

MASSMU™

MASSILLON MUSEUM

## Volunteer Handbook



# Greetings!

We are pleased to learn of your interest to volunteer at the Massillon Museum. Volunteers share a similar pride and passion about the Museum. They carry out its mission and promote the Museum by sharing information about programs, events and exhibits, and recruiting new members and volunteers. Like the staff, they are dedicated to the museum and spread the news of this unique organization.

One of the pleasures of volunteering at the Massillon Museum is the day-to-day contact with a dedicated staff. Teamwork is of the utmost importance, and is a fundamental component of our organization. Your ideas and the energy and enthusiasm that you bring will directly and immediately affect the lives of others at the Museum and in the community. We hope your time with us will be memorial and enjoyable.

This handbook has been prepared to answer any questions you may have about the Museum and its policies, procedures, functions, and your role within these structures. Its purpose is to help facilitate efficient operation of the Museum.

It is not a legal contract; however you should make yourself familiar with the contents of this handbook.

We welcome you to the Massillon Museum!



# **Mission Statement**

The Massillon Museum collects, preserves and exhibits art and artifacts to enrich our community through education and experience.

# History

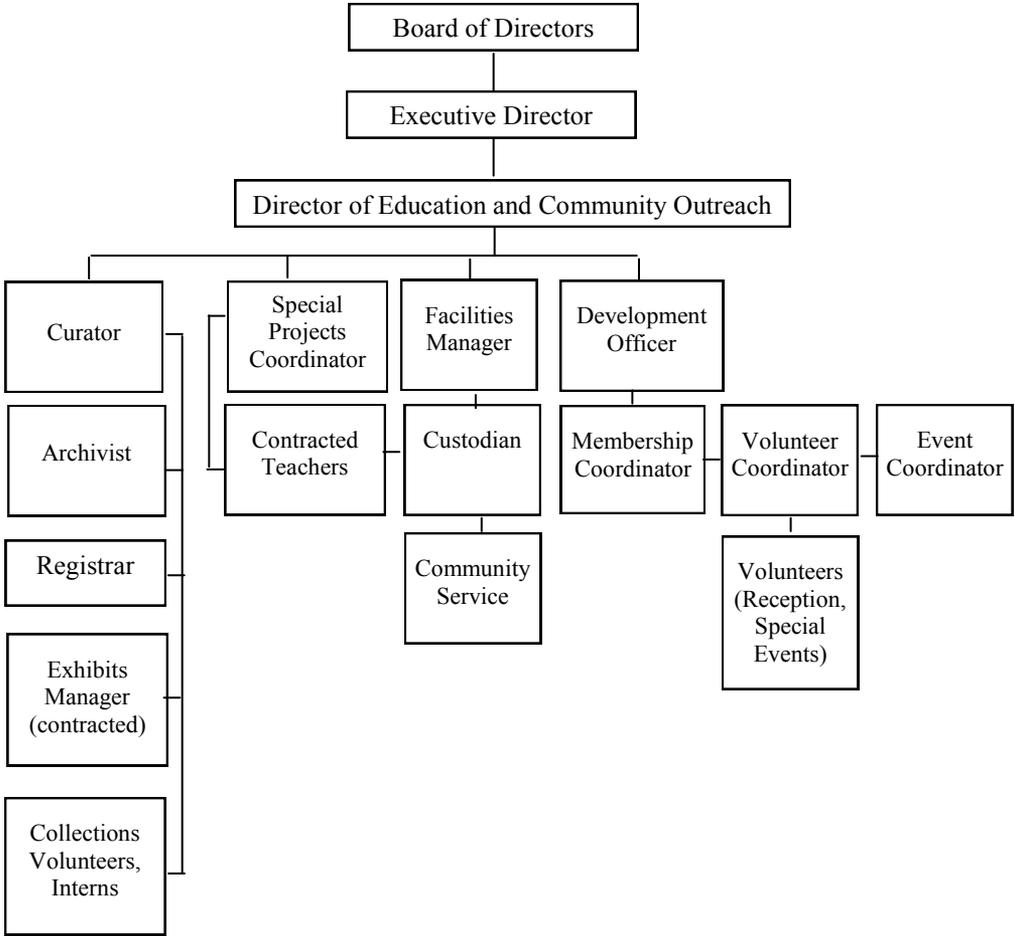
- 1835** Massillon founder, James Duncan, builds his home on Main Street, overlooking his town.
- 1850** James Duncan moves to Chicago and sells his home to Walter Reed.
- 1855** Isaac B. Dangler, a prominent merchant, and his family live in the Duncan home until 1880.
- 1866** Mr. Minic builds a three-story building on East Main Street at Park Row.
- 1880** Dr. and Mrs. J.P. Barrick purchase the Duncan home. Mrs. Barrick's son, Frank Baldwin, and his wife, Annie Steese Baldwin, who later live there, plan to establish their home as a museum or library because of their support for education and its historic significance.
- 1900** The Baldwins remodel the Duncan home, most noticeably adding a front portico.
- 1903** Skinner, Wales, and Pease lead a trade mission to Abyssinia. Specimens collected on the journey by Dr. Pease form part of the original permanent collection.
- 1905** The Pease Collection is first exhibited in the McClymonds Public Library.
- 1912** The Baldwins bequeath their home to the library board to be used as a library or museum, or combination of both.
- 1917** Frank Baldwin passes away.
- 1926** Dr. Pease donates his collection to the McClymonds Public Library before his death later that year.

