toy with small human figures on it, and a wooden in-out box on the corner opposite the lamp. In the middle of the desk is a large desk calendar. On the wall behind the desk are two framed prints—one is a modern color print of holstein cows in a pasture, the other a lithograph print of an old man and two children huddled together on a barren landscape. There are five personal plaques and awards on the wall beside and to the rear of the desk. Directly behind the desk and against the wall is an old wooden chest that is used for storing museum documents. There are three multi-paned windows in the office, one behind the desk and two on the long wall across from the desk. In front of these two windows is a reproduction sofa with large flower-patterned upholstery. Beside it is a blue leather-covered wing-back chair and an accompanying small end table and lamp. In front of the sofa is an oval coffee table. This area is used when several people arrive for a meeting. There are several small framed prints on the wall behind the sofa and chair, mostly street and rural scenes. A dried flower arrangement is on the windowsill. Directly opposite the desk is a large floor-to-wall bookcase filled with books, bound reports, and several pieces of pottery. Book topics range from modern art to folk arts, antiques to historic sites, and world history to local history. The office reflects Millie's tastes—a blend of the antique and modern.

Prior to Millie moving into this office, she made her headquarters just off the public entryway to the farmhouse. The office had no door and was directly open to staff, visitors, and others. She says that she was much more accessible in the old office and "although my office is now in the far corner of the museum, I do have to go through the Granary and other public areas of the museum to visit with other staff and volunteers. This gives me a chance to keep up on what is going on in the museum."
When the new complex was planned, a local woman philanthropist-donor told Millie she should have a place where she could close the door and talk privately and work privately. The woman donated the money to create Millie's new office on the second floor of the granary. Despite the opportunity for privacy, Millie's office door is rarely closed. She says, "I want my staff to know they can just drop in . . . and they do."

At eye level on the bookshelf of her office is a framed hand-written quote given to her by some museum volunteers. It is a "copy of a note written by Ella Merriman Sharp about 1900." It says, "The nobleness of life depends on its consistency, clearness of purpose, quiet and ceaseless energy. . . . John Ruskin." An added footnote says, "Her legacy goes on . . .," referring to Millie's leadership in the tradition of Ella Sharp.

A Day in the Life of Millie Hadwin

To understand what it is like to be director on a daily basis, the investigator followed Millie for each of the five weekdays from her arrival in the morning until departure in the evening. This occurred over a five week period in February and March 1990. Results of the observations are provided in narrative and chart form.

Millie's workday begins at 8:30 a.m. when she arrives at the museum. She puts her car in the staff parking area. The museum buildings have already been opened by the maintenance crew and other staff members have arrived. She may go directly to her office, but equally likely, she will go to the reception area in Hadwin Center, where staff tend to congregate first thing in the morning. This gives Millie a chance to exchange informal conversation and to "talk business" as needed. Sometimes, there are also volunteers present whom she greets and engages in conversation. She may make a quick stroll through the exhibit areas and then walk to her office through the
Tea Room, greeting her secretary as she reaches the top of the stairs. While she hangs her coat in the closet, she has informal conversation with the secretary and anyone else who is in the office.

At this point she enters her office and sits at her desk. Millie maintains a list of "things to do" which she updates weekly and, sometimes, daily. She checks the list to determine her immediate tasks. She goes through the stack of papers and other items on her desk, including recent mail. She may make return telephone calls or write notes to staff and others. It is not unusual for the telephone to ring during the day—perhaps a call from the bookkeeping firm, a Trustee, or a volunteer. Calls last anywhere from a few seconds to many minutes.

By 9:30 a.m. staff members and volunteers are coming in and out of the office to get mail. Most, at least, "stick their head in the door" of Millie's office to greet her. Millie often calls a greeting from her office when people enter the outer office. She seems to recognize their voices. She may get up from her desk and enter the outer office to engage in conversation with the person. Her greetings are always upbeat, cheerful, and complimentary. Her greetings when she receives or makes a telephone call, are also cheerful.

As she sorts the items on her desk, she takes some of them to the mail room to place in an appropriate staff member's mailbox. She makes photocopies of some items. Frequently, she calls to her secretary from her office or comes to the outer office to talk about various museum matters, often related to budgeting. She often leans against the door frame with glasses in-hand as she converses with those in the outer office.

By mid-morning several staff members have had brief "drop-in" conversations with Millie. Sometimes, there are longer conversations. Millie also initiates meetings with staff to bring her up to date on various projects and issues. It is not unusual for
Millie to call a staff member and then go to his/her office to discuss a museum matter. The trip to the staff member's office allows Millie to observe museum activities and survey the condition of the museum. Along the way, she may turn on or turn off lights, pick up bits of litter, adjust a thermostat, or straighten a picture. She may make mental note of a situation that she will call to the attention of an appropriate staff member.

The reception desk is staffed by volunteers beginning at 10 a.m. Millie always stops to greet and talk with the volunteer on duty. Conversations may last from 30 seconds to several minutes. She knows many of the volunteers personally and talks with them about personal and museum matters. For example, a volunteer who is an avid traveler had just returned from a major trip and she and Millie were comparing notes about the vacation. These conversations also allow Millie to keep up on current activities of the volunteers and get feedback from them about the museum. When the gift shop, which is just off the reception area, is open, Millie always stops in to greet the volunteer attendants. Millie almost always greets general visitors, acquaintances and strangers, to make them feel welcome.

When staff members are working in the galleries or elsewhere in the museum, Millie will stop to compliment and encourage them. When major exhibits are being hung, she may make special trips to the galleries to view progress of the displays. She usually takes an "official" tour with the staff member when the display is complete.

Meetings with staff in their offices may last from a few minutes to an hour. These usually involve major museum matters, such as upcoming events, new projects, problem areas, or complaints.

Millie goes home to have lunch with her husband, usually leaving the museum at about 12:45 p.m. returning about an hour later. Sometimes, she has luncheon
meetings at the museum in the Granary Tea Room; other times luncheon meetings are held elsewhere in the community.

Afternoons usually include a variety of telephone calls, "drop-in" and scheduled meetings with staff and others, greetings and informal conversations with volunteers and others who come into the office, interaction with her secretary or the membership coordinator on museum matters, Board of Trustee committee meetings, "desk work," and preparations for upcoming activities and events. Desk work may include signing checks, monitoring budget items, reading incoming correspondence and notices, writing notes, drafting letters and other written items, editing/proofing copy for the monthly newsletter or other publications, filing items in her "working files," preparing agendas, minutes, and other items for Board of Trustee meetings, writing grant proposals, or sketching out plans for upcoming activities.

During the course of the investigator's observations, Millie had meetings with a variety of non-staff. These included sessions with individual Board members, Board committees, individual volunteers and volunteer committees, media center staff from the community college, local cultural organization representatives, a local historical society group, and representatives of the Michigan State Historical Museum.

A tradition among museum staff is to celebrate individual staff birthdays. Millie actively participates in the preparations, sometimes with other staff, bringing treats and organizing a time and place for the festivities. There was also a special farewell for the housekeeper, who was going on an extended vacation to Mexico. Held near the end of the day, most staff members join in these "get-togethers."

Table 1 shows the amount of time, in minutes, Millie spent on various activities during the five days of observation. Although there is some variation in the amount of time spent on a particular activity from day to day, working at her desk is a major activity. It should be noted that the museum is not open to the public on Mondays;
Table 1
Amount of Time (in Minutes) Spent on Various Activities on One of Each Day of the Week from February 7-March 8, 1990

<table>
<thead>
<tr>
<th>Activities</th>
<th>Monday Feb. 19</th>
<th>Tuesday March 6</th>
<th>Wednesday Feb. 7</th>
<th>Thursday March 8</th>
<th>Friday March 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal interaction with staff</td>
<td>10</td>
<td>13</td>
<td>37</td>
<td>31</td>
<td>23</td>
</tr>
<tr>
<td>Informal interaction with volunteers</td>
<td>35</td>
<td>0</td>
<td>11</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>Interaction with Administrative Assistant</td>
<td>31</td>
<td>7</td>
<td>21</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>Meeting with single staff member in office</td>
<td>0</td>
<td>53</td>
<td>15</td>
<td>81</td>
<td>67</td>
</tr>
<tr>
<td>Meeting with single staff member elsewhere in museum</td>
<td>24</td>
<td>16</td>
<td>30</td>
<td>38</td>
<td>34</td>
</tr>
<tr>
<td>Meeting with single non-staff member</td>
<td>39</td>
<td>105</td>
<td>88</td>
<td>54</td>
<td>160</td>
</tr>
<tr>
<td>Group meetings—staff</td>
<td>0</td>
<td>0</td>
<td>70</td>
<td>63</td>
<td>7</td>
</tr>
<tr>
<td>Group meetings—non-staff</td>
<td>67</td>
<td>52</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Informal staff social gatherings</td>
<td>0</td>
<td>0</td>
<td>35</td>
<td>0</td>
<td>24</td>
</tr>
<tr>
<td>Working at desk</td>
<td>147</td>
<td>105</td>
<td>50</td>
<td>84</td>
<td>66</td>
</tr>
<tr>
<td>On telephone</td>
<td>49</td>
<td>10</td>
<td>18</td>
<td>47</td>
<td>32</td>
</tr>
<tr>
<td>Moving about administrative office</td>
<td>20</td>
<td>7</td>
<td>8</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Walking through and to locations within the museum</td>
<td>20</td>
<td>11</td>
<td>8</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>Lunch</td>
<td>47</td>
<td>60</td>
<td>55</td>
<td>58</td>
<td>47</td>
</tr>
<tr>
<td>Business away from museum</td>
<td>0</td>
<td>55</td>
<td>76</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Participating in a museum program</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>90</td>
<td>0</td>
</tr>
</tbody>
</table>
only staff and some volunteers are present at the museum. It should also be noted that some of the time spent meeting with individual non-staff members included discussions with the investigator in her office and in the outer office. Millie often wanted to share information with the investigator related to what was going on in the office.

Weekends, Evenings, and Special Events

The museum is open for visitors Tuesday through Sunday throughout the year. Although closed to the public on Mondays, staff and volunteer activities continue. The weekend staff includes regular part-time employees—receptionist, gallery security guard, and farmhouse attendant. In addition, the chef-manager and his crew are on duty on weekend afternoons. A volunteer manages the gift shop and conducts public planetarium programs. There may be adult or children's classes being held in the art studios or historic buildings.

