

Volunteer Manual

Revised April 2010

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Mission & Program Description of the Neville Public Museum

Mission

The Neville Public Museum of Brown County, Wisconsin, preserves the history and culture of the region by collecting objects of art, history, and science. The museum, through innovative exhibits and programming, is dedicated to expanding knowledge, stimulating thought, and encouraging imagination.

Program Description

The Neville Public Museum undertakes three major activities: collection, exhibition, and educational programming. Collection is intended to protect our cultural heritage now and for the future by preserving objects for study, enrichment, and enjoyment. Temporary and permanent exhibits are presented as lively and enjoyable methods of educating the public on topics in the fields of art, history, and science. Education is provided through educational tours (interpretive exhibit tours combined with participatory classroom work), lectures gallery talks, special events, workshops (popular and professional), art classes, concerts, field trips, teacher in-services, and outreach programs. In 2005, 76,684 visitors attended the Museum, and many others were served through outreach programs, research and reference calls. The Museum also acts as a community center hosting meetings for County departments, local businesses, and organizations.

Brief History of the Neville Public Museum

In 1915, nine members of the Green Bay Art Club held a one-week exhibit of rare and historically significant objects from the Green Bay and De Pere area. The exhibit, held in the basement of the local library, was so popular that the Club decided that a permanent museum was what the community needed. In December 1915, the Art Club incorporated as the Board of the new Green Bay Public Museum, which had been granted use of the Assembly Room in the Library. The Museum thrived, soon filling several rooms. With the mission of "bringing the world" (defined as art, history and science) to Green Bay, the collections consisted not only of significant local artifacts, but also of the strange and eclectic from around the world. By 1923, the Library had run out of available space, and informed the Museum that it was time to relocate to their own building. In November 1925, Mr. and Mrs. George Mason of New York City, offered a donation of \$60,000 to build a museum building providing that: 1) the City of Green Bay give sufficient means for the Museum's proper maintenance, and 2) the name be changed to the Neville Public Museum as "a memorial to Mr. and Mrs. Neville's work towards civic betterment in Green Bay..." (Mrs. Mason was Mrs. Neville's daughter). The City agreed, accepted the gift, and the new Neville Public Museum opened to the public on July 23, 1927.

The non-profit 501(c) (3) organization, now known as the Neville Public Museum Foundation, owned the collection and managed the Museum, with one city councilman sitting on the Museum Board. The City paid all operating expenses, including salaries, so the employees were all city employees. The Museum's open collections policy was not officially changed until a new Museum mission statement was adopted in 1986, which then narrowed the Neville's focus to the region of Northeast Wisconsin and Michigan's Upper Peninsula.

In 1962, the City approached Brown County with a request that the County assume half of the financial responsibility of the Museum, based on the reasoning that half of the visitors were County residents living outside of the City. The County agreed. So, at that point, the City and the County were both providing operating costs and each had one representative on the Foundation Board. Now, the Foundation owned the collections and managed the Museum; the employees were city employees; the City owned the building and paid half of its support; and the County paid the remaining half of the expenses.

Although expansion plans were originally drawn up in the 1950's, it was not until the 1970's -- when collection storage and other space requirements became critical -- that serious efforts were made toward expansion. Feasibility studies were conducted, the Board was strengthened by adding influential members, membership was opened to everyone (prior to this time, membership was by invitation), and a campaign was conducted to convince taxpayers that a new museum building was needed.

In 1980, a County-wide referendum was passed with a 66% plurality in favor of building a new museum. Paid for by the City, the County and the Foundation, it opened to the public on April 9, 1983. With the new building came new management arrangements. The County took over fiscal and operational responsibility, as well as ownership of the building and collections. The City bowed out entirely, and the Foundation agreed to continue to raise funds for future exhibits and programs. The strong public/private partnership between the County and the NPM Foundation continues to date. Each year the Foundation directly contributes to the Museum's budget approximately \$100,000 in support of the exhibit program, sometimes considerably more depending on the make-up of the exhibit schedule for a given year.

A newly formed Governing Board, which reports to the County Board Supervisors' Education and Recreation Committee, was established in 1986 to ensure that the Museum is well managed and appropriately funded.

Looking to the Future

In 2004, for the first time in the Museum's 89 year history, the Museum began to charge admission fees in order to ensure the continued financial stability of the institution. The Museum expanded its hours, installed a new sign, and added more sculptures to the property. It created new program spaces, called the "Discovery Room" and "Studio 210: Working Regional Artists." And it developed new programs, such as the International Film Series and Poetry Night.

Our volunteers are actively involved in these ongoing efforts to continually revitalize the Museum so that it remains the center for art, history, and science in northeast Wisconsin.

General Information

Hours

Sunday	Noon to 5pm
Monday	9am to 5pm
Tuesday	9am to 5pm
Wednesday	9am to 8pm
Thursday	9am to 5pm
Saturday	9am to 5 pm

Closed major holidays (New Year's Day, Memorial Day, Labor Day, Thanksgiving, & Christmas Day)

Admission Fees

Adult - \$4

Child (6-15) - \$2

Child (5 & under) - free

School and youth groups - \$1/person (including students, teachers & chaperones)

Free admission for visitors Wednesday evenings from 6 - 8pm

Free admission for the *Friends of the Neville*

How to Become a Member of the Friends of the Neville

The *Friends of the Neville* organization offers Free Admission, special discounts, events, and other benefits for its Membership. Contributions to this organization help support museum exhibits and programming, artifact preservation. Contributions are also tax deductible.

New Membership Benefits as of January 1, 2010

A new benefit of membership includes tickets for members to bring friends to our exclusive member-only exhibit receptions. We have also added additional benefits at our higher levels to distinguish them from our family membership level. Here is a listing of all the benefits.

Individual - \$30

- Unlimited **Free** admission for member for 12 months
- 10% discount in our Gift Shop
- 25% discount on reproductions from our historic photograph collection
- Invitations to exhibit openings, trips and special events
- Discounts and advance registration for classes, workshops, programs and special events

- “Time Travelers Program” – show your *Friends of the Neville* membership card at over 100 museums across the US and receive gift shop and/or admission discounts (see our website for details www.nevillepublicmuseum.org)
- 4 guest tickets per year to exhibit receptions
- Additional guest reception tickets may be purchased at \$5 per adult ticket or \$3 for children

Family - \$50

- All of the benefits of **Individual**
- Unlimited **Free** admission for 2 adults and their children/ grandchildren under 18 years of age for 12 months

Pioneer - \$100

- All of the benefits of **Family**
- Unlimited **Free** admission for 2 adults and 4 guests for 12 months
- Coupon for 20% discount in our Gift Shop during the Holidays

Explorer - \$250

- All of the benefits of **Pioneer**
- Unlimited **Free** admission for 2 adults and 4 guests for 12 months
- Preferred seating at programs
- \$1 discount on additional guest admission

Adventurer - \$500

- All of the benefits of **Explorer**
- Additional 2 guest tickets per year to exhibit receptions
- Golf shirt or Tee Shirt w/NPM logo
- Pre-arranged behind-the-scenes collections tour once a year
- Additional pre-arranged tours available for \$50 a tour
- Private scheduled exhibit tour with curator three times a year
- Additional pre-arranged private tours available for \$25 a tour

Neville Public Museum Volunteer Positions

Education Department Volunteers

The Role of the Educational Volunteer

Educational volunteers help bridge the gap between exhibits and school groups. They bring to the Museum their experience and willingness to devote their time. Students benefit from educational volunteers' skills and stories. Teachers benefit because educational volunteers add new perspectives to the materials they are teaching. As an educational volunteer, you have an opportunity to contribute to the moments in a student's experience that may influence them for a lifetime.

Educational Volunteer Mission

To provide hands-on, learning experiences for students while protecting the objects and acting as a representative of the Museum.

Educational Volunteer Goals

- **Let audience know that this is their museum.**
- Strive for accurate, quality information.
- Learn the basic program logistics and content.
- Research additional materials to enhance program content.
- Develop techniques for guiding, doing and waiting.
- Give students the opportunity to show what they know.
- Be understanding of the problems and mistakes of teachers, staff and other volunteers.
- Keep educational areas tidy, organized and ready for others.

Educational Volunteer Basic Duties

- Sign up for tours.
- Arrive 15-20 minutes early.
- Set up room, scavenger hunts, props, etc.
- Greet school group and lead to orientation area.
- Give 5-10 minute orientation.
- Run tour. Tours usually take between 30 minutes to 2.5 hours depending on the tour.
- Give teacher take-home materials and an evaluation.
- Gather for brief recap and upcoming exhibit/event teaser.
- Tidy or clean up area. Check calendar for next program and set up accordingly.

Process of Becoming an Educational Volunteer

1. Register with the Curator of Education

Fill out form either sent to you or available on-line. Fill out the background check form if you are 18 or older. If the background check is okayed by the county and you can volunteer 9-2:30 pm during at least one weekday, you can start the process of becoming an educational volunteer.

2. Receive Materials

You will receive a volunteer tag and this manual to study.