- 1929** The Falke Block is demolished to make way for the Swanson Building.
- 1930** Annie Baldwin passes away. It becomes known that the Baldwins have bequeathed their home and \$25,000 to the library board.
- 1931** Architect Herman Albrecht designs the art deco building at 121 Lincoln Way East for William Swanson to house the Gensemer Brothers Dry Goods Store, later Stark Dry Goods, the home furnishings department of the M. O'Neil company, and lastly the Massillon Museum.
- 1933** The Baldwin Museum opens, exhibiting the Baatz Indian artifacts and the Pease Archaeological and Ethnological Collection.
- 1933** The library board forms a committee to govern the Museum.
- 1933** C.L. Baatz is named curator. He and his wife live above the Museum until construction begins three years later.
- 1934** Ruth Hubbard is named Director and serves for one year.
- 1934** C.L. Baatz donates his collection to the Museum.
- 1935** The library board unanimously approves Albrecht & Wilhelm's architectural design for the library and museum.
- 1936** The first corner stone is laid on May 27th. Construction for the Baldwin Museum begins.
- 1937** The library opens in October.

- 1938** The name is changed to Massillon Museum. One thousand attend the opening.
- 1938** Albert Hise becomes the curator and uses his own money to purchase many objects. A fund was set up in the 60s for new acquisitions purchases.
- 1944** Staff member Frank Harrison is killed in action during WWII. Eleven years later, the classroom is dedicated as the "Harrison Room."
- 1956** The Museum begins using its current cataloging system.
- 1961** The Women's Board takes responsibility for membership, films, style shows, sidewalk shows, the first occurring in 1963, suppers, teas, lectures, openings, and various activities.
- 1964** Mary Merwin is named Director.
- 1969** Albert Hise retires and is named Curator Emeritus.
- 1972** The Museum is accredited through the American Association of Museums.
- 1980** John Klassen is named Director. He lobbied for state legislation to allow Museum tax levies. He led acquisition of the Swanson-Glitz building and the capital campaign to renovate it.
- 1982** Nearly 10,000 visitors are recorded to have visited the Museum.
- 1983** The Museum celebrates its 50th anniversary.
- 1988** The museum passes the first levy.

- 1991** The State of Ohio gives \$750,000 towards a new Museum building.
- 1994** The Museum hires vanDijk, Pace, Westlake and Partners of Cleveland for remodeling plans and the \$1.9 million project begins.
- 1995** The 1st Annual Island Party is held, as a thank you to the people of Massillon for their support.
- 1996** On May 6th, the Museum reopens to the public.
- 2004** Christine Shearer is named Executive Director. She obtained three National Endowment for the Arts grants, initiated two traveling exhibitions, and helped the Museum's position as an ArtsinStark operating grantee.
- 2004** Alex Nicholis is named Curator.
- 2004** Studio M hosts its first exhibition in the Fred F. Silk Room. The Brown Bag Lunch Series and Rhythms Concert Series are initiated.
- 2008** The Museum celebrates its 75th anniversary.
- 2009** The Museum, for the second year, receives NEA grants for the Big Read.
- 2011** Alex Nicholis-Coon is named Executive Director.

# Structure



The Board of Directors formulates and adopts the Code of Regulations and policies that govern the operations of the Museum, as well as holds the responsibility for the survival, operation and well-being of the Museum. The Board is the ultimate source of museum policy and decision at the Museum, with insight provided by the Executive Director.