Four times each year, there are major special events, which are usually held on Sunday afternoons. These include a Victorian Christmas open house, Sugaring and Shearing in March, the Michigan Heritage Festival in the spring, and Fall Harvest Day in October. All full-time and most of the part-time staff are on duty, along with many volunteers.

Evening programs, held periodically throughout the year, include studio art and dance classes, history and art lectures, and exhibit openings. These are staffed by full- and part-time staff and volunteers. Various community groups meet at the museum on some evenings.

Millie is actively involved in weekend and evening activities and special events. She may come in to "see how things are going," to "catch up on work in her office," to substitute for a staff member or volunteer who is absent, or to conduct a program.
She may also be a participant in some of the art and dance classes. She says, "I come back on Saturdays and Sundays, if somebody isn't here. You run the place. It just isn't an 8:30 to 5:00 job in any sense of the word. I feel I have to support most of the things that go on at the museum."

She has become a familiar figure at special events. She was involved in the creation of most of them. In March, 1990, she helped organize and coordinate, and then participated in, a special "High Tea" in celebration of Ella Sharp's birthday. The volunteer coordinator was unable to meet her commitment, so the task fell to Millie and one of her curators. They had to solicit baked goods from volunteers, recruit volunteers to help as hostesses, and generally organize activities for the event. Millie and her husband were then program participants, enjoying the celebration.

She was a greeter and coordinator of activities at the Christmas open house. She did everything from greeting and directing visitors to providing first aid for a youngster to thanking and encouraging volunteers to selling poinsettias to assisting with specific educational activities. At Sugaring and Shearing, Millie spent part of the afternoon as greeter/receptionist and the rest as log cabin attendant.

At the Fall Harvest Day in October 1989, Millie seemed to be everywhere. She helped exhibitors and demonstrators set up their stations, greeted and directed visitors, fielded questions from staff, volunteers, and guests, had conversations with acquaintances and museum supporters, and picked up litter. A special ceremony, marking the 25th anniversary of the Ella Sharp Museum was held mid-way through the afternoon. Festive bunting, signs, and balloons decorated Ella Sharp's Gazebo in the brick courtyard. Millie made a few remarks about the "Ella's" 25th anniversary, then introduced the President of the museum and the Mayor of the City of Jackson. The helium-filled balloons were cut to signify that the museum was "headed into the future."
For a recent exhibit opening, Millie decided to arrive only a few minutes before the formal part of the program was to begin. She says, "I didn't come until quarter to 3 on Sunday. The opening was from 2-4 and the awards at 3 o'clock. When I walked in, people said 'here you are, we wondered if you were sick.' I thought, 'Oh dear!, I've done an unpardonable thing for not being here.'"

**Seasonal Variations in Millie's Activities**

Millie says the nature of her activities are quite consistent throughout the year. Even though museum programming—educational activities and exhibitions—have "peaks and valleys," she says the nature of her activities are "not much different. It is just a different cycle. There is not any let down." There are some times of the year, however, when one activity may take precedence over others. Referring to spring 1990, she says, "Right now, I'm revving up to get these fundraisers up and going and the membership campaign is May. We could also be having a big fundraiser at the end of July in conjunction with the balloon festival and then normally there would be an early fall fundraiser." Summer includes an emphasis on budget planning and development. Millie says, "By July, I want to see staff budget requests...I have to start in summer with staff planning. We look at our plans for next year and talk about our program. We decide what we are already obligated to do, what we are going to do that is really different and get that in our budget plan." The budget and program plans are usually in place by the end of August for Board of Trustee approval. During late October, a major grant proposal for the Institute for Museum Services is prepared; in January, the proposal for Michigan Council for the Arts funding must be completed.
Administrative and Leadership Style

Asked to describe her administrative or management style, Millie responds,

I don't think I have a management style. I think I have a leadership style. I have tried to be an inspiration. I've worked as hard by the rule as I can possibly work. I expect to have set an example to the staff and hope I've given rewards and compliments along the way and not been 'nit-picky.' I don't believe I've been 'nit-picky,' but if something isn't done, I will want to have a fair answer for why it's delayed.

Staff, volunteers, and other interviewees were asked how they would describe Millie's administrative or leadership style. Most use terms like maternal, grandmotherly, friendly, persuasive, encouraging, diplomatic, consensus-seeking, tactful, proper but not overbearing, nurturing, and leading by example. The general consensus, however, is that her style is maternalistic, in the "nurturing" sense of that word. Asked about this perception, Millie says,

I think that is true. I think that is something I have even had to use in job interviews, saying, 'I feel this will be a nurturing place for you to work if this is early in your career...you are going to be part of a caring organization.'

I told you I had been nurtured by the Board and I think that has been apparent and I think we have been nurtured by the community. I really do.

I like my staff a lot. I really do. I am probably much more watchful and mindful than they think I am. That can be helpful, or maybe I should be stronger. I know the staff is self-directed and they are independent. I know how to work with them to get the very best out of them and to make them feel good about themselves. They are all appreciated. I have tried not to be always out front. I have tried to give accolades to the deserving staff and certainly for education programs that were carried out and exhibits that were presented. Those people were there to take their bows. That's important.

Millie gives credit to Board members, volunteers, museum supporters, and members for the success of the museum. Her nurturing style goes beyond her staff. She works hard to make people feel that they have an "ownership" in the museum. She says, "I think I've gotten an awful lot of credit--single credit--for things that I don't deserve. I've never done anything singlehandedly. I've tried to wrap my arms
around lots of other people and say, 'We can do this.' She relates the day of the dedication of the Hadwin Center and says,

The day we dedicated that building, we were out on the little porch and there were people all around us and invited guests. The audience was standing out there. When it came time to cut the ribbon, the President of the museum passed the scissors to me because he felt I had done so much to make this possible. He said, 'I want Millie to cut the ribbon.' I didn't know what in the world to say. I couldn't make a speech. I'm not a speech maker and I thought what in the world am I going to say to thank everybody. I look out there and there were all those wonderful people, including my family and so I said 'I just wish I could take everybody's hand in mine when I cut this ribbon, because I just want you to be a part of this too.'

Millie and her staff describe the informal internal organization of the museum as similar to a family. This is consistent with Millie's nurturing style. She describes a situation with a young staff member who had come from a troubled family. She says, 'It took a lot of nurturing, but he became very capable. He had some real personal problems. We were more of his family than his family. He began to have money problems and got into trouble for reckless driving. We helped him for a long time, not only me, but the staff. He became less reliable and there was conflict with him and other staff. Finally, I had to dismiss him.' Millie also talks about how she and the staff operated as a family, supporting each other, during a difficult time when a former staff member had made a formal complaint to the Michigan Employment Security Commission. After an investigation, the complaint was dismissed. Through it all, the staff helped each other. Millie says, 'I guess we've sort of been a family from the beginning and like any family, there are the usual problems.' Several staff members have commented that Millie doesn't like conflict and "hates to fire anybody."
How Millie Communicates

Millie's nurturing leadership style and the "family" organizational structure reflects on her general mode of communicating with staff and delegating responsibilities to staff and volunteers. Her "office door is always open" policy allows for frequent and spontaneous interaction.

I am very available for the staff. I probably should close the door more than I do, but I think maybe that's part of the reason for my happiness or their happiness or maybe any success that we've had, that I am not lofty, that I am accessible. There is a lot of just coming up and chitchatting.

Her friendly and caring greeting and welcoming personality encourage harmony. Her methods of conflict resolution are also characteristic of a family or team. Asked how she resolves conflicts between staff, she says,

I try to do that on a one-on-one basis. I think I like to hear people out, but I don't like to resolve it at that moment. I just say, 'thank you' for the information. Sometimes I am kind of aware of the problem, but there again, you don't want to jump on something. You may not have all the facts. I will try to talk to one person and then talk to the other person if it is a one-on-one conflict. Sometimes it is a more than one-on-one problem, so then I talk with each person individually and then bring the whole group back together, making it less personal at that time. I tell them, 'maybe we have some problems here and we need to resolve them.'

Whether it's a staff person, volunteer, or trustee, you don't let things fester. I think sometimes that you sense something is amiss. If you think it will go away, it usually doesn't. And when I try to let that happen, I always regret it. I think you can handle it right there. If you don't, things fester.

I have not been easily intimidated. It [the solution to a problem] doesn't have to be my way, but it has to be the right way. And I know that as well as anybody. So if my way is wrong, that has to be stopped, too.

A mostly verbal and generally informal communication system between Millie and staff and among staff also encourages teamwork. In discussing this informal style of communication and referring to the changes that have taken place since the museum facilities and programs have increased in the past few years, Millie says,
Well, it has worked. It worked better when we were smaller, because the opportunities were there. We weren't all as pressed for our individual time so we could communicate and maybe give a pat on the back and say, "well, I can help you through that or let me give you this idea." There seemed to be more congeniality in a less formal way, but you trade something for something else.

Asked how Millie delegates responsibilities and makes assignments, the staff responded with words and phrases such as suggests, urges, asks, seldom commands, and not directive. Asked her reaction to these comments, Millie said, "Yes, uh-huh," and then laughed. She says delegation of responsibilities is done pretty much by the way we departmentalize, as to whose role it is to see that something is carried out. Most tasks are understood. Staff know their role and by working quarterly, and then more closely, it is just sort of like inspection for me. That's the way I look at it. You know what's supposed to be done. Every two weeks the staff meeting helps a little bit. We go over deadlines. It is sort of automatic.

In talking about organizing special events, Millie says,

We have a chart somewhere with a check off and we do that usually a month before an event and touch on it to coordinate the publicity and get that going. These events have been around since the 70s. Sometimes I think they've got to be fresher. Maybe it's because I have been here forever or maybe they are as fresh as can be to the people who are coming, because we keep changing audiences. Maybe they have become too automatic.