3. Receive notice of school groups coming.

Twice a month, the Curator of Education will send out a calendar of upcoming school groups. You can receive them via e-mail, pick them up while on a tour or a person from the Museum will call you and go over the calendar with you over the phone. Sign up for the days you are available and the programs you are interested in. Should there be a change in your schedule, please call the Curator of Education as soon as possible (448-7851).

Sometimes schedules change – for example, a school calls and finds an open spot a week ahead of time, or a volunteer has to drop a program he or she had signed up for. In this case, the Curator of Education may give you a call to find a volunteer on short notice.

4. Volunteers shadow a tour

You may want to shadow your first tour and follow along with a script. It's good to bring along a note pad.

5. Start Doing Tours

After you become familiar with the tours, you can begin helping to lead a portion of a tour. It is important that you express the kinds of tours and the parts of tours that you enjoy. Some people prefer doing just the guided tour portion of **Early Wisconsin History** while others like doing any aspect of a tour. Please let the Curator of Education know your preferences. Try them all on for size so that you may know how it feels to you.

6. Lead Tours

If you feel that you can organize and lead a tour, let the Curator of Education know. There are times that he or she may not be available to lead a tour and an educational volunteer will be sought out to lead that day's events.

7. Evaluation of Tour

Expect that after your second or third tour the Curator of Education will evaluate your tour. This is done discreetly. He or she will go over the strengths of your program and also tell you how it can be improved. This evaluation is meant to ensure the quality of the program. If the museum receives poor evaluation from a school tour regarding a tour, the Curator of Education will discuss with the volunteer changes that could be made.

8. Help Plan for Future Events

If you would like to help out beyond working with school groups, ask the Curator of Education. Calling volunteers, setting up display boards, entering school evaluations and developing worksheets and manuals are all part of getting ready for a new exhibit. With some new exhibits you may be able to contribute something that the Curator of Education cannot – your own personal experience.

Tips for Keeping Tours Fresh

1. Study the exhibit text and outside sources. Find ways to put it in your own words.
2. Make sure your facts are a mix of numbers and stories. That way you are hitting more of your audience.
3. Personal experiences, such as living on a farm or attending a one room schoolhouse, are much more important than anything on a script.
4. You don't have to know everything. At every stop know one story. If your tour has six stops, you only need to know six stories.
5. If you ask kids a question, don't just take the first answer. Say, "I see one person knows. Who else knows? Let's see if at least five people can figure it out."
6. Follow up an answer with, "Why do you think that?"
7. If you draw a blank on a tour say to the students, "What's the story here?"
8. The three most important words you can learn to say if you are asked a question are, "I don't know." But you can also learn to follow it up with "But I will find out" or "It sounds like you know something about this. Tell us what you have heard."
9. When you catch yourself in a rut, try something new. Pick up a new resource, go on another volunteer's tour, or pick five different objects to highlight.
10. Look for ways for younger students to interact with the exhibits in a hands-on manner. A tour is not a lecture. Students need to do. By asking questions or having students move their arms, hands or eyes, you can keep up their interest in the tours.

Customer Service Tips

1. Smile
2. Always wear your volunteer tag. (If you expect to be away from the Museum for more than three months, please turn in your tag to be Curator of Education.)
3. Always dress business casual. No shorts. Simple jewelry. Jewelry and ties related to the exhibit can enhance the visitor experience and act as a conversation piece.
4. Body language says a lot. Crossing arms, jingling change in one's pocket or looking away from students while speaking to them can give the message that you are unapproachable, annoying or confused. Make eye contact and speak a little louder than usual. Use your hands and arms to gesture.
5. Use an open handed sweep instead of pointing. Students enjoy looking for things. The open handed sweep helps give the general direction of where something is and allows students to find things.
6. When a person asks a question, echo it back to them, and then answer. This lets the person know you are aware of them and that you understand their question. It also gives you time to think.
7. If the person asks a yes/no question, answer the question and then elaborate. Briefly impart an additional tidbit that you know.

Visitor: *Was there a curse on King Tut's Tomb?*
Volunteer: *No. That is a myth. Egyptologists have scoured the tomb and have found no such curse.*
8. Remember the three magic words, "I don't know." Follow them with the four magic words, "But I'll find out." If you cannot find out immediately, offer to take down the person's name, address and question. Going the extra mile will give the visitor an even more favorable impression of the Museum.
9. When a visitor has a complaint, echo that complaint in a slightly different form. This tells the visitor that you are willing to hear what they have to say and can help put a little water on the fire. You can also find out a little bit more about the visitor's problem by doing this. Don't be afraid to apologize for a situation.

Visitor: *This exhibit stinks!*
Volunteer: *I'm sorry that you don't like the exhibit.*
Visitor: *Oh, I liked the exhibit. It's just there seems to be a foul odor in this area.*
Volunteer: *I'll check on that and see if the Museum can find the cause. Thank you.*

Discipline and School Groups

It is important to remember that students are excited about coming to the museum and very little discipline, if any, is needed with school groups. Laying the ground rules in the orientation helps to not only remind students of how they should behave in the museum, but also reminds their teachers and chaperones of their roles and responsibilities.

Gentle generalized reminders such as, "Remember students, please don't touch," can also be effective. Pausing and waiting for a few silent seconds can also be effective.

If a student continues to misbehave, direct them to stick with their teacher for the remainder of the tour. If several individuals continue to misbehave, ask the teacher or a chaperone for their help in dealing with the situation.

Descriptions of Permanent Tours

The tours below are some of the regularly offered tours that are available year round because they involve permanent exhibits or exhibits that are regularly featured. Scripts are available for each of these tours. They are listed below in order of frequency of request (most to least).

Early Wisconsin History - Students explore *On the Edge of the Inland Sea*, while also studying Wisconsin history from the fur trade to the Peshtigo Fire. Hands-on activity challenges students to think about the tools and toys that suited different eras. Time: 2 - 2.5 hours

Prehistoric Cultures - Students receive a guided tour on prehistoric peoples of Wisconsin in the permanent exhibit, *On The Edge of the Inland Sea*, then explore what items can be made from natural materials. Students get to try grinding corn with a *mano* and *matate* and try their hand at making a tool from sinew, wood and stone to learn how hard it is to keep natural materials together. Time: 1 - 2 hours

Mapping Old Green Bay - Students learn about the city of Green Bay through maps and people, transportation, and historic people as presented in *On The Edge of the Inland Sea*. Time: 1 - 2 hours

Dino-Mural - The mural features a mother T-Rex guarding her eggs. It is primarily for grades preK-2 and uses the five senses to discover a mystery about what T-rex ate and tells the story of what is happening in her habitat. Guided hands-on activities. Time: 30-45 minutes

Spiders - Kids learn about different families of spiders, how to identify them, and how to draw them. Hands-on, kinetic learning and slideshow. Time: 30-45 minutes

Art Tour - Students explore artwork from an Art Annual or other art exhibit. Sometimes school groups do a hands-on activity depending on the exhibit. For middle school and high school groups an assignment sheet and clipboards are often provided. Time: 30-40 minutes, twice as long if hands-on activity

There are also programs that are offered for temporary exhibits. To find out what tour will be coming up contact the Curator of Education and ask for copies of the school brochure or the summer program brochure, or look them up at our website under Education.

Different Group Dynamics

Pre-K, Kindergartners and First

The first thing you will notice about Pre-K and Kindergartners is that it seems that a whole class can fit into the elevator. They are also a grade which clings to their leaders. They will probably be on the buddy system, so be sure that if they do use the stairs that you direct the buddy on the right to hold onto the right. For all three of these grades, turn around and demonstrate “right” a couple of times so that your body is facing the same way as theirs.

Pre-K usually comes with two chaperones, possibly three, and usually no more than 20 kids. Kindergarten and First come with an average of one chaperone per three kids. It is the highest ratio of chaperones to kids and will only go down from here. K and 1st grades parents are very invested in their children and it is no wonder as children practically worship their parents as they bestow countless pictures upon them, say that they love them and hug and kiss them all the time.

All three of these grades like to sing, dance and play. An easy filler activity is to start a song of Itsy-Bitsy Spider or to have them sing their ABCs while pretending to wash their hands.

Pretending is doing for these students and the land of make-believe is as real as the Easter Bunny and the Tooth Fairy. Stories don't have to make sense – it is the journey that is important. They like sense-oriented activities.

Family and their immediate surroundings are important to them and they are drawn to big things, animals and bright colors. As school groups they are all inclusive units, no one gets left behind. First grade in particular doesn't like it when things aren't fair and will point it out immediately.

Here are some questions to ask these grades...

- How many of you have a dog or know someone who has a dog?
- Which one is soft? A kitten or stone?
- I see something in this picture that is yellow? What is yellow in this picture?
Go stand by a picture that you like that has yellow.

First grade differs to in a few ways. They can add and subtract single numbers. They can spell. A first grader may enjoy learning how to play dominos or Chinese Checkers. Kindergartners and pre-schoolers may want to stack dominos or build with them.

Kindergartners start to draw. Pre-schoolers scribble repetitively and if given a blank pad will try to fill every page.