The Board may consist of as many as fifteen voluntary directors who may serve two consecutive three-year terms. There are nine standing committees that assist the Board: The Executive Committee, the Finance Committee, the Nominating/Governance Committee, the Personnel Committee, the Building and Ground Committee, and the Education Committee.

The Archivist records minutes from monthly Board meetings.

## **2013 BOARD OF DIRECTORS**

### **Officers:**

Elizabeth Pruitt, Chairman  
Gloria Pope, Vice Chairman  
Maude Slagle, Treasurer  
Brad Richardson, Secretary

### **Trustees:**

Carey McDougall  
Peter Dell  
Trace Evans  
Joe Herrick  
Shane Jackson  
Wendy Little  
Ed Murray  
Judy Paquelet  
David Schultz  
Keith Warstler

## **MASSILLON MUSEUM STAFF**

**Hilary Brentin**, Studio M Assistant—Brentin graduated from Kent State University with her Bachelor of Arts and joined the staff as a collections intern. She was hired in 2011 and has since been responsible for managing Studio M and assisting with exhibit preparations.

**Christ Craft**, Special Projects Assistant and Artful Living Project Director—Chris Craft has been with the Museum for six years. He has assisted in the development and presentation of various exhibits. He creates soup bowls for the annual “Soup Up Your Support Benefit.” A member of the Museum’s speakers’ bureau, he presents on topics related to the American Civil War and Abraham Lincoln. He is also an instructor of ceramics at Malone University and serves on the board of the trustees for the Ananda Center.

**Alexandra Nicholis Coon**, Executive Director—Alexandra Nicholis Coon is the Executive Director for the Massillon Museum, and also manages the curatorial responsibilities. She holds a BA in art history from Kent State University and an MA in art history through the joint program at the Cleveland Museum of Art and Case Western Reserve University. She has worked at the Massillon Museum since 2001. She currently serves as a committee member at SPACES gallery in Cleveland and is active in Soroptimist International of Canton-Stark County.

**Libby Doss**, Volunteer Coordinator— Libby Doss received her BA in Fine Art (with an emphasis in Painting and Fibers) from Malone University in 2009, earning top awards for her class. Her 2008 internship at the Massillon Museum transitioned into continued volunteer work up until she was hired part-time by the Museum in March 2012. Libby has taught K-12 art at Kingsway Christian School in Orrville, mixed media classes and Do the Mu! workshops at the Massillon Museum. Libby also currently serves as the Executive Director of the Ananda Center for the Arts in Massillon.

**Deb Lux, Custodian**—Lux joined the Museum in early 2011 and maintains the physical appearance of the Museum. Outside of work, she spends her time with her daughter and granddaughter.

**Jill Malusky, Educator**—Malusky holds a BFA in film production and communication from Wright State University and an MA in social anthropology from the University of Manchester. She has directed an independent documentary which is in national distribution along with other educational films.

**Scot Phillips, Membership Coordinator/Gift Shop Manager**—Phillips began interning at the Museum in January of 2008 and was hired that fall. He graduated from Kent State University with a BA in art history and a minor in fine arts. His artwork was featured in the Museum's 2009 *Stark Naked Salon* exhibition. He was commissioned by the city of Massillon to create murals on the city pump stations. He worked with Thouvenin to acquire the vintage photobooth for the Museum.

**Mandy Altimus Pond, Archivist**—Pond began her career at the museum in 2004. She graduated from Kent State University with a BA in history. She produced film works for the Museum including *The Legacy of Steel* and *The Greatest Generation*. In her spare time, she enjoys performing with the improv comedy troupe, Scared Scriptless, and the choral organization, VOCL.

**Cristina Savu Teeters, Registrar**—Teeters graduated from Walsh University with a degree in museum studies. She interned at the Massillon Museum and worked on the Immel Circus Conservation Project. Her main research focus at Walsh concerned the 1983 trade mission to Abyssinia, where APL Pease traveled with two other Massillonians, collecting many items original to the Museum collection. She was hired as Registrar in January of 2011.

**Bill Slater**, Facilities Manager—Slater has been a longtime supporter of the Museum and was hired in January of 2011. His expertise in various areas are critical to the Museum. He is active in the local community.

**Emily Vigil**, Events Coordinator—Vigil has worked in exhibit management since 2002. She holds a BFA in painting from Marshall University and an MFA in painting and drawing from Louisiana State University. She often exhibits her work throughout the area. In September 2010, her first child, Madelyn Florence, was born.