New projects are initiated in various ways. Often, a staff member will come with an idea and Millie may encourage it. She may help try to find funding for it. Sometimes, funding for a project becomes available and a staff member is asked how it might best be used. The Artists in Action program, started in 1990, was the result of money made available by the Jackson Arts and Literary Society. One of the staff members had been involved in a similar program at another museum and began planning and organizing for this new project. Millie encouraged and helped facilitate the project.
Many Kinds of Meetings

A significant part of Millie's day is spent in meetings at the museum and away. Some are scheduled and others arranged as the need arises, especially with staff or volunteers. Occasionally a Board member or museum supporter will drop in, necessitating a meeting. A meeting is more than a brief conversation. It has a specific purpose and a written or unwritten agenda. Scheduled meetings, especially group meetings, may require Millie to make considerable preparation. Types of meetings in which Millie is involved include one-on-one meetings with staff, volunteers, Board members, and others; small group meetings with staff and others; volunteer and Board committee meetings; full staff meetings; monthly Board of Trustee meetings; community group meetings at the museum and elsewhere; and meetings with special visitors or museum colleagues from other institutions.

During the course of the study, the investigator had opportunities to observe Millie's role and participation in a variety of kinds of meetings. What follows are descriptions of a sampling of different types of meetings in which Millie was involved.

"One-On-One" Meetings

One-on-one meetings are typically with a staff member, although they may also be with an individual volunteer, Board member, or someone not directly associated with the museum. With those from outside the museum, an appointment is usually pre-arranged well in advance. These meetings might be with someone interviewing for a job, seeking information about the museum or museum profession, wanting to develop a project with the museum, or seeking to promote a product or service. More often, however, one-on-one meetings are with staff, volunteers, and others directly associated with the museum. Such meetings are usually pre-arranged, but
arrangements may not be made until a day, a few hours, and a few minutes before the meeting, depending on who is involved and the schedules of those included in the meeting.

During the course of the study, the investigator observed several one-on-one meetings with Millie and an individual staff member. Some were held in her office with the door open; others with the door closed; still others were held in the staff member's office or elsewhere in the museum. Some meetings were initiated by Millie; others by the staff member. Most involved specific issues or problems related to daily operations of the museum. For example, one meeting involved discussion of a problem that had arisen as a result of a misunderstanding of a staff member about the recently redesigned Board committee structure and the role of staff and Board members in it. Millie met with the staff member in a classroom where there could be some privacy. Millie began the conversation with asking the staff member to relate what had happened at the meeting on the previous day. Millie had heard "through the grape vine" about some "airing of dirty laundry" at the meeting. She felt such a discussion was inappropriate. She was also concerned about the inappropriateness of the meeting, in light of the new procedures and structure adopted by the Board. She wanted to be sure the staff member understood the new arrangements, even though there had been discussion of the new committee structure in an earlier staff meeting. Considerable effort had gone into the restructuring and the Board had agreed they preferred to operate under the new streamlined system. Millie told the staff member that she would continue to work with the Board to "help them understand how the new system operates." Although forceful, Millie maintained an "understanding" tone. She wanted the staff member's version of the meeting, she expressed her own opinion about the inappropriateness of the meeting and what may have been said, and
indicated to the staff member that direct requests from Board members for meetings with that staff member should be approved by her.

Another one-on-one meeting involved a letter of complaint received about poor services received by an out-of-town visitor and former museum member. Millie met with the staff member who had followed-up on the situation and received a report. This meeting led to a later meeting that included other staff members who would be involved in a response to the problem.

**Small Group Meetings**

Several small group meetings, mostly with staff, were observed by the investigator. All were initiated by Millie, although staff members may also request such meetings. They were arranged earlier on the day of the meeting or on the day before the meeting. Some involved responding to a problem that had arisen; most were concerned with planning and coordinating various activities.

Two staff members and Millie met to discuss an upcoming membership campaign as it related to the reprinting of museum brochures. The meeting was held in Millie's office, with staff members seated on the sofa and Millie in the winged-back chair. Various related brochures and other program materials were layed out on the coffee table. Millie led the meeting. She began by reviewing the purpose of the meeting and the context in which it was called. She listened carefully to responses from staff; asked questions to clarify comments; reviewed what needed to be done; and encouraged staff to make suggestions and offer possible solutions to the problem. She brought closure by outlining what had been decided and who would be responsible for follow-up. This meeting lasted about 45 minutes.

A small group meeting involving two staff members was held in the office of one of the staff members. These staff members had represented the museum at
organizational meetings for a major community event. Previous museum participation in the event had led to problems for the museum and some misunderstandings on the part of event organizers. There had been dialog and exchanges of letters between the museum and the event organizers over past problems.

Millie wanted to get a first-hand report on the meetings so that decisions could be made about the museum's participation in the upcoming event. The staff members related the content of the meeting and suggested that they felt the event organizers had a better understanding about past problems and the position of the museum. Millie and staff wanted to have more control of activities taking place on the museum grounds and to upgrade the quality of those events. They had suggested to the event committee that the museum could coordinate those activities taking place on the museum grounds. Millie, always in her museum advocacy role, said, "If the museum should coordinate it, it should be our program. They [the event committee] do not make decisions about our 5 1/2 acres." There was additional discussion about the inherent difficulties in working with the event organizers whose primary agenda was not featuring the museum and how the museum could better coordinate those activities taking place on its grounds. Additional event meetings were planned and Millie indicated that the museum should be represented by at least one staff member.

Community Groups and Special Visitors

Many times throughout the year, Millie holds breakfast and luncheon meetings in the Granary Tea Room with community leaders and groups and other special visitors. She periodically invites elected and other government officials for lunch to review museum activities and the need for their support. She invites educators and other
community leaders for luncheon meetings. Museum professional and state and local cultural groups are also invited to meet at the museum.

During the period of the study, Millie was asked by the leaders of Michigan's arts community to coordinate Jackson area groups for a special lobbying effort, "Art Attack," with the Michigan legislature. Millie sent letters to area arts leaders to attend a mid-morning meeting at the museum to discuss how they could participate in the lobbying "day" and have influence on state appropriations for the arts. Although the meeting was not well attended, Millie did receive several telephone calls of interest in the effort. She told those at the meeting that it was important that "outstate Michigan" be represented, since the "Detroit folks" always turn out large crowds and usually get most of the money. She said the museum planned to have representatives at the event. Because of the poor turnout at the morning meeting, it was decided to send out another letter asking when people could meet to plan strategies.

Some community group meetings are initiated by leaders of the groups themselves. They may request a meeting with Millie to present a proposal, seek advice, and offer their services to the museum. A meeting with representatives of the Learning Resource Center of the community college wanted to make Millie and her staff aware of a new telecommunications program that was being created at the college. A luncheon meeting with Millie and the college representatives was followed by a larger meeting including most of the curatorial staff. Millie led the meeting, asking questions of the guests and encouraging staff to ask questions. Again, always the advocate for the museum, Millie wanted to know how the museum could benefit in the cooperative arrangement and the financial and time commitment required.

A rural Jackson County historical society requested a meeting with Millie to ask her advice about the development of their "old house museum" facility and program and ideas for long-term funding. They also invited her to make a future presentation
at one of their meetings. Millie says she enjoys meeting with these kinds of groups because she likes to "nurture" such efforts and is anxious to develop relationships with new community groups. Millie says she has "nurtured" many groups and individuals throughout her career. Museum professionals frequently call on Millie for advice.

Special visitors have included visiting government officials, a group of spouses of Japanese business people involved in planning a new manufacturing firm in Jackson, visiting educators, out-of-state museum professionals, and guests of Board members. Millie tries to meet with these groups and often gives them personally guided tours of the museum.

Staff Meetings

Staff meetings are held twice each month, beginning at noon and ending by about 2 P.M. Meetings incorporate lunch, with most staff members bringing a sack lunch. Generally, the full and part-time curatorial staff attend meetings, although sometimes technicians and part-time staff may also be present. The Granary Tea Room Manager-Chef is usually unable to attend meetings because of his responsibilities in the Tea Room. Meetings are held in the Activities Room around long tables placed in a U-shape, with staff sitting around the outer edge of the U. Millie and, usually, the Assistant Director sit at the head table (at the bottom of the U). The first half hour is informal with attendees eating their lunches and engaging in informal museum and non-museum related conversation.

For each of the meetings attended by the investigator, an agenda was prepared by Millie and distributed. Some staff members indicated that previously agendas were not used at staff meetings. Prior to the opening of the new Hadwin Center, staff meetings were informal and irregularly scheduled. Millie said that before the new
facilities were completed, she and staff interacted more frequently because they were not so spread out over the museum complex. Now, regularly scheduled staff meetings provide structure for the formal communication among staff. Millie sees staff meetings as opportunities for her and other staff to learn about staff activities and program developments; staff can air problems and concerns; program planning can take place; and she can relay information about Board of Trustee actions and other administrative matters.

Millie leads the meeting with a Director's report, which is followed by individual staff reports and discussion. Millie asks questions of individual staff members and of the entire group as appropriate to clarify a point or to get input from others. She presents her point of view on particular items and offers suggestions to staff members as needed. She does allow staff to "speak their mind," but when something has been talked about at length with no resolution, she generally suggests that everyone give the matter further thought before resuming discussion at a later time. Although Millie tends to dominate the scene, she allows everyone to have input into a topic. Sometimes she will make an immediate decision on a matter and other times she will suggest the staff member get additional information. Sometimes she seeks consensus on a particular issue.

Occasional minor conflicts arise between staff, which appear to be due primarily to misunderstandings or lack of information on the part of staff. On-going underlying personality conflicts between staff may surface when certain kinds of issues are discussed, especially related to making changes in education programs. The investigator has noted that the art educators and those more concerned with the historical aspects of the museum seem to have different program agendas. Millie says she has observed some conflict between these groups. When conflicts arise in the
staff meeting, Millie mediates by having everyone express his/her opinion and seeks consensus from that.

Asked what they thought the purpose of the staff meeting was, staff responded by suggesting that the meetings were used to communicate with, inform, and update each other on program and other museum activities. Another common response was that the meeting provided Millie with an opportunity to communicate with the entire group at one time. Other responses were to "air dirty laundry," resolve problems, receive reports of Board of Trustee meetings, and develop mutual understandings. This is consistent with what the investigator has observed.