All of these grades will come for hands-on exhibits, dinosaur exhibits and art exhibits that are colorful or related to animals. K and Pre-K groups may want only an orientation for an exhibit. First grade may actually want a full guided tour.

For orientations a fun way to approach these grades is to ask yes/no questions or even get on their good side by playing dumb.

- *Now you guys are fourth graders right? You're not? Well you seemed so grown up, I thought you were?*
- *Do we run in the Museum? NOOO... That's right because...*

2nd Grade

Second largest audience. Comes for *Prehistoric Cultures* to learn about changes over time. They become aware of individuals around them, but still want to be first in everything. Assign line leaders to this group. Very physical. Like to act out guided imagery. Direct more than ask them. When asking them questions ask repetitive questions.

- *At the last stop we saw an eagle. What kind of bird do we see here?*
- *At each stop in the Museum we are going to ask three questions. What are the food, shelter, and transportation that these people use?*

Time is just starting to sink in and in some ways is still mythical. A humorous analogy you can use for prehistoric people is that they were born before Santa Claus but after the dinosaurs.

They are still visual learners and will not spend time reading exhibit text. Scavenger hunts are made up of visuals. Take home sheets have visuals linked to all sentences.

3rd Grade

A combination of traits of 2nd and 4th grade, this grade will probably come for *The Mapping Program*, because it studies the history of its community, changes over time and transportation. These students have gone (will go) through the tragedy of finding out that Santa doesn't exist, but still have a hard time figuring out concepts. If you pour a gallon of water into a tall beaker and a gallon into a low basin and ask which has more, they will say the taller has more. They are a little unsure in their answers.

They are learning process in this grade. They like to learn how you start with a block of wood, saw it into a bat, seal it with lacquer and stamp it.

Like fourth grade they like to work with same sex small groups. Like second grade they like visuals more than reading and can be lined up with an assigned line leader.

4th Grade

This is the largest school group visiting the Museum, especially for the program, *Early Wisconsin History*. They like working in small same sex groups. They like questions that have a clue in them or a series of clues.

- *Native Americans had small fires in their wigwams, not for cooking or for heat, but for something that would come from outside? Something that doesn't like smoke.*
- *I like to call the trading post and the dry goods store, Wal-mart and Younkers. Why?*
- *The blue broadcloth is located near a pair of moccasins.*

Learn from hands-on. Like to touch and to do. Relate to toys, cartoon characters and popular culture.

Read more exhibit text and can put together concepts with some help.

5th Grade

Although the Museum doesn't get as many for this grade, when it does, it is for American History exhibits or Environmental programs. This grade starts breaking through on a few concepts and understands time. Otherwise, they behave similarly to 4th grade, perhaps a little more brash and quick on figuring things out. Girls in this grade begin to show signs of mature behavior and may want to sit in a chair rather than on the floor.

6th grade, Middle School

Sixth grade is the only group of middle school students who can bring a whole class for a longer period of time because of their homerooms. Grades beyond this usually are here for under 90 minutes, sometimes less. This is also the last bastion of angelhood. After this grade, playing, being polite and expressing affection becomes uncool, boring or embarrassing.

One way to visually spot a sixth grade class is that the girls are all a head or two taller than the boys.

6th graders like to do, but on a more conceptual level. They enjoy the Early Wisconsin History, but do the scavenger hunt in half the time and usually figure out the big idea. They also begin to figure out that they can do scavenger hunts faster if they copy another student.

6th graders study world history and geography and like things that involve directions.

They, like many middle school students, also begin to become black and white thinkers. They look for inconsistency and latch onto it. A common middle school retort is, "But you said..."

The best way to work with this is to use it to your advantage in questioning.

- *How many of you think this is a good piece of art? Go to the left if you think its bad, to the right if you think its good.*
- *Eleazer Williams tricked the Oneida Tribe 200 years ago. How many of you think that the Oneida should get their land back in New York? If so why? If not why?*

In an orientation, set down the rules without question and go through them briefly. Do not use wording that is tenuous. Use action-oriented directions.

Briefly,

Stick to the right side on the stairs so that people can get by your group.

Don't touch the objects in the gallery the Museum are going into.

Stick with your group and your chaperone.

Stay within line of site of your chaperone.

Quiet voices.

Don't run.

Anyone who has a problem with this will be sent to the head teacher.

High School

High school is usually here for the shortest amount of time with the least amount of leaders. They are here, for the most part, as a self-guided tour.

Key to the orientation is to gain their trust:

I know that as young adults I won't have to go over things like not touching, running, jumping or yelling. Just a few things that you might not know is that the elevator is for people with disabilities and please try to stick to the right side when going up or down the stairs so that the elderly and families can feel safe about going up or down.

Scavenger hunts are often sent ahead of time and are referred to as "assignment sheets." If you do offer the scavenger hunt, make sure that the teacher helps assign it to the student. If you do not have the backing of the teacher, the students will ask if they have to do the assignment. Always defer to the teacher in this instance.

Without this buy-in, high school students will migrate to the vending machines, the Frankenthal and outside. **Don't mention vending machines to high schoolers.**

Homeschoolers

This group has several ages as well as parents. Worthy of note is that parents are as interested in learning as students and may ask questions for students.

The multiple ages of the students may appear to be difficult, but like the old one room schoolhouse, students are use to learning what their younger/older siblings are learning.

Homeschool groups may want to wait for other members to show up before starting. Monitor when they feel they should get started.

Do not debate with homeschool groups over topics such as evolution. They may want you to express this opinion and then they will give their point of view. Wait for them to finish and say something like, "Shall we go to the next station?"

Special Learning Groups

Sometimes students that have learning disabilities, attention deficit disorder, or are developmentally disabled may come to the Museum. If this is the case, they may be of high school or middle school level, but may enjoy learning at the second to fourth grade level. If this is indicated on the sheet, give the tour as if you were addressing a second to fourth grade group. Some groups of developmentally disabled students only want the self-guided tour. Give these students take-home materials and welcome them to the Museum. Direct them to the area they wish to go to.

With ADD, ED, ADHD and LD you will notice that the students may have the same enthusiasm as a 4th graders, but will still be supervised closely by their chaperones or teacher. They are kinetic learners and enjoy doing. They want you to get to the point and not use academic language. Whenever possible allow them to do rather than ask.

Ethnic Groups

Whatever group of students are here, remember they are patrons of *their* museum. There is diversity within each group of ethnic students and one student may be a traditionalist within their family, while another wholly embraces Sponge Bob and Kim Possible. Some things of note on the history of each of the following groups:

Hmong - Hmong and Lao people came to Green Bay during the mid-1970s, because of their role in helping American soldiers during the Vietnam War. Hmong children today are sometimes third generation Americans and sometimes brand new to the country. Third generation students **do** speak English and may or may not speak Hmong. Hmong students tend to be quieter than their classmates, but this does not mean they do not speak English. Their culture values family and freedom. The word

Hmong itself means being free. Hmong parents may speak Hmong, Thai, Lao, Chinese, Vietnamese, French and/or English.

Hispanic – The largest growing immigrant population in Green Bay, the Hispanic population makes up 11% of the city of Green Bay’s population. Not all Hispanics are Mexican. In Green Bay there are people from Ecuador, Guatemala, Nicaragua, Columbia, Uruguay, Chile, El Salvador, Cuba and Puerto Rico. A good percentage of Mexican people in Green Bay are from south central states of Mexico such as Jalisco, Oaxaca, Zacatecas, and Michoacan. There are 26 states in Mexico. One of the reasons many migrants are coming to the United States and especially mid-sized cities like Green Bay, Wausau, Appleton and Eau Claire is because of good paying blue collar jobs. Meat packing, paper mills, harvesting produce, construction work and warehouse jobs pay very well. Still others are here because their parents visited once and liked Green Bay.

Some of the Hispanic students who visit the Museum may not speak English. Some have translators. Some translate for their classmates. Many students under fourth grade have no problem with English.

Russian – The newest growing ethnic population in Green Bay, but also one of the smallest. What few students have come to the Museum have generally had translators with them.

Native American – During a tour you may be talking to a group of students about Native American history and one child raises their hand and says, “I’m Native American.” A good response that adds something to the tour and gives the student positive feedback is, “Really? What tribe? Is there anyone else here who is a tribal member?” There are several tribes in the Green Bay Area, including Menominee, Oneida, Anishanabe (Ojibwe) and Ho-Chunk. If a student says they are Oneida, you might ask, “Which clan?” The three clans are turtle, bear and wolf.

Native Americans have a rich and diverse history. One thing to avoid is teaching about Native Americans as if they are part of the lumberjacks, pioneer or farming era. There were Native American farmers, miners and victims of the Peshtigo Fire. To lump them into one era as if they were frozen in time only encourages prejudice today. Believe it or not, Native Americans in northern Wisconsin today are regularly asked by tourists “Where are the teepees?”

Our permanent exhibit affords many stories of Native Americans in this area. From spear fishing to BIA Schools, from the arrival of the Oneida to objects of trade from as far away as Mexico, these stories show different eras of Native American history. Within each of these eras there are a multitude of stories.