**Margy Vogt**, Public Relations Coordinator—Vogt has written and designed three local history books including *Massillon: Reflections of a Community*; *Towpath to Towpath*; and *Fourth Street: A Century of History and Design*. In addition to local history speaking engagements, she leads walking tours of downtown, historic Fourth Street, and Massillon Cemetery. She established the Museum's Margy Vogt Photography Endowment Fund and encourages other to contribute to the fund in support of the Museum's outstanding photography collection.

# Departments

## EXECUTIVE

### **Director**

The Director oversees all the administrative functions of the Museum such as, but not limited to, development, grant writing, collection management, public relations, exhibition development, and exhibition implementation.

The division of departments allows staff to focus on projects related to their specific area, thus resulting in higher operating efficiency.

### **Bookkeeper**

The Bookkeeper works closely with the Finance Chair, Executive Director and staff to track budgets, and maintain and organize financial records.

## CURATORIAL

The Curatorial Department includes the Archivist, Curator, Registrar, and Studio M Coordinator. At times, the Educator is often involved. Together, these positions oversee exhibits, support materials, and facility collection storage.

The Massillon Museum is concerned with the acquisition, documentation and preservation of artifacts significant to Massillon and the region. Collection objects include, but are not limited to: fine art, sculpture, folk art, furniture, clothing, quilts and coverlets, valentines, prints, glass, toys, musical instruments, steam engines, the Jewel automobile, architectural details, business fixtures, tools, and firearms.

Over the years, the Museum has expanded its collection, accepting numerous donations that reflect the history and culture of the city. There are 92 collection categories and more than 100,000 objects. The photography collection is particularly strong. Photographers included in the collection are: Aaron Siskind, Harry Callahan, Nell Dorr, Henry Clay, Fleming, Abel Fletcher, and Karl Spuhler.

### **CURATORIAL continued**

In addition, other important collections held by the Museum include: the Heritage collection of the Massillon City Hospital School of Nursing, the Jacob Coxe materials that span his political campaigns and the historic march to Washington, and the Pease Archaeological and Ethnological collection.

The collections are used for exhibitions within the Massillon Museum. Objects are occasionally loaned to other accredited institutions for use in their exhibitions. Scholars also use the Museum's collections in their research. Some of the more frequent requests include women's suffrage scrapbooks compiled by Caroline McCullough Everhard in the 1890s, Civil War diaries, quilts, the Coxe collection, and the photography archives.

### **Archivist**

The Archivist manages public research requests and inquiries through the Velma B. Erwin Research Room, which is open to the public by appointment only and arranged ahead of time with the Archivist.

### **Curator**

The Curator oversees the Museum's exhibition schedule, as well as organizes exhibits related to the Museum's collection and local community, as well as suggested traveling exhibits of regional and national significance.

### **Registrar**

The Registrar is responsible for receipt, documentation and follow-up on all museum acquisitions and loans. The Registrar assists the Archivist and curatorial staff with care of objects, storage and inventorying of collections. The Registrar is required to make recommendations to the Executive Director for conservation, maintain donor files, and assists with packing and shipping arrangements for exhibitions.

## **CURATORIAL continued**

### **Studio M Coordinator**

The Fred F. Silk Room acts as Studio M and is located on the lower level. It features artwork by local and regional artists. Typically exhibits last six weeks. The Studio M Coordinator acts as the liaison between artists and the Museum, working closely with the Curator. Responsibilities include: hanging and organizing the display of the exhibit space.

## **DEVELOPMENT DEPARTMENT**

The Development Department is overseen by the Development Officer, and includes the Events Coordinator, Membership Coordinator, Public Relations Coordinator, and Volunteer Coordinator. Together, these positions cover the wide array of administrative needs of the institution.

### **Development Officer**

The Development Officer heads the Development Department. Responsibilities include: overseeing fundraising of major gifts, grant writing, direct mail and sponsorships. The Development Officer also supports and promotes Membership and financial growth at the Museum through community relations activities. Emphasis is placed upon building relationships in the local community and maintaining high level and prospective contacts. Developing marketing and proposals, also fall under the responsibilities.

### **Events Coordinator**

The Events Coordinator manages all logistics related to Museum events. Events vary in size and may occur annually or only once. Events such as the Island Party (a record number of 2000+ people in 2011), Fun Fest, and the Members' Holiday Party are annual. Events that have occurred only once include the Photobooth Silent Art Auction and Spokes. The Events Coordinator acts as the liaison between caterers, licensing agencies, and other institutions and businesses involved with the event. The Events Coordinator solicits and collects feedback from staff and volunteers to make improvements from year to year.