**Board Committee Meetings**

There are three standing Board of Trustee Committees--Finance, Community Outreach, and Executive. Ad hoc committees include Nominating, Membership, Long-Range Planning, Building and Grounds, and Search Committees and others as needed. The standing committees generally meet monthly. Millie attends all standing and most ad hoc Board of Trustee Committee Meetings. She often prepares the agenda and other hand-out materials for the meeting after meeting with or talking on the telephone to the chairperson of the committee. She arranges a place to meet and refreshments.

Meetings are led by the chairperson selected by the President of the museum. Attendees include Board of Trustee members assigned to the committee and, sometimes, others who have a particular interest in the activities of that committee. This might include staff, volunteers, or a Board advisor.

Millie's role in a meeting appears to depend on the strength of the chairperson and committee members. Some committees operate with little input from Millie; others need considerable input and direction from her. She does forcefully present
and defend her particular point of view on issues under discussion, but listens carefully to what the Board members have to say. She seems to "know" when to be forceful and when to "step back." Millie suggests this comes from experience and relates directly to the "chemistry" between her and the Board and individual members.

Committee meetings usually have an agenda. Most seem to be run efficiently, rarely lasting more than 1 1/2 hours. Many topics require committee decision; others are mostly for discussion and later action; some topics are presented to get opinions from the Board members about appropriate action. A meeting of the ad hoc Search Committee, assigned the task of recruiting a new museum director to replace Millie when she retires, met weekly during the time when they were creating a recruitment plan and writing an advertisement. Millie was charged with following-up on placing the advertisement and accumulating applications. The Search Committee will later recommend to the full Board who should be hired to replace Millie. During these meetings, Millie offered advice and made suggestions.

**Board of Trustee Meetings**

The Board of Trustees meets monthly on the second Tuesday of each month at 4:00 p.m. in the Activities Room at the museum. Meetings are run by the President, but Millie has worked with individual Board members and staff to prepare monthly committee reports and an agenda. The meeting lasts exactly 1 1/2 hours. If everything on the agenda has not been discussed, it is held over until the next month, unless it is a particularly pressing matter. The first hour of the meeting is devoted to reports and general business; the last half hour is devoted to brainstorming on a particular topic. Topics have included museum goals and objectives, long-range plans, and fund-raising.
Board members sit around long tables placed in a U-Shape, with chairs around the outside of the U and along the inside of the arm of the U. The President and Secretary sit at the head table on the outside of the bottom of the U. Millie sits on a corner, with other Board members spread around the rest of the tables. Millie's primary participation in the meeting is the Director's report, which follows the Treasurer's report and committee reports. A written report is presented, with verbal highlights being given by Millie. Although she presents a positive report, she does make problems and needs clear to the Board. Her report includes reports on past educational events, progress on exhibits, collections projects, building and grounds maintenance, attendance, and problem areas.

Millie does ask questions of committee chairpersons presenting reports. She may also make suggestions or add comments to the reports. Millie also participates actively in the brainstorming sessions. During the fund-raising session, she started the discussion with several suggestions for fundraisers.

As noted in an earlier section, Millie sees her relations with the Board of Trustees as being directly related to her effectiveness as a director. She says that good Board relations are essential.

A Weekday at the Reception Desk

The investigator observed the interactions and communication among staff, between staff and Millie, between staff and volunteers and visitors, and between Millie and volunteers and visitors. The reception area in Hadwin Center has become the "hub" of staff, volunteer, and visitor activity and provides a glimpse into the informal interactions and communications on a weekday. What follows is a summary description of a weekday at the reception desk and adjacent areas.
Staff members begin arriving at the museum between 8:00 and 8:30 a.m. Most enter through the lower level of the Hadwin Center near the staff parking area. Staff offices are located throughout the museum complex, requiring most staff members to pass through the reception area to get to their offices. For one staff member to get to another staff member's office or to get to Millie's office also necessitates passing through the reception area. Access to the lower level of Hadwin Center where there are several staff office and work areas is via an elevator that is located in the reception area. Volunteers and museum visitors enter the museum complex through the main doors of Hadwin Center and into the reception area. As a result, the reception desk becomes "common ground" for interactions among staff, volunteers, and visitors.

Even before the museum and reception desk open weekdays at 10:00 a.m., staff and volunteers can be found congregating at the reception desk. It is not unusual to see three or more staff members at the reception desk as people are arriving in the morning. Millie often stops at the reception desk when she arrives at the museum at 8:30 a.m. She says, "I'm likely to find staff here first thing in the morning. I often have questions or I want to discuss something with them. This is a good place to catch them before they scatter throughout the museum. In the past, my office in the farmhouse was the hub of activity and most staff congregated there first thing in the morning. Now the new reception desk seems to be the meeting place."

Millie's administrative assistant comes to the reception desk a few minutes before 10:00 a.m. to help the desk volunteer get organized. Volunteers staff the desk each weekday. Most volunteers, who are retirees, work two half-days per month; a few work every week. According to Millie, this volunteer position is very important, because the receptionist is usually the first museum person with whom a visitor has contact. She says it is important to have someone at the desk who is friendly, but at the same time can handle the many chores required of them, along with the "chaos"
sometimes created by arriving and departing school classes. If a volunteer is going to be absent, Millie's assistant or the membership coordinator act as substitutes.

Activity at the reception desk varies with the time of day, day of the week, time of year, nature of educational program activities going on, and weather. In the fall and spring, many school classes visit the museum, checking in at the reception desk. Museum program participants and others with business at the museum also check in at the desk, along with general visitors, who begin their tour at the reception desk.

Telephone calls to the museum are answered at the reception desk. The receptionist answers the telephone, listens to the caller, and then responds to the call. The call may be transferred to a staff member or taken care of at the desk. Calls include requests for information about museum hours and activities, reservations for upcoming programs, staff business, or general museum business. The receptionist can transfer calls directly to Millie as appropriate or through her secretary. The receptionist can also page someone in an office or activity area.

As staff pass through the reception area, they almost always stop at the reception desk and interact with the volunteer receptionist. This might consist of a greeting or casual conversation or instructions or information for the receptionist about a program or other museum business. During the course of the study, the investigator rarely saw a staff member pass through the reception area without offering a friendly greeting to the receptionist.

When other staff are present at the desk, a staff member passing through often stops to talk with staff on museum business or for casual conversation. Sometimes, there are lengthy conversations. Millie says staff interaction at the desk is both positive and negative. Sometimes there are discussions of museum business that might better be discussed in a less public situation. However, staff can make
volunteers feel more comfortable and interact with visitors and others coming to the museum.

The reception area is a place where program participants congregate prior to a program. Informal conversations among participants, the receptionist, and others in the area are common. It is a good place to "overhear" people's comments about the museum. The investigator spent considerable time "sitting on the bench" watching and listening to people in the reception area. Members with guests often express their enthusiasm about the museum with their guests. There is often discussion about past activities in which they have participated. Others may be commenting on art pieces displayed in the area.

Directly adjacent to the reception area is the Friends Gift Shop and the Heritage Gallery. The reception area is also the entry way to the galleries, the art studios, activity room, Granary Tea Room, and administrative offices. There is considerable interaction between those in the reception area and those in the gift shop. Shop volunteers often talk with desk volunteers. Staff are in and out of the shop as they pass through the reception area, greeting shop volunteers and commenting about new merchandise.

The reception desk is also a drop off point for various things being brought to the museum, such as small artifact donations, books and other materials, baked goods for an upcoming event, checks for class enrollment, raffle tickets and other items related to volunteer fundraisers, and notes or other information for staff.

When Millie or some other staff member is trying to locate another staff member and is unable to reach him/her in his/her office, a call is often made to the reception desk to see if he/she has been seen recently in the reception area. Millie says that when she can't locate certain staff in their offices, she tries (often successfully) to reach them at the reception desk.
Other Communication "Hubs"

Although the reception desk is probably the most active informal and formal communication center of the museum, there are other places in which staff and volunteers congregate and interact formally and informally. After the early morning staff interaction at the reception desk, congregating occurs at the mailroom just outside Millie's office. This is usually a place for casual conversation as well as discussion of museum business. Often the two are intermingled. Some staff members are present for several minutes; others pass in and out of the area and in and out of the conversation. Millie is often involved in the conversation, either being present in the outer office near the mail room or talking from her office desk. Periodically throughout the day, there may be congregation of staff near the mail room, but this timing is irregular and mostly happenstance.

Temporary communication hubs exist when there is a major exhibit being prepared. When the Heritage Hall exhibit was being installed, several staff were working on the exhibit and other staff would pass through or seek out a staff member working on the display. When a new exhibit is being hung in the gallery, staff not involved directly with the display pass in and out, watching the progress of the exhibit or interacting directly with someone involved in the exhibit. Millie often "inspects" exhibits as they are being prepared. She usually "goes on a tour" of a finished exhibit with the staff member in charge of preparation.

Occasionally three or more staff members will be congregated in one of the staff offices, usually the "loft" office off the gallery, location of one of two photocopy machines. The marketing coordinator and archivist have their offices here. Below the loft is the reference library.

Staff also sometimes congregate in the exhibits preparation area in the lower portion of Hadwin Center. This usually includes the Assistant Director, Registrar,
and technicians. These "other" hubs of interaction are generally used irregularly and are often related to the nature of the activity going on in the area. However, they are all a component of the formal and informal communication system of the museum. Millie is aware of and alert to these communication "hubs" and makes use of them to interact with her staff.

How Millie Manages Her Own Time

Millie acknowledges that management of her own time and efforts is an important element in being Director. Asked how she allocates her time, she says,

I'm not sure I do it very well. I kind of let my desk calendar be a guide. I know the things that have deadlines and I meet those well. I guess the things I know have to be done for the Board or reports that I know have to get out, those things are prioritized. Some months it is terrible.

She uses a "things to do" list and a large desk calendar to keep track of tasks and her calendar of events. Her desk calendar also includes museum events. She says,

I have a list. Usually at the end of the week, I set up my next week's plan. I try to put the most important things at the top. When I do them, I check them off, and sometimes, before you get them all checked off, the list is twice as long and that goes over to the next week. I have to do a list.

There are things on my calendar that are longer range. This is the big picture. My do list is the road map.