Volunteers in Other Departments

Collections Assistant

Description of Duties

Collections are the basis of any museum – a museum cannot exist without them. Thus, there are many activities occurring “behind the scenes” in the NPM’s collections department which are little known by the general public, but are vital to the Museum’s existence. Collection Assistants can provide help in a variety of areas, including: cataloging in the Museum’s research library and photographic archives, typing, proofreading, and filing artifact catalog cards and other collections documentation, inventory, research, and special work projects, such as padded hanger construction, unpacking artifacts, etc.

Job Requirements/Skills

Work in collections involves some training in the care and handling of collections and usually requires a sensitivity and adherence to detail and accuracy.

Staff Contact -Curator of Collections

Historic Photograph Assistant

Description of Duties

Assist Recorder by identifying, describing, and storing material in the Museum’s photo collections. This will involve some secondary source research, reading of text material to gain knowledge of historic photo techniques and the proper care of historic prints. Other duties include photocopying, filing of catalogue cards, worksheets, negatives, etc.

Job Requirements/Skills

An interest and appreciation for the collections, sensitivity to detail, consistent work, good penmanship, knowledge of local history, plus some interest and/or background in film and photography or the history of film and photography.

Staff Contact - Recorder

Curator of History Assistant

Description of Duties

Assist curator in exhibit planning, research, and development; conduct library research; gather data, photographs, and graphics; write labels, handouts, and brochures.

Job Requirements/Skills

Exhibit planning involves basic writing skills; knowledge of how to use a library and produce a research paper, the ability to synthesize data into clear ideas, which can be

produced as exhibit labels; and an interest in the subject matter of the particular exhibit.

Staff Contact - Curator of History

Curator of Art Assistant

Description of Duties

Assist curator in exhibit and program planning, research, development; and implementation; conduct library research; gather data, photographs, and graphics; write labels, handouts, and brochures.

Job Requirements/Skills

Working with the Curator of Art involves above average writing skills; knowledge of how to use a library and produce a research paper, the ability to synthesize data into clear ideas, which can be produced as exhibit labels; a strong interest in, and basic knowledge of, the visual arts (both studio arts and art history) in general, as well as in the subject matter of particular exhibits. Also necessary is the ability to follow directions, concern for performing tasks in a professional and timely manner, and work with a minimum of immediate supervision.

Staff Contact - Curator of Art

Curator of Natural Science Assistant

Description of Duties

Working with the Curator of Science, the assistant will help arrange collections; collect research, record research, exhibits, programs and special activities; prepare specimens for collections or exhibits; preview scientific literature on specimens or methods pertaining to the Museum's collection.

Job Responsibilities/Skills

Some college level course work in natural science is helpful in working on natural science projects. Also necessary is a knowledge of: proper use of library; basic scientific principles, research methods; concern for performing tasks in a professional manner; good basic hand-eye coordination; hand tool skills; great interest in natural science and basic natural history methods; the ability to follow directions and work with a minimum of immediate supervision; creative self-starter, energetic willingness to do field work.

Staff Contact - Curator of Science

Curator of Exhibits Assistants

Exhibit Handyman

Description of Duties

Assist curator by installing exhibits, painting panels, props, and signage; making props, cutting, cleaning, and pressing cloth; and helping clean museum specimens under the curator's direction. One with the necessary skills could also prepare special mounts for small or fragile items to be exhibited. Help build exhibit props under the curator's guidance.

Job Requirements/Skills

Fabricating necessitates some basic workshop/hand tool skills, as well as interest and concern for doing the job well. Specialty exhibit prop construction would, of course, require a much higher level of expertise with tools and machinery.

Staff Contact - Curator of Exhibits

Exhibit Installer

Description of Duties

Assist curator with the installation of exhibits by cleaning and setting up panels, Plexiglas, props, pedestals; attach titles, hand prints and photos; unpack shipping crates, transport items to gallery, help with dismantling the exhibit and putting away items; repair panels, remove nails and screws, rearrange items in storage areas.

Job requirements/Skills

Knowledge of basic workshop/hand tool skills required for an exhibit installer, together with an attention to detail and the ability to follow instructions.

Staff Contact - Curator of Exhibits

Graphic Artist

Description of Duties

Assist curator by producing text and labels, paint panel graphics; produce posters and/or brochures to publicize the exhibits; and draft the graphic of exhibit scripts.

Job Requirements/Skills

Artistic skills, a graphic arts back ground, and knowledge of artistic techniques are vital for the volunteer Graphic Artist who must also profess an attention to detail, in order to produce crisp and neat looking, finished projects. Install vinyl lettering.

Staff Contacts - Curator of Exhibits, Art, Science, or History.

In-Home Computer Volunteer

Description of Duties

Several of the departments need computer files made for databases, mailing lists, worksheets and other projects. The In-Home Computer volunteer takes these materials home, types them into a file and delivers them back to the museum complete.

Job Responsibilities

Volunteers must be computer literate and have own personal home computer. They must be able to use Windows™ programs such as Word™ and Excel™.

Staff Contacts - Curator of Education

Neville Public Museum Foundation Volunteer Positions

Gift Shop

Description of Duties

The salesperson sells merchandise in the Museum Gift Shop, acts as a security for the items contained within, provides information about the Museum, if queried, and may assist with cleaning, ordering, organizing, or inventorying merchandise.

Job Requirements/Skills

The NPM salesperson must enjoy interacting with the public, be accurate with collecting fees and dispensing cash, know (or be willing to learn) how to run a cash register, and be prompt and reliable in reporting for scheduled work periods.

Staff Contact - President or Office Manager

Mailings

Description of Duties

The Museum generates a large quantity of mail, including its quarterly *Musepaper*, invitations to special events, programs, and exhibit openings, and notification of upcoming lectures and workshops. Volunteers are needed to help with stapling, stuffing envelopes, affixing address labels, and arranging mail by zip code for bulk mailings. *Note: This is one of the most applied for and least available volunteer positions.*

Job Requirements/Skills

Mailing volunteers should be available to work on short notice because the mailings occur at irregular intervals.

Staff Contact - President or Office Manager

Hospitality

Description of Duties

Hospitality volunteers help with exhibit openings, receptions, and other special events held at the Museum by assisting with planning and implementing refreshments, entertainment, decorations, and by helping serve and greet during these occasions.

Job Requirements/Skills

The primary skills a person can bring to this job are good organizational abilities and the enjoyment of working with people.

Staff Contact - President or Office Manager

Common Volunteer Questions

If you have a question about the museum a good place to start is with your supervisor or at the reception desk. Still, there are times when they may be busy.

Another good source of answers is our website. www.nevillepublicmuseum.org

The questions below are some of the more common questions asked by volunteers and are designed to help you to know the answers to these questions ahead of time.

Where do I go when I come to the museum?

Check in with the reception desk and they will advise your supervisor that you are here.

Where do we put our purses and/or coats?

It's a good idea to lock your purses and other valuable items in the trunk of your car. If this is not an option they may be checked in at the front desk with security. If this is not an option, ask your supervisor for a good storage location.

Coats can be taken with you to your work area and your supervisor will show you where to hang them up. If you are a docent, you may either place your coat in the coatroom or in the Discovery Room closet.

How do I make a phone call?

If you need to make an outgoing call (i.e., to get a ride home), you may use the phone at either your work space or the front desk. Dial 9 and you will get an outside line and can then dial your number.

If you are calling from the front desk, keep your conversations brief as the reception desk staff may need to answer incoming calls or contact museum staff.

How should I contact my supervisor if I must cancel a volunteer commitment?

If you are unable to make a commitment, contact your supervisor as soon as possible. A staff directory is located toward the end of this manual.

If you are docent and need to cancel a tour on the day of or day before a tour please contact the front desk staff (448-7842).

**There is some bad weather and I am unsure if I should go in to volunteer?
What do I do?**

In the event of bad weather (i.e., blizzard, ice storm, tornado) and you are unable to contact your supervisor via phone, try extension 0. If you are still unable to contact anyone you can assume that the event has been cancelled. *Do not risk your own personal safety for a volunteer event.*

Where is the basement?

There is no basement in the museum.

How are exhibits selected?

Curators from each department make proposals for both in-house exhibits and for exhibits to rent. The curatorial staff reviews these proposals and their recommendations are passed on to the Exhibit Selection Committee.

The Committee, in turn, reviews the proposals based on merit, adherence to the mission, cost, educational value, possible attraction value and ability to fit into the schedule. The Committee then makes recommendations to the Board of the Neville Public Museum Foundation.

Many exhibits are scheduled at least a year in advance. This also means that the exhibit areas already have spaces filled for the next year, sometimes two.

I am an artist or know an artist. How do I get an exhibit in the museum?

Contact the Curator of Art. It is usually best to have a proposal in writing ahead of time, which includes a time frame, square footage and cost to the museum. Please also read response to the prior question to better understand the process of why an exhibit may be accepted or rejected.

Why is there an empty gallery in the museum?

During transitional periods (times between two exhibits), gallery floors need to be cleaned and waxed. Tear down and setup of an exhibit takes time, sometimes as long as a month.

How do you rent a classroom?