Except for bookkeeping and membership files, Millie maintains the administrative files. She has "current working files" in her desk. Other administrative and museum operations files are kept in cabinets in the bathroom adjacent to her office. Legal documents, donor files, and other important items are kept in a vault in the lower level of Hadwin Center. Files with museum newsletters, brochures, and other publications, news releases, newspaper and magazine articles about the museum, and past correspondence of the Director are kept in the archives room along with the paper and photographic items in the collection. Items related to
museum utilities and equipment are maintained by the Assistant Director. Education program files are maintained by individual curators. In talking about her files, Millie says,

My files are managed categorically. My big file in the restroom contains administrative items and other things that affect museum operation. There are files for trustees, budget, investments, policies and procedures, volunteer organization. Then I have personnel files about hospitalization and workman's comp. Then each person's file. Then affiliated organizations. Then I have just an operational file with everything in there that pertains to the museum.

This drawer (pointing to the file drawer in her desk) I consider my main working file. It has duplications of some things in the main file. These include current staff and board meeting notes and minutes, the working budget, an exhibition file, and in-kind gift file, long-range plans.

Millie also files staff time sheets and other payroll-related items. As needed, she requests budget-related items from her secretary or membership information from the Membership Coordinator.

Summary

The purpose of this chapter has been to describe the activities and behaviors of the Director of the Ella Sharp Museum, Millie Hadwin, in her role as chief administrator of the museum. Millie's role is defined by her behaviors arising from interactions with the people, places, and things of the museum, as a result of her position as Director.

A description of the physical features, geographic and historical context, purpose, programs, internal organization, financial support and management, and Millie's relationship to them, provide background for understanding the Director's role in the museum. Descriptions of Millie's personal and professional history, historical role in the museum, and current position, including administrative and
leadership style, give the reader insight into the activities and behaviors of Millie in her role as chief administrator.

Perhaps a small black and white picture placed among various cartoons and pictures on the door to the staff mailroom captures the sense of the role of Millie Hadwin. The picture is an old-time photo of a woman in a long dress bent over hand-milking a cow. A hand-written note attached to the picture says, "Our Director, keeping her hands in the day-to-day activities of the farm."
CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Introduction

Museums, distinct cultural scenes, play a unique role in American society. The American Association of Museums Commission on Museums for a New Century (1984) suggests that museums are "gathering places, places of discovery, places to find quiet, to contemplate and to be inspired. They are our collective memory, our chronicle of human creativity, our window on the natural and physical world" (p. 17). Museums serve diverse audiences, a variety of geographic areas, and have attributes unique to the institution. Community museums primarily serve a particular geographic area, such as a city, county, or region. Their collections, exhibitions, and educational programs may emphasize science, the arts, history, human cultures, or the environment or may be general, addressing a wide range of topics.

Museums are complex organizations with research, collecting, educational, and administrative functions and are affected by the local, regional, and national communities in which they operate. The chief administrator, or director, is a "key" player in the museum culture. The research problem addressed in this study is, what are the activities and behaviors of the director of a community museum in the role of chief administrator? The subject of this study is Mildred Hadwin, Director of the Ella Sharp Museum in Jackson, Michigan.

The purpose of this study has been to (1) describe the activities of the director of a community museum; (2) describe the behaviors of the director of a community
museum while involved in the activities; (3) describe the role of the director in the
cultural context of the museum, based on the activities and behaviors; and (4) make
generalizations about the role of the director as they relate to the operation of the
museum.

A literature search of university libraries and museum book and periodical
collections and inquiries directed at museum professionals, produced only limited
research-based information about museums as organizations and nothing significant
about the activities and behaviors of museum directors. Contextual information about
museum history, demographics, educational programs, management guidelines,
current museum issues, and biographical sketches were useful in organizing the
study.

An ethnographic research model has been used to determine the director's
activities and behaviors and to describe the role of the director in the museum. This
approach provided an opportunity to document the day-to-day experiences of a
museum director. During the 8-month study, data collection methods included
participant-observation, informal and formal interviewing, and document review.
Data analysis was continuous throughout the study. On-going analysis continued
during data collection; final data analysis occurred when data collection was
concluded. Findings are summarized in Chapter IV.

This study has resulted in an ethnographic description of the activities and
behaviors of the director, in the role of chief administrator, of one community
museum. Statements will be made about the role of the director of a community
museum based on current organizational and leadership literature. Comments will
also be made about the director's activities and behaviors in the role of chief museum
administrator based on museum studies literature. Some conclusions will be drawn
about ethnographic methodology as it relates to this study and the appropriateness of
the conceptual framework for the study. Hypotheses for further testing that have emerged from the data and recommendations for further research will be presented. Implications for museum directors, based on this study, will be discussed.

Organizations and Leadership

A community museum can be considered an organization. Tanner and Tanner (1987), referring to a definition provided by Azumi and Hage, say that an organization is a structured body "designed to achieve specific objectives that are part of some larger institutional process" (p. 59). They go on to suggest, however, based on ideas of Herbert Simon, that organization is also a term referring to "the complex pattern of communication and relationships in a group of human beings" (p. 129). The Ella Sharp Museum does have a defined mission and set of goals and purposes, many of which relate to the generally accepted roles and purposes of museums in our society. Although the museum has a formal organizational chart, the "real" organization is represented by the interactions and relationships of the people, places, and things of the museum. One of the key players in the organization is the Director. Her role is described by her activities and behaviors as she interacts and relates with the people, places, and things of the organization.

Communication

Communication is a basic element of any organization. Communication is concerned with the exchange of commonly shared symbols that have similar meanings for those involved in the exchange. Communication processes refer to the activities and behaviors necessary "for gathering, processing, storing, and disseminating the communication that enables organizations to function" (Farace et al., 1977, p. 4). Within the context of systems theory, there are four major levels of communication.
These include "the individual, communicating to and receiving communication from the larger environment [within and outside] of the organization; . . . two-person units, such as co-workers; . . . the group, a set of individuals bound by common work [or other kind of] relations"; and communication by "the organization as a whole, where its collective behavior is of interest" (p. 50). Communication at all four levels and the various communication processes are evident in the operation of the Ella Sharp Museum.

Among staff, volunteers, the Board of Trustees, and others involved in the operation of the museum, communication at the individual, dyad, group, and organizational level can be observed. Using staff as an example, individual staff members receive communications from the director, from other staff members, volunteers, clientele (visitors and program participants), colleagues at other museums, vendors, and the general public and others in the community. There are also some two-person communication units within the entire staff and between staff and others, some of which are permanent and regular; others semi-permanent; others temporary. Examples include a staff member working with an individual volunteer, responding to a request from a visitor, interacting with another staff member on a project, and a telephone conversation with a potential client, such as a school teacher.

Group communication is common among museum staff. Small groups interact regularly when developing programs, implementing a project, at a staff meeting, or at a "birthday party celebration." Development of the Heritage Hall exhibit, for example, necessitated a temporary communication network among a particular group of staff members, which disbanded at the completion of the exhibit. "Hanging" the works of local art competition winners required a different communication network, which also disbanded after the exhibit was hung. Another network, with a rearranged set of members, emerged when the exhibit was taken down.
The organizational level has to do with the entire network of communications that exists, both formal and informal. Network communication may be via memos and other written communication, at full staff meetings, or via the "grape vine." Similar levels of communication exist among museum volunteers and the Board of Trustees.

Millie Hadwin, in her role as director, is a key player in the communication processes of the museum. She is a common link between individuals, dyads, groups, and the organizational communication network. Because of her position, she often controls a large amount of information, since she receives input from and interacts with the greatest number of different people, inside and outside the museum, involved with the operation of the organization.

**Administration and Leadership**

Owens (1987) says, "There is considerable agreement among students of the subject that the essence of leadership is in the distinctive relationships between leaders and followers" (p. 126). He goes on to suggest that "leadership occurs in some kind of group." The three characteristics of groups, "to a greater or lesser degree" are: (1) interdependence among members, the "sharing with each other certain values, beliefs, attitudes, knowledge, fears" (p. 126); (2) satisfaction of individual needs is gained by being part of the group; and (3) there is a sharing of common goals. The leader of a group, whether official or unofficial, exercises power and as a member of the group, "helps it to develop ways of interacting that facilitate achieving the goals that the individuals share" (p. 128). Burns (1978) says, "leaders act as agents of their followers; . . . leadership is nothing if not linked to collective purpose" (p. 3).

Owens describes the attributes of strong school leaders. However, his comments are also pertinent to the museum as an organizational culture. The reader should replace the word *school* with *museum*. He says,
Leaders who would build strong organizational cultures in schools spend time articulating the purposes and the mission of the school; they socialize others to these values; they define and redefine the uniqueness of the school; they develop systems of symbols that reinforce this uniqueness and make sure the symbols are highly visible; they reward those who accept and reflect the norms and values of the school. Schools in which this happens are characterized by the bonding that occurs between people, and between people and organizations in which they are part of an important and worthwhile larger mission. This, in itself, gives meaning to their daily efforts and includes them as part of something special and important. Under cultural leadership, therefore, students and teachers find satisfaction in being part of a special group at a special moment of achievement.

The culture of the school shapes and molds how people think, feel, and behave. It is communicated through customs, traditions, expectations, common meanings, norms, and habits. It is visible in words and behavior of all kinds as people go about their daily activities for it is ordinary daily behavior that reveals values, beliefs, and commitment. The culture of a school is a constructed reality, after all, and it takes strong, skilled, dedicated leadership to construct a vision of reality that will coalesce students and teachers in a move together toward higher levels of excellence (p. 157).

Many of the attributes described by Owens are evident at the Ella Sharp Museum and in the leadership behavior of Millie Hadwin. Millie uses the established mission statement, goals, and long-range plans as the framework for integrating new staff, volunteers, and Board members into the museum culture, as well as a reminder for current staff and volunteers of the basic values and direction of the museum. The investigator heard Millie say many times, in response to staff, volunteer, and Board member questions about programming and other museum activities, "How does this fit our mission and long-range planning?"

Millie and the Board have also established a regular review process for long-range planning and mission statement revision. During the course of the study, a list of long-range plans was refined and approved by the Board of Trustees with input from Millie and her staff. An ad hoc committee of the Board began the process of reviewing the mission statement in February 1990. Millie expressed her satisfaction
on having a long-range plan in place in light of her upcoming retirement. She believes it can help the new director establish short- and long-range goals and provide continuity during the transition period.

Millie’s leadership has brought staff, volunteers, Board members and others together to fulfill the mission and goals of the museum. Her ability to bring the necessary people together for the successful major capital fund drive to build a new facility and establish an endowment exemplifies a common effort for a common goal.

The length of service of many volunteers and other museum supporters illustrates the satisfaction received by these people for their efforts to achieve museum goals. The level of commitment of volunteers represents a loyalty to the institution and an acceptance of the museum "culture." As Owens (1987) suggests, "a dedicated leadership" is necessary "to construct a vision or reality that will coalesce" staff, volunteers, and others "in a move together toward higher levels of excellence" (p. 157). That has been one of Millie’s roles as director.

One of the important characteristics of Millie Hadwin’s leadership has been encouraging staff, volunteers, Board members, museum members, visitors, and others to develop an "ownership" in the museum. Burns (1978), in his discussion of moral leadership, says leaders engage followers in the pursuit of their own goals and goals of the followers. "Leadership over human beings is exercised when persons with certain purposes mobilize, in competition or conflict with others, institutional, political, psychological and other resources so as to arouse, engage, and satisfy the motives of followers. The essence of the leader-follower relations is the interaction of persons with different levels of motivations and of power potential, including skill, in pursuit of a common or at least joint purpose" (pp. 18-19).

In the early 1960s, people in the Jackson area expressed interest in a community cultural center and initiated an effort to create the Ella Sharp Museum. Millie Hadwin
has been a leader in the museum from the beginning, first as a volunteer, later as a part- and full-time curator, and finally as director. Millie's personal commitment to and vision for the museum and her "nurturing" leadership style have combined to attract a large group of dedicated volunteers, creative and productive staff, and an active Board of Trustees. She has engaged her followers in a pursuit of goals common to herself and followers. She has successfully engaged in what Burns calls effective "leader-follower relations."

"Corporate Culture" of the Museum

According to Deal and Kennedy (1982), "Every business--in fact every organization--has a culture." They say culture has to do with "the way we do things around here" (p. 4). Characteristics of a strong organizational culture include "a system of informal rules that spells out how people are to behave most of the time" and mechanisms that enable "people to feel better about what they do, so they are more likely to work harder" (pp. 15-16). The Ella Sharp Museum internal organization has been characterized as that of a "family," with Millie as the leader. Although basic formal job-related expectations are explained to new staff, the informal expectations are communicated less directly, and often by example. Millie and others expect staff to become part of the "family." This requires maintaining amiable "public" interaction and either working out conflicts among and between staff members or with Millie's counsel behind closed doors, much as would occur in a family. In discussing hiring of new staff, Millie says, "A lot has to do with a person's personality, how they would blend into a team concept here." She relates stories of people who were hired and then didn't blend into the "family." The current staff, she believes, is the strongest and most cohesive staff she has had as director, although each person has his or her own idiosyncracies. The investigator has noted
that, despite occasional conflicts and some minor on-going friction, when the situation requires a united front, the "family" groups together and stands as one. That's the part of Deal and Kennedy's organizational culture that explains the "how we do things around here."

One important element of an organizational culture is ritual. Deal and Kennedy say that rituals are rules that guide behavior. "Behind each ritual is a myth that symbolizes a belief central to the culture" (p. 62). One kind of ritual is ceremony. "Ceremonies help the [organization] celebrate heroes, myths, and sacred symbols. . . . [They] place the culture on display and provide experiences that are remembered" (pp. 62-63).

Perhaps the most obvious ritual among staff is the "birthday party" and similar social gatherings. Individual staff member's birthdays are celebrated by taking 30 minutes or more out of a work day to recognize the occasion. Various staff members, usually including Millie, bring refreshments. During the course of the study, two birthday parties were held, along with a "send off" party for a long-time staff member who was going away for a month for a family reunion. Staff were notified through the "grape vine" that the event would be held at a particular time and place. Everyone gathers to sing "happy birthday" and to reminisce about their "days at the museum." Informal discussion at these events is a mix of non-museum and museum-related topics. The "birthday party" reflects on the "family" organizational structure of the Ella Sharp Museum. These events afford an opportunity for Millie and others to "recognize" the contribution to the "family" of an individual staff member and to reinforce their membership in the "family."

In discussing the importance of the cohesive "family" structure to the operation of the museum, Millie says, "I've always been a WE person. In writing, I always
use WE. In speaking to the community, I always use WE. To me, that's who we are. I don't have much of the T on the staff."

There are at least two easily recognized "heroes" of the museum—Ella W. Sharp and Peter F. Hurst. The memory of Ella Sharp and her activities continues to influence the operation of the museum. The museum is nicknamed, "The Ella," symbolizing the continuing affection for Ella Sharp. The name, Ella Sharp, is recognized throughout the Jackson community. In discussing the continuing influence of Ella Sharp, Millie says,

She was such a visionary for her day. She was a very strong woman. She was able to employ so many people in causes that she felt were important. She was not a dilettante in any sense of the word, and in reading her letters and talking with people who knew her, I just sort of seemed to sense a spirit.

Ella Sharp's March birthday is celebrated annually with a Sunday-afternoon "High Tea," in which volunteers prepare desserts and members attend an afternoon of "sampling," conversation and companionship, and fine music.

Peter Hurst, a Jackson industrialist/philanthropist, was a founder and long-time benefactor of the museum. The Planetarium is named after him; his collection of mounted African animal heads is displayed in the museum; he was instrumental in having several historic structures moved to the museum and making arrangements for the first art galleries. Millie speaks very fondly of Hurst, who passed away in 1969, when she says, "He was a wonderful man. He would come and sit and talk with me a lot and would say, 'Do you think we can do this?' and, of course, I thought we could do anything, so I think in a way I had a nice relationship with him. His memory needs to be so respected. I just kind of use that inside me." Many interviewees, especially those who have been associated with the museum for many years, reflect on the role and influence of Peter Hurst and how his name continues to surface in discussion of museum development.
Millie Hadwin, and the Ella Sharp Museum as an organization, are actively involved in museum professional organizations and make considerable use of professional standards in the museum's operation. Four museum profession issues particularly important to Millie and the museum are discussed below.

Accreditation

The American Association of Museums (AAM), the American Association for State and Local History (AASLH), Association of Science and Technology Centers (ASTC), and various other professional museum organizations publish recommendations and guidelines for the operation of American museums. These materials are in the form of books, journal and magazine articles, accreditation guidelines and applications, and policy papers. Only a few of the approximately 5000 museums in the United States are accredited by the American Association of Museums, the primary museum accrediting organization. A rigorous self-evaluation and on-site accreditation team follow-up are the initial steps in accreditation. The value of accreditation is (1) the recognition by peers of the professional standards by which the museum operates; (2) local, state, and national publicity; (3) influence on granting agencies; (4) advantage in staff recruitment; and (5) increased ability to draw attention to the museum.

In 1977, Millie Hadwin initiated the procedure for the first accreditation of the Ella Sharp Museum by the AAM. According to an accreditation announcement letter received by Millie in June, 1987, from AAM,

Museum accreditation certifies that your institution has undergone the rigorous, professional examination established by the American Association of Museums through the completion of the detailed written questionnaire and the study of museum operations by a visiting committee of the AAM Accreditation Commission.
The accreditation process helped establish professional museum standards and ethical guidelines for the Director, staff, Board members, volunteers, and others involved in the operation of the museum. It also provided guidelines and standards for collections management, exhibits, educational programs, administration, and museum shops. Accreditation also requires that a museum have a clearly defined and accurate mission statement and list of major goals and purposes. The Ella Sharp Museum received its first accreditation in 1979; a re-accreditation was completed in 1987.

In a Museum News article by Millie Hadwin (1980), she describes the process of accreditation for the Ella Sharp Museum. After submitting the accreditation packet, she says,

Regardless of the outcome, the museum underwent a healthy change in the next few months. The entire staff had new direction, volunteers were eager to become better trained and the trustees were busily working toward long-range goals. We were operating by higher standards and had reached another plateau.

Soon news came from the commission announcing our accreditation. Indeed, we were proud of the status and new recognition. The accompanying report contained invaluable benefits too. Almost immediately many of the recommendations were implemented and we continue to work on others (p. 59).

**Director-Board Relations**

The accreditation process establishes basic standards for most museum operations, including the role and functions of the Board of Trustees. To "professionalize" the Board, Millie encouraged them to begin implementing recommendations from the first and second accreditation reviews. She also convinced the Board to enroll the Ella Sharp Museum in The Museum Trustee Association, an arm of AAM whose purpose is to keep museum trustees updated on museum governing board issues. Millie has been appointed to the Advisory Council of Directors of The Museum Trustee Association. This group advises the Trustee...
Association on issues of concern to both museum administrators and governing boards. Because there is an important and unique relationship between administrators and trustees, the council was formed to provide a mechanism for trustees to receive input from directors about museum operations.

Millie says a good working relationship with the Board of Trustees is essential if the museum is to grow and develop. The Board must trust and have confidence in the director; the director must trust and respect the Board. There must be a partnership. Blumenthal (1989) says a critical problem related to nonprofit boards is the lack of training and education of board members. Once someone is appointed to a board, the board leadership or museum administrator "fails to educate them to their role and responsibilities as a director or trustee. They say such failures to communicate and poor relationships between board members and the chief executive lead to many of the other problems seen in boards today" (p. 3).

Millie says her relationship with the various Boards of Trustees during her directorship have been cordial and productive. She says, "I have always had great rapport with the Board. I think that is so vital if a director is going to be happy in a job. The relationship has to be open and there has to be give and take."

**Evaluation and Marketing**

There is also considerable emphasis in the museum profession on conducting visitor and marketing surveys and to engage in program and exhibit evaluation. Loomis (1987) says that "The goal of evaluation research is to provide, for busy managers and professionals, information that will help them judge the worth of the commodity they are dealing with and guide their decision-making" (p. 5). Lord and Lord (1988) say, "Marketing involves all of the ways and means for museums to increase attendance, extend length of stay, improve visitor satisfaction, increase
expenditures, and encourage repeat visits" (p. 22). Moore (1988) discusses the use of formal and informal surveys to learn about the nature of a museum's audience and why they visit museums. He says, "A fundamental issue which they [museums] must address will be whether their primary role is to contribute to society's entertainment or to its enlightenment, or how satisfactorily to combine both these functions" (p. 119). He suggests research surveys can provide data for such decisions.