The Museum is committed to offering special services to the community, including use of its meeting rooms and 132 seat Neville Theater (auditorium). Meeting rooms can be used as one large room or divided into two or three separate areas. The Neville Theater features a stage, screen, large-screen projection video & film system, slide projectors and other A/V equipment. It also includes a baby grand piano.

These areas are ideal for meetings, conferences, training sessions, public forums, recitals and other events. To make a room reservation, please call the Museum at 920-448-7840.

Room rental fees can be as little as \$40 for a half day for a meeting room and \$75 for the theater. Room usage fees are billed monthly or can be paid in advance. Checks must be made payable to the Neville Public Museum of Brown County and mailed to the Neville Public Museum of Brown County, 210 Museum Place, Green Bay, WI 54303

Guide to Public Areas of the Museum

Exterior

Dinosaurs

Constructed and designed by Don DeBaker in 2002, these sculptures are a good way directing visitors to the Museum. The dinos names are Big Mama and Baby Bones and were named by the Ms. Stumpf's 4th Grade Class at Notre Dame School in De Pere.

Babble

Created by Ned Cain in 2004, the artist has this to say about his sculpture, "Babble represents, in abstract form, three individuals in heated discourse. The circle holding them together indicates a unified voice. What they are saying and to whom is left to the discretion of the viewer."

Fountain

The fountain represents the ice columns that would be found along the edges of the glaciers during prehistoric times. (Think of a snow bank melting in spring and the little ice piles just a few inches from the edge of the melting bank.) From the Frankenthal gallery you can see the large pieces of ice that have calved off.

The water sculpture, entitled *Glacial Edge*, was created by O. V. Shaffer, of Clinton, Wisconsin. The work is constructed of welded sheet brass, is 16 feet tall, 4.6 feet in diameter and weighs approximately 1,500 pounds. Dedicated July 14, 1984, it honors the McGinnis family of Old Fort Howard and Green Bay.

9/11 Memorial

Although this monument is not on the Museum property, it is still a destination for visitors.

It is comprised of two parts representing the 9/11 attacks. The upper portion represents the World Trade Center twin towers and the stone base represents the Pentagon. Names of the victims are engraved in the base and there is an actual section of an I-beam from the World Trade Center.

Interior – First Floor

Foyer

Between the entrance and the lobby, the foyer has wheelchairs available for visitors. There is also a vending machine room to the left as visitors enter the Museum.

Lobby/Reception Desk

First open area after the front doors. This area can become easily congested. It tends to be noisy and so is not always the best place to do an orientation.

In the lobby is the reception desk. If you have an emergency or need to report something, go here. You can also look to see details on the tour as well as upcoming tours (i.e., where they are coming from, how many are expected to be in the tour, etc.).

This is the primary area to station one volunteer to wait for school groups. While waiting it is a good idea not to socialize with the security guards. The security guards need to attend to customers and additional talking at the front desk increases noise in the Museum.

Do not interrupt security guards with suggestions, directions or other input while a security guard is working with a visitor.

When a school group arrives, direct the head teacher to pay at the reception desk and lead the school group to the orientation area as quickly as possible so as to clear this area.

Neville Theater

Used by educational volunteers to orient groups of 80+ and to show films, when/if available (total capacity – 132, plus two wheelchairs).

The theater should not be used by grades 2 and below as students jump in the seats. When bringing students into the theater you need one volunteer in front and one volunteer or chaperone at the door. The person at the door directs students into theater. The person in the theater directs students to fill rows front to back, with at least one chaperone in front.

Typically, students in this large of a group will be in 3 or more classes and on a self-guided tour. After the orientation, assign classes to starting areas and release them by class back to front. Make sure that areas that go first are directed to areas farthest away.

Gift Shop

The Gift Shop is a not-for-profit venture run by the Neville Public Museum Foundation. The shop sells items that complement visitors experience and is staffed by volunteers.

For school groups it is important to remember and announce several things:

- No more than 15 students at a time.
- Groups of students must be chaperoned.
- If a group of 50+ comes on a self-guided tour, ask them to assign groups in 10-20 minute intervals and start one of the groups right away. This way the groups do not build at the very end and subsequently make them late for their bus.

When first approaching the arriving school group, discretely ask the teacher about the Gift Shop. Do not mention it again if the teacher indicates in the slightest that that is not what they want to do. As a rule of thumb, schools from outside of Green Bay may want to visit the Shop, while students from Green Bay do not.

Unless indicated, the Gift Shop does not offer discounts to educational volunteers; however, educational volunteers with a membership can receive a discount (10% off).

Bathrooms

A good rule of thumb is that if the students are from outside of the area, they will need to use the bathroom right away.

If you are a male educational volunteer you may need to assist with keeping boys in line and from tarrying in boy's bathroom. If you need to, assign a male chaperone to go into the boy's bathroom.

A good time to give students a bathroom break is at about the one hour mark after arrival to the museum. In programs such as *Early Wisconsin History* or *Prehistoric Cultures* this may be during the switch between the hands-on and the guided portions of the tour.

If you need to use the restroom during a tour, a good time to do so is when the students are also using it. If it's an emergency, give the students and teacher a self-exploration time. A good place to do this is at the ice film. Tell the teacher that you will return momentarily, and if you need to, limit the range of their movements. Here's an example:

Now students, I must attend to something, but will return shortly. In the meantime, why don't you explore the photographs in the next gallery? I will return to this gallery in about five minutes. See if you can find at least five forms of transportation by the time I return.

Coat Room

For use by visitors. There are hooks for students, but it saves time to have students hang their coats in either the Discovery Room or over their chairs in the lunch area.

Discovery Room

Across from the bathrooms, this is the primary orientation room for elementary students when they are not planning on staying for lunch. Students can sit on the carpet and chairs should be made available to teachers and chaperones.

The Discovery Room is a place where children of all ages can touch, wonder, explore and create. The mission of the Discovery Room is to provide hands-on history, science, art and cultural experiences for children. Although it is a fee area open to the public, during the weekdays it may be used for school group orientation and school programming on dinosaurs.

The Discovery Room has several features. Carpeted floors provide parents and children with soft places to sit. Lower tables provide easy play areas.

Discovery Baskets help provide experiences that may not be able to be captured in other parts of the Museum. Each basket is labeled with its theme, contains objects to be handled, games, and books, as well as a laminated sheet with age appropriate activities for kids pre-K to grade 5. Current themes include:

- | | | |
|--------------|-------------------|----------------|
| 1. Art | 5. Geology | 9. Music |
| 2. Animals | 6. World Cultures | 10. Racecar |
| 3. Dinosaurs | 7. Insects | 11. Shapes and |
| 4. Dolls | 8. Kid Stuff | Colors |

The room also has interactives developed from prior exhibits or for the Discovery Room itself.

There is also a Dinosaur Mural by wildlife painter Amy Graff. It is accompanied by five touchable objects and a T-rex footprint. The mural tells the story of a mother T-rex guarding her clutch of eggs. Also in the mural are a duckbilled dinosaur known as a Parasauralophus and a Triassic egg-stealing mammal known as a Didelphodon. A dinosaur program can be given with the mural and props that is geared towards grades pre-K- 2.

Discovery Room Closet

The Discovery Room also has a closet with props for hands-on programs, office supplies, clipboards, scavenger hunts and take-home materials. Educational

volunteers should strive to keep this room neat and organized. Children do tend slide brochures under the door. Recycle any brochures you find on the floor.

Studio 210: Working Regional Artists

This area provides artists with free reserved studio space of a four-month period in an environment that encourages interaction with the Museum guests. Guests may ask questions, talk about art, or just watch artists work.

Meeting Rooms

There are three meeting rooms (121, 122, and 123) with moveable room dividers. These are sometimes used for activities such as art projects when the Discovery Room is not available.

When teachers sign up with larger classes (50+) and for lunch, you should ask if they have reserved meeting rooms for this. If so, check to make sure that the classroom is set up. If this is the case, students can leave their lunches and coats in this area and docents should use the lunch area as the primary orientation.

Meeting rooms are also set up for the hands-on portion of tours (such as Early Wisconsin History, Mapping and Prehistoric Cultures).

There is a closet in 121 that contains many art supplies for use by the educational department. There are also picnic mats located in these closets that can be used for hands-on programs and for groups that may need extra seating during a lunch.

Kitchen

There is a kitchen with cups, refrigerator, and a microwave. If you are doing back to back tours you can use this to store your lunch. Ask security for access to this room. Please clean up after you are done using this area.

Walter Gallery

This downstairs gallery is the only gallery on the first floor. It has changing exhibits every 2-5 months **A good space for briefly orienting high school groups.**

The Curator of Education's office is located at the far end of this gallery.

Interior - Second Floor

Mezzanine Gallery

For smaller shorter exhibits, this gallery hosts exhibits on history, art and science for about 2 months.

With the exception of geology, guided tours are not usually done for this area, but take home sheets may be used with an exhibit. It is an interesting addition for self-guided tours and should be taken advantage of if a local history exhibit coincides with a *Finding Old Green Bay* program or Art Tour.