The Ella Sharp Museum created the staff position of marketing coordinator in 1989. This person has responsibility not only for promotion and publicity, but also collecting visitor survey information. Past surveys have included short-term focused surveys done by student interns. A visitor survey card was developed and put into use in the winter of 1990. General visitors are asked to complete the form after touring the museum. Data from the survey are compiled monthly. Only limited use is being made of the data for basic decision-making. Millie is aware of the importance of marketing. Ways of using pertinent information to make decisions are still developing at the Ella Sharp Museum. Program evaluation is based primarily on anecdotal information; little has been done to systematize qualitative data collection.

Professional Development

One of the functions of a professional organization is to provide a mechanism for "people in the field" to receive updates on developments in the profession, exchange ideas and problems with others, and provide advice and other mentoring for fellow professionals and young people entering the field. Michigan museum professionals can participate in the American Association of Museums (AAM), the Midwest Museums Association, the Michigan Museums Association (MMA), the American Association for State and Local History (AASLH), and the Association of Science
and Technology Centers (ASTC). Museum staff can attend conventions, conferences, and seminars, as well as receive newsletters and journals. Millie has participated extensively in AAM and MMA, serving on the MMA Board and the Advisory Council of Directors of the AAM Museum Trustee Association. Millie says, "I think the museum profession is an excellent one to train you and keep you abreast of all the current changes and problems that the whole association is facing." Millie believes all of her curators should participate in professional museum association activities. She says, "I budget everybody's dues [to the MMA] and that is almost unheard of in any museum, but I feel that is a growth experience, and that is important."

Methodology and Conceptual Framework

**Conceptual Framework**

Four theoretical and conceptual frameworks provided a contextual guide for this study. These included role theory, social systems theory, grounded theory, and holistic ethnography.

Role theory, according to Owens (1987), explains the function of a role in an organization and recognizes the multiple factors that help determine and affect the role. Each person in an organization has a particular role, the performance of which is affected by the interactions of the person with the people, places, and things of the organization. Organizations, as integrated systems of interrelated structures and functions, are the basis of social systems theory (Owens, 1987). Systems are made up of interdependent components: (1) subsystems, smaller definable interdependent components of the system; (2) systems, made up of subsystems; and (3) suprasystems, the larger system in which the system functions (Farace et al, 1977).
The boundaries of systems, subsystems, and suprasystems are arbitrarily established by the researcher. Figure 1, Chapter I, developed by the investigator using tenets of role and systems theory, graphically conceptualizes the multiple factors that impact on the director in his/her role as chief administrator and the interrelationships of those factors.

Role and social systems theory and the resulting graphic model for this research project, were especially useful in guiding this study. At the "hub" of the model is the director. The systems, subsystems, and suprasystems of the community museum, defined by the investigator, impact on the director as he/she interacts with them. The model, developed prior to actual data collection, proved to be an accurate representation of the museum cultural scene, except for the subsystem of "supervisor." Although present in some museums, Millie Hadwin does not have a supervisor. She is directly responsible to the Board of Trustees. The subsystems, within the system and suprasystems, provided useful categories for analysis of the role of the director and guided data collection. As the study progressed, ideas for further data collection and analysis emerged.

The subsystems within the system and suprasystems were used as categories for analysis and presentation of the findings. The ethnographic description presented in Chapter IV is based on data gathered about the interactions of the director with the various subsystems and suprasystems and the interrelationships among them.

Two additional conceptual frameworks guided the study. A methodological context for the study was provided by holistic ethnography. This ethnographic approach allows the researcher to describe and analyze all or part of a culture by describing beliefs and practices and showing how the various parts relate to the whole (Jacob, 1987). This was an appropriate methodological framework, in light of the
focus of the study on the role of an individual in a cultural scene. Holistic ethnography was compatible with role and social systems theories.

Because ethnography does not begin with an *a priori* hypothesis, grounded theory can be used to discover new social theories and generalizations. Cultural themes and generalizations about the cultural scene emerge from the data as it is obtained and analyzed (Glaser & Strauss, 1967). Grounded theory is useful in situations where there has been limited research. The constant comparative analysis methods suggested by Glaser and Strauss were useful in this study. New directions for data collection emerged from the continuing formative analysis. New or more precisely defined analytical categories emerged from the data.

**Methodological Findings**

This study began with observations of various museum activities, including general museum operations on weekdays and weekends, visitor activity, special events, school tours, and staff and volunteer activities. Observations continued throughout the course of the study. Following initial organizational interviews with Millie Hadwin, interviews were conducted with selected volunteers, museum supporters, associates of Millie, staff, Board of Trustee members, others associated with the museum or Millie, and community leaders were conducted. An initial formal interview with Millie was also conducted. Museum documents, including newspaper articles, were reviewed.

On-going data analysis during the first half of the study revealed a remarkably upbeat, positive, and harmonious museum operation. The investigator began to wonder if, perhaps, the data were somehow biased. An effort was made to look for the "downside" of the organization. Interviews were conducted with former Board members and volunteers, minorities, and community leaders whose programs might
be in competition with the museum. Minor complaints and personality conflicts
turned up, but nothing to significantly alter earlier conclusions. As the study
progressed, there were additional interviews with staff and others, a series of
intensive formal interviews with Millie, five days of "shadowing" Millie, a variety of
observations of meetings and other events in which Millie participated, and review of
non-public documents, including meeting minutes, memos, policy statements, and
grant applications. The new data were analyzed and compared with previous data.
There was a remarkable consistency.

Goetz and LeCompte (1984) suggest using triangulation in ethnographic studies
to improve the validity of the research. Triangulation in this situation meant using
three major data collection methods--participant-observation, interviewing, and
document analysis. The investigator made extensive use of all three methods, which
eventually led to the conclusion that the remarkable consistency of the data was
accurate. When asked about the consistency of the findings, Millie said, "I'm pleased
with how forthcoming staff and volunteers have been. I think we are just what you
see. We don't have anything to hide."

The investigator was also surprised and pleased with the ease with which he was
accepted by staff and others. This was due, in part, to Millie's unqualified
endorsement of the project and her continual cooperation with the investigator.
However, it was also due to the pride that Millie, staff, Board members, volunteers,
and others in the community have in the Ella Sharp Museum. They are confident of
themselves and their enterprise and know they are making a positive and significant
contribution to the Jackson community. Those with doubts would probably be far
less willing to interact in a familiar way with the investigator. Although the
investigator did reciprocate in small ways for the efforts of Millie, staff, and others,
this was minor, compared to what the investigator received. Goetz and LeCompte
(1984) provided useful guidelines for developing rapport and comfortable relationships with the subject and other informants. They say,

Contact with data sources may be initiated formally or informally. Both formal and informal contacts may be conducted face to face or in writing. Generally, informal, face-to-face contacts are more effective.

Both initiating and maintaining contact requires researchers to present themselves as sincere individuals with a commitment to the study group. Most ethnographers recommend a genuine assumption of naivete—a stance that approximates the relationship of novice to expert. This not only provides participants with confirmation of their value as data sources, but also sensitizes the researcher to phenomena that might otherwise be overlooked or discounted. Researchers who are more successful present themselves as having something to offer participants, a means of reciprocating for data obtained. Although this may constitute something as concrete as money or tasks accomplished for a group, intangibles also are effective. Attentiveness, empathy, and the documentation of individual or group life ways are often far more compelling rewards than are goods or services exchanged, and they avert long-term, material dependence of participants upon the researcher. Finally, contact is facilitated when participants and respondents view the researcher's purposes as valuable—or, at least, as harmless (pp. 88-89).

It was found that face-to-face contacts were necessary to establish a good working relationship with the subject of this study and to engage her colleagues and other informants in providing information about the subject. Although familiar with general museum operations, the investigator was not familiar with the specific day-to-day activities of a museum director. This "naivete," along with Millie's familiarity with the investigator's previous activities at a nearby museum, helped establish the investigator as a sincere and credible researcher.

The investigator began the study in a casual manner, observing museum activities and informally interacting with Millie and her staff. Reciprocal participation in museum education programs, providing information to the director about funding sources for museums, responding to requests for advice on recruiting a new director, development of long-range plans, and planning of a new museum facility featuring local science and technology developments.
It is the conclusion of the investigator, however, that the primary reason that Millie agreed to be the subject of this study was because she believed in the purpose and value of the research. As an active museum professional, Millie saw the importance of the results of the research in and out of the museum profession. It could be a beginning of a better understanding of the role and functions of museum directors. Her own self-confidence and general recognition of the success of the Ella Sharp Museum added to her willingness to participate in a study that would probe into the details of her activities and that of the museum.

Emerging Hypotheses and Recommendations for Further Study

"Family" Organizational Structure and "Maternalistic" Administrative Style

Based on interview, observation, and document data, it is clear that the real organizational "culture" of the Ella Sharp Museum is like that of a family. Most staff members, many volunteers and other interviewees, and Millie suggest that the basic internal organization of the museum can be characterized as that of a family.

Ember and Ember (1988) define a family as "a social and economic unit consisting minimally of one or more parents and their children. Members of a family always have certain reciprocal rights and obligations toward each other, particularly economic ones. . . . The family provides a learning environment for children. . . . A family cares for and protects children while they acquire the cultural behavior, beliefs, and values necessary for their own, and their society's, survival" (pp. 181-182).

If one overlays the organizational characteristics of the Ella Sharp Museum and the administrative style of Millie Hadwin on the Ember and Ember definition of family, there is a close match. The "children" include staff and volunteers, nurtured by Millie who, in turn, has been supported in her efforts by the Board of Trustees.
There are formal and informal rights and obligations of "family members." There is reciprocation and mutual support and, as appropriate, everyone "pulls together" for the good of the family. Millie is a nurturing director, helping new staff members become acclimated to the organizational "culture" and counseling those already in the "culture" when conflicts arise. Millie says, "I know how to work with them [the staff] to get the very best out of them and to make them, I think, feel good about themselves. I have tried to give accolades for the deserving staff." That's the role of the mother or father.

Further study of the Ella Sharp Museum might include testing the relationship between a "family" internal organizational structure and a "maternalistic" administrative style of the director. A comparison of internal organizational structures and administrative styles of other museums might also be conducted. It might also be useful to determine if a "family" organizational structure is unique to community museums and if there is a relationship between the "family" structure and a woman director.

Volunteerism

Data show the importance of volunteers in the operation of the Ella Sharp Museum. The museum was established in 1965 as a result of a volunteer exploratory committee; much of the early operation of the museum was carried out by volunteers. Millie Hadwin and several of her current staff began their activities at the museum as volunteers. The Friends of the Museum is a volunteer group begun early in the museum's history that continues to be a major source of operating funds for the museum. The Friends operate the gift shop and staff the reception area. They also conduct special annual fund-raisers. Volunteers assist and supplement staff in all areas of museum operations. Education docents lead tours and conduct and assist
with other programs. Nearly 100 volunteers provide art education outreach at area schools as part of the Arts Go To School program. Volunteers assist the Registrar and Archivist/Librarian, maintain the Herb Garden and Ella's Rose Garden, assist with exhibit planning and preparation, conduct membership recruitment drives, organize and conduct art and history study tours, demonstrate pioneer arts at special events, and seasonally change farmhouse furnishings. The Board of Trustees are volunteers, who, along with others, participate in working committees of the Board and museum, including finance, community outreach, and executive committees.

It is also clear that Millie made special efforts to encourage volunteers, perhaps because she began as one. The current staff readily accepts volunteers and makes valuable use of them. Millie says, "I think they touch the pulse of the museum; ... they believe in our purpose. I value and treasure their relationship to the museum."

Further studies of other museums would be necessary to determine if a high level of volunteerism is unique to the Ella Sharp Museum. If it is, it would be useful to other organizations to know why. If not, one might want to determine why volunteerism is prevalent among museums. Is a high level of volunteerism more likely in a community museum than other types of institutions?

Millie's Human Relations Skills

The investigator's observations and comments from many interviewees confirm the importance of Millie's human relations skills to the success of the Ella Sharp Museum. Her ability "to say the right thing at the right time" is legendary among museum staff and supporters.

These genuine human relations skills have made volunteers, board members, staff, and museum visitors feel important and necessary to the success of the
museum. Her example has set the friendly, nurturing tone followed by museum staff
and volunteers. Millie is a model for her followers.

Additional research on this topic might include determining the relationship
between effective human relations skills and volunteer recruitment and retention, staff
retention, visitor satisfaction, and fund-raising success. Does the extent and nature of
human relations skills depend on gender of the director? How can other museums
benefit from knowing the nature and effectiveness of human relations skills in the
operation of their own museums?

A Woman as Director

Although not within the confines of this study, it would be useful to know if the
role of a director is affected by gender. Moss (1984), Executive Director of the
Gallery Association of New York State and a female says,

I want to stress teamwork. I think women have an advantage over men
in this area. We are taught to encourage, and we are good at helping
staff members along. These are very positive qualities, I believe,
although I have found that they can be viewed as a problem when other
staff members, used to more traditional managerial styles, wonder why
you're taking so much time and care with an individual staff member. I
think that's sort of a short-range point of view. This is an area in which
women should not just adopt the successful methods of male
counterparts; they should improve on and change them. I would like to
think that as we become more 'people oriented' in all kinds of
professions, we will take a long-range 'people' point of view, and we
will understand how such a view becomes a very positive attribute for
any director (p. 32).

The subject of this study was a woman. How would the results of a study of the role
of a male community museum director compare? Would the "family" internal
organizational style exist? Would volunteerism exist at the same level and intensity?
How would human relations skills compare?
Implications for Community Museum Directors

Millie was asked by a colleague from another Michigan museum to enumerate what she thought were the important ingredients in her leadership and management style and to list some specific responsibilities of the director. She shared with the investigator a hand-written list of ideas she used to respond to the colleague's request.

What follows are her notes:

I challenge the process by searching for opportunities to initiate change.
I'm not afraid to err and then adapt accordingly.
I get other people excited about my ideas!
I enable others to act by making them feel important. I've tried to win followers instead of subordinates.
I try to serve as a model for my staff.
I display courage to persist and continue!
I delegate.
I challenge.
I allow mistakes.
I look for leadership qualities in my people.
I hold paid staff and volunteers accountable for the work they agree to do for the museum.
I carry responsibility for the continued development of our organization's resource base.
I keep track of the organization's finances—expenditure, income, cash, and commitments.
I make sure that the staff and the board work together for the good of the organization.
I ensure that a vision and sense of purpose are shared by all members of the organization.
I am responsible for looking ahead and keep ahead.
I care for and nurture the staff to help prevent burnout, giving recognition and a sense of visibility and appreciation.
I expect to involve you in the decision-making process and consider your views as important.
I expect to remain the "captain" and have the final authority on decisions.

These notes reveal much about Millie's style of leadership and confirm what has been found in this study. They also represent useful advice to other museum directors about their own roles.

Results of this study have many implications for other community museum directors. The Ella Sharp Museum and Millie Hadwin are recognized by the Jackson
community, museum volunteers, board members, staff, as well as museum colleagues as successful and effective. There are five leadership and management strategies that other museum directors can learn from Millie Hadwin: (1) engage and empower followers, (2) follow professional museum standards, (3) develop effective human relations skills, (4) develop a trusting and productive relationship with the governing board, and (5) invest in volunteers.

A Final Note

The direction of museums, and especially the directorship, calls for additional qualities quite other than administrative. Somewhere at the top there has to be an urge to create. It has to be an urge so dominant that it will have the strength to demolish the sort of opposition which comes, not from reasoned criticism, but from the niggling conservatism and lack of vision which for so long too often have been obstacles to progress in museums (Finlay, 1977, p. 110).

Millie Hadwin has those additional qualities.
Appendix A

Introductory Scripts for Interviews
INTRODUCTORY SCRIPT FOR INTERVIEWS WITH MUSEUM STAFF

The research I am conducting at the Museum is part of my doctoral dissertation at Western Michigan University. As you may know, I am doing a descriptive study of your Director, Mille Hadwin, and her role in the operation of the Museum. I am interviewing various staff, volunteers, and others with whom Mrs. Hadwin interacts in her role as director.

It is important for you to know that what you say during the interview will be confidential. Information from this interview will be compiled with that from other interviews and used in the research analysis. You will not be identified by name, nor will interview notes be shared with anyone associated with the museum, including Mrs. Hadwin. This will allow your remarks to remain anonymous.

I also want you to know that you may refuse to participate in this interview or refuse to answer any particular question during the interview. Neither your participation in the research project nor your refusal to participate will in any way affect your employment at the Museum.

Do you have any questions about the interview or the project? Please feel free at any time to ask questions. Are you willing to be interviewed?
INTRODUCTORY SCRIPT FOR NON-STAFF INTERVIEWS

I am conducting research at the Ella Sharp Museum as part of my doctoral dissertation at Western Michigan University. I am doing a descriptive study of the Museum's Director, Millie Hadwin, and her role in the operation of the Museum. Results of the research will add to our limited knowledge of the role of museum directors.

I'm interviewing various staff, volunteers, and others with whom Mrs. Hadwin interacts in her role as Director.

It is important for you to know that what you say during the interview will be confidential. Information from this interview will be compiled with that from other interviews and used in the research analysis. You will not be identified by name, nor will interview notes be shared with anyone else from the museum. This will allow your remarks to remain anonymous.

I also want you to know that you may refuse to participate in this interview or refuse to answer any particular question during the interview.

Do you have any questions about the interview or project? Please feel free at any time to ask questions. Are you willing to be interviewed?
Appendix B

Unpublished Materials and Miscellaneous Documents from Personal Files
UNPUBLISHED MATERIALS AND MISCELLANEOUS DOCUMENTS
FROM PERSONAL FILES

The documents below are unpublished items from Ella Sharp Museum archives and local Jackson area agencies, organizations, and individuals and personal papers of Millie Hadwin and others associated with the museum. They are referred to and briefly described in the text of this paper as they are used as source material. The purpose of this list is to familiarize the reader with the general types of documents that have been helpful in understanding the role of the Director of the Ella Sharp Museum.

- Ella Sharp Museum promotional brochures in use in 1990
- Ella Sharp Museum stationary in use in 1990
- Ella Sharp Museum newsletters from museum archives
- Jackson Chamber of Commerce brochure of unknown date
- Dibble School flyer from museum archives
- Hadwin Center dedication booklet from museum archives
- Computer printout of Jackson Co. demographic data from Jackson Co.Planning Dept.
- Jackson telephone directory from 1989
- Will of Ella W. Sharp from museum archives
- Working paper of historic development of museum from M. Hadwin files
- Institute for Museum Services grant proposal for 1989
- Ella Sharp Museum membership recruitment brochure in use in 1990
- Budget summary for 1989-90 from M. Hadwin files
- Museum policy notebook from M. Hadwin files in use in 1990
- Museum staff roster in use in 1990
- By-laws of the Ella Sharp Museum in use in 1990 from M. Hadwin files
- Michigan legislature concurrent resolution about M. Hadwin from museum archives
- Film about Jackson history from museum archives
- Accreditation announcement letter from M. Hadwin files
- Handwritten notes about museum leadership and management from M. Hadwin files
Appendix C
Research Protocol Clearance
Date: December 1, 1989

To: Mark Jenness

From: Mary Anne Bunda, Chair

Mary Anne Bunda

This letter will serve as confirmation that your research protocol, "Doctoral Dissertation--'Museum Director's Chair'--An Ethnography", has been approved under the exempt category of review by the HSIRB. The conditions and duration of this approval are specified in the Policies of Western Michigan University. You may now begin to implement the research as described in the approval application. You must seek reapproval for any changes in this design.

The Board wishes you success in the pursuit of your research goals.

xc: J. Sanders, Educational Leadership

HSIRB Project Number 89-10-30
BIBLIOGRAPHY