Frankenthal Gallery

This gallery is on the second floor, near the elevators. It is sometimes referred to as the Window Gallery, because of its large windows overlooking a view of the Fox River. This gallery is the **primary orientation area for Middle School students**, as it has a place for them to sit on the window benches. Additional students can sit on the floor.

The gallery also has a regularly changing *Highlights from the Collection* display, as well as a photo wall (*Highlights from the Neville's Photograph Collection*) a Geology Club display case, and a large painting entitled "Untitled Landscape" (a view of Green Bay), done in the 1940's.

WPS Gallery and Byram Manger Galleries

These two galleries host exhibits from 3 months to a year. Sometimes the exhibits will take up both galleries.

There is an additional office in this area where props and carts are stored for exhibits. Contact security if you need these materials.

On The Edge of the Inland Sea (Fort Howard Paper Foundation Gallery)

This permanent exhibit stretches from the time of the glaciers to the 1940s. It has many features and is used for guided tours (*Prehistoric Cultures, Early Wisconsin History, and Mapping*) as well as self-guided tours. There have been several scavenger hunts developed for it.

Students and other visitors often refer to this exhibit as The Ice Cave. When giving directions to groups it is easier to refer to it as The Ice Cave because of this familiarity. Technically, the beginning is an ice tunnel found in a glacier.

Docents will notice that the "ice cave" is like a child vacuum. Students will become focused on it obsessively. Even when there are exhibits with mummies or dinosaurs children will beg to go into the cave. If students ask you to go into the cave during a tour, defer to their teacher and reassure them that they can always come back to see it, as it is one of the areas of the museum that is permanent.

One of the key parts of this exhibit is the Mastadon, which is 1/3 smaller what it would usually be. Its trumpet is activated by a pair of motion sensors located below a piece of fossilized wood nearby. If you gather students around the boggy lake you will be able to keep the trumpet from continually sounding.

Another key feature to this exhibit is the film about the Ice Harvest on the Bay of Green Bay by workers of the Miller-Rasmussen Company.

There is a treasure trove of items to see here. Spend time with items as this is the most used gallery in the Museum. If you would like a copy of the text to take home, please contact the Curator of Education. Because of the narrow nature of this gallery, it is suggested that students be assigned to a ration of 1 educational volunteer per 10-15 students. If this cannot be managed and additional staff or interns are not available, copies of the outline can be sent to the teachers ahead of time, or given to them at a moments notice.

Much of this exhibit is hands-off. **Trouble areas** on tours include:

- Ask students not to climb on the glacier.
- The crawfish in the eagle case – Students like to get down on their hands and knees to see this. In addition this point barely manages a wheel chair. For this reason, it is recommended that when speaking about this case the educational volunteer stand in front of the crawfish.
- The bench in the wigwam can be used but encourage students to sit on the floor.
- The autumn scene near the wigwam has a raised concrete area, which students like to sit on. Discourage this.
- Students often miss the migrating passenger pigeons if not pointed out.
- The Peshtigo Fire walls should not be leaned on.
- Students cannot climb into nor honk the horn of the old car.
- Visitors get lost in the exhibit. An easy way to resolve this is to tell them to take a right when they see the window of the wooden cabin. Another is to tell them to take a left when they step outside the “Hometown Advantage: The Community and the Packers” theater. Visitors do not realize that the 2nd floor exhibits go in a complete circle.

One gathering area in this exhibit is in front of the mural of Jean Nicolet. Otherwise, students can either gather in Frankenthal or the Discovery Room.

The Third Floor

(restricted area, not open to the public except by appointment)

The Third Floor houses offices (Museum and Neville Public Museum Foundation) a library, the photo collection, the main collection, a break room, and a conference room (available for rental).

Other than getting additional copies, the main reason an educational volunteer may want to go up to the third floor is to research additional materials in the library. If you would like to do this, please contact the Curator of Collections at 448-7845 , to make an appointment. Materials cannot leave this room, but copies can be made and there is a limited amount of room to read or take notes.

Guide to Non-Public Areas of the Museum

It is important to remember some of the responsibilities you have concerning some of the areas that are not normally accessed by the public.

- Do not leave doors open if you are not planning on remaining in the area.
- Keep safety in the forefront of your mind.
- Report safety concerns to your volunteer supervisor or to security.
- Keep all areas neat and tidy.
- Familiarize yourself where emergency exits, phones, fire alarms and extinguishers are located in these areas. In case of an emergency dial 7842 and speak with security.

Exhibit Shop

The exhibit shop is where exhibits, signs, etc., are fabricated. The area is supervised by the Curator of Exhibits and used by all curatorial staff.

Tools used in this area belong to the museum and are not to be borrowed or loaned. Machinery is to be used only if you are assigned to use it and then only if you have prior experience or receive training by your supervisor. Be sure to wear safety gear when operating this machinery.

Some of the different areas of the shop include:

Wood shop – This room contains tools, table saws and plexiglass cutters.

Paint Shop – This room is where painting is done. Remember to use the overhead fan when using aerosol paints.

Assembly – This area is for assembly of cases and other items. Some painting of cases is done here.

Clean room – This room is where many of the signs and labels are fabricated. Keep tidy. Throw away scraps. Keep useable scraps of dry mount and cold mount. Do not leave irons, hot glue guns or mounting presses on when unattended

Case and Prop Storage – Use a ladder if asked to help with this area. Do not climb up into any area.

Bathroom – There is a unigender bathroom in this area. Please be sure to knock and keep it in order for the next visitor.

Receiving Area

This area is the back entrance of the museum. It is where exhibits from other museums are brought in and shipped out. It is also an area where presenters can bring in their props and materials.

It is important to make sure that the roll door is not left open and that it is attended by either a security guard or a curator when open. Be sure to remove the U-shaped bar before rolling up the door and to place it back to secure the door once you have closed it.

Make sure that the red area on the floor in receiving area is clear at all times.

This is a common area to store carts and dollies, as is the freight elevator.

Freight elevator

The freight elevator is used to transport heavy and large objects to the second and third floors. Volunteers can use it to get between first and second floors. Only curators can use it to access the third floor.

The freight elevator operates on a dual door system. Shut the outer doors first, then the inner (grated) door. Both doors must be completely secure before the elevator can operate. If either is not completely secure, a bell will ring.

If the elevator is not on your floor, press the button to call it. If you hear a bell ring, it means that the elevator door is open on another floor and may be in use.

When finished with the freight elevator, please shut both the inner and outer doors.

Collections

The collections area is an area of special concern. Without the collection the museum could not exist.

It is important to remember that one of the primary missions of a museum is to preserve its collection. For this reason the collection has specific light, humidity and temperature levels. Because it is cooler you might want to bring a sweater.

Some things you as a volunteer can do to help preserve these items are:

- Go in and out of the collections area as little as possible. Do not tarry or hold conversations at the door.
- Report any strange odors or water leakage to your supervisor.
- Turn off lights before you leave the area.
- Do not handle objects without gloves.
- Do not handle objects that you are not assigned to work with.

Your own personal safety is also a concern in this area as you may be left alone for a time in this area. For this reason it is a good idea to check in and out with your supervisor before you leave. Also be aware of where flashlights are kept and, if possible, bring a pocket or keychain flashlight with you. It is also good to bring a sweater as this area can seem chilly to some.

Library

The library is a research area of the museum. Volunteers who use the library do research for exhibits and collections cataloging. Please note that the materials that are in this library are to remain in the library and cannot be signed out.

Volunteers may also need to use the library for computer work. On occasion you may have to be bumped off the computer because of staff needs, such as a photo order. Please also remember that Internet searches on any museum computer should be limited to the task at hand.

Front Office Area

The front office area is located on the third floor just outside the elevator. It is a central area for museum staff and people having meetings with staff members. Because of this it is a good idea not to make this a social area.

Some of the things that volunteers may be assigned to do in this area include:

Use copier - Additional paper is located in the cabinet next to the copier. Recycle unused copies in the paper bin next to the copier. If you have a paper jam, contact one of the administrative staff. When finished with the copier please lower the cover. If you have set the copier for multiple copies please reset it so that the next person does not inadvertently make multiple copies of a document.

Send fax - Instructions are on the side. Ask administrative staff if you are unsure how to use it or if your fax has not gone through.

Use paper cutter - Please use with caution. Please dispose of scraps in recycle bin.

Get office supplies - The office supply cabinet is located next to the safe. If you take the last of something contact the administrative staff.

Fire Emergency – Priority Instructions

Execute In This Order
Remember, human safety is our first priority!

1. If there is smoke or fire present and the fire alarms are not sounding, initiate the alarms at the nearest unobstructed, manual pull station. There are pull stations near each exit door and one each in Rooms 211 and 214.
2. Instruct and assist volunteers, guests and visitors in leaving the Museum through the nearest unobstructed exits. *Do not use the elevators!*

If you have visitors in wheelchairs, do not use the elevators, locate them next to the nearest, unobstructed exit and stay with them (*not in the stairwell*). As a precaution, if you have someone on 3rd floor in a wheelchair, notify security when you are with them on 3rd floor and when they leave 3rd floor.

3. *If possible* as you leave – please shut off lights and close doors:
 - a. Turn off electrical appliances.
 - b. Secure all valuables and lock the safes (vaults).
 - c. Cover exposed records.
4. After leaving the Museum, assemble at the corner of the visitor parking lot closest to both the river and the museum.
5. Do not return to the Museum until instructed to do so by the security officer in charge.
6. Follow the instructions of the fire department and police department personnel who are present.

REMEMBER: DO NOT PANIC! REMAIN CALM, WORK QUICKLY

Other Safety Precautions

- Do not block aisles, doors, or exit ways. Always be sure there is a clear path to all exits.
- Do not store anything in front of fire extinguishers, fire hose cabinets, fire pull stations, fire horns, or sprinkler shut off valves.
- Turn off all lights and appliances and shut the doors, when a room or area is not in use, or there is no one in the area.
- Always be alert for suspicious persons or events – if you think anything is unusual, report it to security.

How the Neville Public Museum is Organized

Neville Public Museum Foundation

The Neville Public Museum Foundation is a private, non-profit organization. The purpose of the Foundation is to assist in the maintenance of this public museum; to conduct fund raising activities, and to further all other measures for the educational interests of the area served by the Museum.

The Gift Shop is leased from Brown County and operated by the Foundation. Revenue is used to support exhibits and educational programming.

The Neville Public Museum Foundation, Inc. 2010 Board of Directors

Officers

Kramer Rock
Chairman

Jim Kalny
Vice Chair of Administration

Jim Rivett
Vice Chair of Development

David Pamperin
Secretary

Diane Ford
Custodian of Funds

Board Members

Brendan Bruss

David Hoslet

Richard Horak

Jerry Mader

Donald Salmon

Neville Public Museum Governing Board

Members of the Museum Governing Board are appointed by the County Executive for three year terms. It is comprised of citizens-at-large (two are members of the NPM Foundation) and Brown County Supervisors.

The Board sets policy, oversees Museum operations, and ensures that the Museum is well managed and true to its purpose which, broadly stated, is to contribute actively to our community's life and to the advancement of knowledge and education in general.

Neville Public Museum Governing Board Membership 2010-2012

<u>Name</u>	<u>Representing</u>
Jesse Brunnette	Brown County Supervisor
Kyle Hoops	Citizen-At-Large
Robert Jossie	Citizen-At-Large (formerly on Neville Public Museum Foundation)
Kevin Kuehn	Citizen-At-Large
Kramer Rock	Citizen-At-Large (Neville Public Museum Foundation)
Adam Warpinski	Brown County Supervisor
Pat Wetzel	Brown County Supervisor

Education, Culture & Recreation Committee of the Brown County Board of Supervisors

The County oversight committee for the Neville Public Museum acts as the Board's in-depth reviewer of budgetary, personnel, and capital improvement matters.

Departments Overseen:

- Golf Course
- Resch Centre/ Arena/Shopko Hall
- Library
- Museum
- Parks
- NEW Zoo

Boards & Committees Overseen:

- Library Board
- Neville Public Museum Governing Board

Museum and Foundation Staff Phone Directory

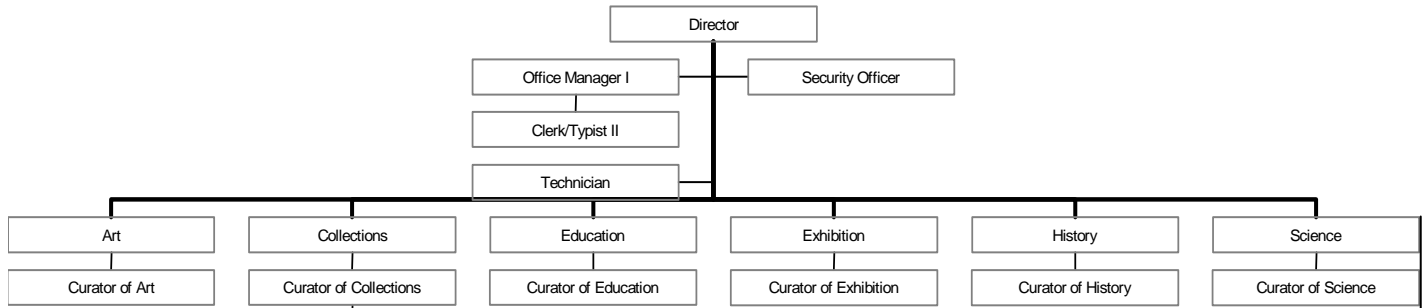
Museum Telephone Directory

Auto Attendant - 448-4460

Name	Phone #
Admissions Desk	448-7842
Becky McKee	448-7850
Dennis Grignon	448-7854
Preparation Room	448-7854
Gary Geyer	448-7853
Gene Umberger	448-7843
Gift Shop	448-4462
Jean Hermes	448-7840
Jeanine Mead-Library	448-7844
Jill Champeau	448-7841
John Jacobs	448-7849
Kathy Rosera	448-7847
Larry LaMalfa	448-7852
Dark Room	448-7852
Louise Pfothenauer	448-7845
Collections Office	448-7845
Modem- Argus PC	448-7845
Marilyn Stasiak	448-7846
Matt Welter	448-7851
Pam Sloma	448-6198
Rebecca Looney	448-7848
Fax	448-4458
3rd Fl. Reception	448-4458
Delivery	448-4461
Facilities Mgmt.-1st Fl..	448-4461
Meeting Rm. 121/122	448-4461
Outside Receiving	448-4461
Staff Lounge	448-4461
Telephone Rm. 3rd Fl.	448-4461
Central Storage	448-4459
Conference Rm.-3rd Fl.(ringer turned off)	448-4459
Conservation Room	448-4459
Dry Storage	448-4459
Elevator Car Phone	448-6199
Heating Ctrl.-Facilities	448-6339
Paging Line	448-4477

Museum Organizational Chart

Neville Public Museum of Brown County



Neville Public Museum Code of Ethics

Introduction

Museum Mission:

The Neville Public Museum of Brown County, Wisconsin preserves the history and culture of the region by collecting objects of art, history, and science. The Museum, through innovative exhibits and programming, is dedicated to expanding knowledge, stimulating thought and encouraging imagination.

Governance:

The Neville Public Museum of Brown County is a department of Brown County government, a public, municipal corporate body organized and existing under the laws of the State of Wisconsin.

The museum is overseen by the Education, Culture and Recreation Committee of the Brown County Board of Supervisors. The Brown County Board of Supervisors administers County-wide policies and budget. The museum is governed by a seven (7) member body entitled "Neville Public Museum Governing Board" (hereafter referred to as Museum Governing Board), whose membership "shall consist of not less than three (3) nor more than four (4) county supervisors and not less than three (3) nor more than four (4) citizens-at-large depending on the number of supervisors appointed, and at least two (2) of the citizen members shall be appointed from a list of not less than five (5) names submitted by the Museum Foundation." (The Neville Public Museum Foundation is a non-profit corporation incorporated under the laws of the State of Wisconsin to provide financial assistance to the Museum.) Appointments to this Board are made by the Brown County Executive and are subject to confirmation by the Brown County Board of Supervisors. The Museum Governing Board determines specific museum policies and is responsible for the overall operation and administration of the museum and its collections. The Neville Public Museum adheres to all municipal, state and federal laws as they apply to its operation.

The Director of the Neville Public Museum of Brown County is the chief administrative employee and Brown County department head who is responsible to the Museum Governing Board and to Brown County's County Executive and County Board of Supervisors (through its Education, Culture and Recreation Committee). The Director is responsible for the management of the museum building, staff and services and the prudent management of museum collections. The Director is responsible for implementing policies and directives of the Museum Governing Board. The Director exercises these responsibilities through the museum staff.

Purpose:

The museum exists and is organized to conduct its business in support of its mission and the community it serves. It is the obligation of museum boards, administration, staff, and volunteers to fulfill and perpetuate that mission and maintain public confidence.

This code of ethics has been developed to provide guidance regarding ethical conduct by museum governing authorities, administration, staff, volunteers and others as they conduct the

affairs of the museum. It is designed to facilitate the identification of conflicts of interest, actual or perceived, and to provide guidelines for avoiding and or resolving such conflicts. The code recognizes, and applies in conjunction with, all applicable local, state and federal laws and international conventions, the Brown County Code, *The American Association of Museums Code of Ethics for Museums* and specific codes of ethics as they apply to individual disciplines and positions within the museum.

Approval:

This code of ethics is approved by the Museum Governing Board. It is intended to be reviewed on a regular basis and amended as appropriate.

Governing Authority and Not-for-profit Support Group

Responsibilities:

Board members associated with the Neville Public Museum should always conduct themselves with integrity and in the best interest of the museum, upholding the museum's public trust by maintaining its reputation in the community and by not misusing its name, property or services. Board members should be ever mindful that their personal activities may reflect upon the reputation of the institution.

Loyalty to the museum and to its mission must be paramount in all of their public conduct. No member of a Museum board should knowingly misrepresent the mission, objectives, policies or programs of the museum.

Confidentiality:

Board members will hold in strictest confidence all privileged information regarding collections management, personnel and donors, and other administrative or programmatic information regarding the museum. This information is proprietary and should not be used for personal advantage or for purposes detrimental to the museum.

Conflict of Interest:

Every board member must disclose any personal, family, financial or business affiliations or commitments that may create a conflict or the appearance of such. All persons assuming a board position with the museum are expected to be familiar with the Museum's Code of Ethics and the Ethics section of the Brown County Code of Ordinances (1.11, article 5) and to use them in guiding their conduct whenever a potential conflict arises.

Personal Collecting:

Although it is not reasonable to require that museum volunteers and members of the boards (Brown County Board of Supervisors, Education and Recreation Committee, the Museum Governing Board and the Neville Public Museum Foundation Board) to adhere to the same guidelines regarding personal collecting as museum staff, it is expected that they will refrain from competing directly with the museum in those areas in which it is actively collecting. It is required that those associated with the museum will act in a manner that does not compromise the reputation of the museum.

Board members are not permitted to purchase any object deaccessioned by the museum or to trade objects in their personal collections for objects in the museum's collections.

Gifts and Museum Property:

Board members should refrain from accepting personal gifts from persons or businesses with which relationships were fostered through association with the museum. They should also refrain from using museum collections, supplies or resources for anything other than official museum business.

Community Service:

Museum board members should conduct themselves so that their activities on behalf of the community or public service organizations will not have an adverse effect upon the museum's reputation or integrity.

Staff

Responsibilities:

Museum staff must always be dedicated to the high standards and discipline of their profession. Staff members of the Neville Public Museum should always conduct themselves with integrity and in the best interest of the museum, upholding the museum's public trust by maintaining its reputation in the community and by not misusing its name, property or services. In the eyes of the public, museum employees are never wholly separate from their institution, and so staff must be concerned with how their actions might be construed by the outside observer. Staff should be ever mindful that their personal activities may reflect upon the reputation of the institution.

Loyalty to the museum and to its mission must be paramount in all of their public conduct. No member of the staff should knowingly misrepresent the mission, objectives, policies or programs of the museum.

Museum staff will follow the specific codes and standards that apply to their particular area of expertise.

They will be supportive of volunteers and willingly provide appropriate training and opportunity for their intellectual enrichment.

As a public service, staff may identify and evaluate objects; however, staff may not provide written or verbal monetary appraisals of the objects to avoid potential conflict of interest. Nor will staff establish valuations for gifts to the museum's collection or be involved in securing an appraisal for gifts. Referrals for appraisers will be limited to the Appraisers Society of America and the American Society of Appraisers so as to avoid the appearance of endorsement or favoritism. Also, referrals will be made to a variety of vendors regarding questions about conservation, products, etc.

Confidentiality:

Museum staff will hold in strictest confidence all privileged information regarding collections management, personnel and donors, and other administrative or programmatic information

regarding the museum. This information is proprietary and should not be used for personal advantage or for purposes detrimental to the museum.

Conflict of Interest:

Every staff member must disclose any personal, family, financial or business affiliations or commitments that may create a conflict or the appearance of such. All persons assuming a staff position with the museum are expected to be familiar with the Museum's Code of Ethics and the Ethics section of the Brown County Code of Ordinances (1.11, article 5) and to use them in guiding their conduct whenever a potential conflict arises.

Personal Collecting:

Staff shall not compete with the Museum by collecting in the same areas in which the museum collects.

In all situations, the museum's collecting needs take precedence over those of the individual. If a staff member acquires an object in the museum's area of collecting, the museum reserves the right to acquire that object at the same cost. This object should be brought to the attention of the Collections Committee.

No member of the staff will be directly involved in the regular buying and selling of museum quality material for profit. Upgrading a personal collection by occasional trades, purchases or sales is not considered dealing. When acquiring works for their own collection, however, staff members should not use their association with the museum to seek discounts or secure any other form of preferential treatment.

Staff members are not permitted to purchase any object deaccessioned by the museum or to trade objects in their personal collections for objects in the museum's collections.

Gifts:

Staff must not benefit personally, either directly or indirectly, from transactions between the museum and individuals or business entities. With this in mind, staff will refrain from accepting personal gifts from persons or businesses with which relationships were fostered through association with the museum.

Personal/Museum property:

No staff member should use for any personal purpose any object or item that is part of the museum's collections or under the guardianship of the museum. Nor should staff use any other property, supplies, or resources of the museum, except for the official business of the museum or as approved by the staff member's supervisor.

Employees will not use the museum to store personal collections. The museum will accept responsibility for insurance, loss or damage only for objects entering the museum for official purposes.

Outside employment/community service:

Staff may be involved in outside employment or public service. Professional staff are encouraged to sit on boards, panels and serve as part of various community organizations.

Staff members are strongly encouraged to participate in the activities of relevant professional organizations that support the larger community of museums and scholars. They should discuss in advance with the director, however, any extraordinary commitments they anticipate making either of museum time or resources related to these activities.

Staff members may not, however, work or solicit for organizations not related to their profession on museum time, nor may they use the material, equipment, facilities, name or reputation of the museum for the benefit of such organizations without the prior approval of the director. Museum employees should conduct themselves so that their activities on behalf of the community or public services organizations will not have an adverse effect upon the museum's reputation or integrity. When a member of the staff expresses a personal opinion on a public issue, s/he should avoid the appearance of speaking or acting on behalf of the museum.

Volunteers

It is essential that all volunteers understand and support the mission and the policies of the museum.

Volunteers will respect the responsibilities and requirements of confidentiality that result from their access to the collections, programs, staff activities, and privileged and proprietary information. Access is a privilege and brings with it the expectations that volunteers will adhere to the same ethical standards that apply to the staff. The lack of material compensation for efforts expended on behalf of museum does not free volunteers from adherence to these standards.

Volunteers engaged in endeavors that expose them to materials prepared and utilized for fund-raising efforts on behalf of the museum will respect the confidentiality of such material, and leave intact all relevant lists, records and documents.

Working relationships among volunteers and museum staff will be based upon equity and mutual respect.

Collections

It is central to the museum's mission to ensure the proper stewardship of the collections in the museum's care. This includes proper security, handling, accurate documentation, research and interpretation in addition to deaccessioning and compliance with federal law. In order to fulfill these obligations the museum maintains and periodically reviews a comprehensive collections management policy.

The museum staff, governing boards and volunteers must be familiar with and willing to apply the collections management policy to ensure the best professional standards.

Ownership of Intellectual Property

The Museum retains ownership of all intellectual property prepared by staff members as part of their duties or prepared with special contract to the museum. A staff member may receive royalties or payment for any book or article written on his/her own time; however, if the work is related to the museum's program area, he/she must inform the director in writing prior to agreeing to undertake the project.

Material prepared for the museum by staff must acknowledge copyright of the museum and credit any assistance provided by colleagues and others. Employees must obtain the permission of the director in writing prior to agreeing to author—for or any individual, firm or institution other than the museum—any publications that substantially draw upon materials prepared while in the employ of the museum.

The museum retains the right to all such property as it is developed, written, designed, drawn, painted, constructed or installed by museum staff and volunteers while carrying out museum-related responsibilities. This material, including research notes, correspondence, reports, electronic files and photographs should be preserved for future use.

Programs

Programs, including exhibitions, presented by the museum will further the museum's mission and present to the public the most accurate and current information. They will promote the public good rather than individual financial gain and be responsive to the concerns, interests, values and needs of the entire population of the region. The museum will encourage attendance by diverse audiences and enhance the cultural richness of the communities it serves.

The Museum's programs will encourage the responsible expression of ideas and open discussion in an academic community and should remain sensitive to the concerns of its staff and visitors. The Museum should not engage in the censorship of exhibition or speech by curators or invited guest curators, artists or scholars provided that speech is not libelous, slanderous, unlawfully harassing, incites to riot or intended to cause injury.

The museum will offer the public reasonable access to members of the staff and to information regarding the collections.

Development

Members of the museum boards, staff and volunteers engaged in raising monies or soliciting other contributions or gifts-in-kind on behalf of the museum will do so honestly and will use the contributions only for the intended purposes of the donors. Gifts will be solicited without any promise of advantages or opportunities not offered to all donors.

Museum staff will not solicit monetary donations or gifts-in-kind without the prior knowledge and approval of the Neville Public Museum Foundation Development Officer or the Director.

Enterprise Activities

Museum shops, publications and other commercial activities of the museum, as well as publicity relating to them, shall be undertaken in accordance with the museum's mission and not compromise the quality of the collections. In arranging for rights and privileges, such as the manufacture and sale of replicas, reproductions or other commercial items adapted from an artifact in the collections, the boards, staff and volunteers shall carry on all aspects of the commercial venture in a manner that will not discredit either the integrity of the museum or the intrinsic value of the original artifact.

Compliance

All museum board members, staff, volunteers and others performing work for the museum are expected to comply with this code of ethics.

Failure of the staff and volunteers to comply will be dealt with by the Director in cooperation with the Brown County Human Resources Department.

Failure on the part of board members to comply will be referred to Brown County's Ethics Board per the Brown County Code of Ordinances (section 1.11, article 8).

-June 2006