The Museum releases a calendar of events four times a year to inform the public about events.

### **Membership Coordinator**

The Membership Coordinator is responsible for maintaining the membership records, recruiting new members, and assisting the Executive Director and Development Officer with fundraising campaigns.

The financial support from memberships is a vital part of the Museum's operating budget. Nearly 500 people show their support through the Museum membership during the year. As of September 24, 2011, memberships and the Annual Fund have been combined. Levels of Membership were revised and are as follows:

- Student \$10
- Individual \$25
- Family \$50
- Contributing \$100—\$249
- Sustaining \$250-\$499
- Benefactor \$500-\$999
- Director's Circle \$1000-\$1499
- James and Eliza Duncan Society \$1500 or more.

### **Membership continued**

Each level receives specified benefits. Please refer to the Membership Brochure for more details regarding benefits and discounts. Examples of benefits include, but are not limited to: 10% discounts on classes and workshops, invitations to Member-only events, matted prints from the collection, behind the scenes tours, VIP gallery access, and recognition at half-time of a Massillon Tigers football game.

The membership brochure was revised in Fall 2011.

### **Public Relations Coordinator**

The Public Relations Coordinator for the Museum is responsible for Public Relations involving promotion of programs, exhibitions, and events through various media outlets, such as publications, newspapers, and the radio. The PR Coordinator works closely with the Executive Director and other department heads to create cohesive materials distributed within and outside of the Museum.

### **Volunteer Coordinator**

The Volunteer Coordinator maintains volunteer and docent records. Responsibilities includes, but are not limited to: scheduling, recruiting and training new volunteers. Special Events including the Volunteer Summer Luncheon and the Holiday Gathering are organized by the Volunteer Coordinator. Other responsibilities include: maintaining records, tracking hours, updating the email database, and designing the Volunteer Newsletters. Oftentimes, cards and other gifts for volunteers are prepared by the Volunteer Coordinator.

## **EDUCATION**

The Educator develops and implements a variety of programs inside and outside the Museum that explore the artistic and historical aspects of exhibits and topics related to the permanent collection. The Education Department oversees contracted teachers and outreach for events, workshops, and classes.

Not only is the Museum active in providing classes throughout the year, many of the Museum's art and educational programs are free to attend, providing a cultural institution in the community that can be accessed by all.

### **Educator**

The Educator oversees the educational aspects of the Museum, including scheduling tours, classes and outreach programs. The Educator assists the Curator with exhibition development, oversees the docent program, and develops and implements educational components for the Museum's website. The Educator also manages The Big Read Program and secures musicians for the Rhythms concert series.

### **Interpretation Assistant**

The Interpretation Assistant assists the Educator to oversee Museum outreach, which consists of special visits made to local schools, the YMCA, public events and community festivals. The Museum will offer crafts and information regarding Museum programming and events. The department offers outreach programs to schools and organizations and tours are scheduled upon request.

### **The Artful Living Project Director**

The Artful Living Project Director is responsible for implementing educational programs related to the arts within the preschools. Responsibilities also include assisting with special projects and exhibitions, as well as facilitating History Group.

## **FACILITIES**

The Executive Director oversees day-to-day operations.

The maintenance and presentation of the Museum's building is important not only in order to properly store and exhibit the permanent collection and loaned objects, but to leave a positive impression on visitors to the Museum. We take pride in the presentation of the inside and outside of our institution.

### **Facilities Manager**

The Facilities Manager is responsible for facilitating the day-to-day management of Museum building and grounds. He also oversees the maintenance and repair of all building systems and equipment, along with security. Responsibilities also include supervision of community service workers, handling the receiving and shipping of equipment, and overseeing the Museum's HVAC, plumbing, and electrical systems.

### **Custodian**

The Custodian maintains the appearance of the Museum. Responsibilities include maintaining cleanliness of the floors in lobbies, galleries, classrooms, restrooms, and offices. Cleaning supplies are overseen and organized by the Custodian.

### **Chit Chat Coffee Shoppe**

The Chit Chat Coffee Shoppe operates its business out the Museum lobby. It operates during most Museum hours, as well into the evening. The Museum will sometimes work in tandem with the Chit Chat during various events.

### **The Museum Store, OhRegionalities**

The Museum Shop, also accessible online at [www.massillonmuseum.org](http://www.massillonmuseum.org), offers a wide range of items. These include exhibition catalogues, local artwork, postcards of the collection, objects and various children's toys. The Membership Coordinator oversees Museum Shop operations, as well.

Any local artist or entrepreneur interested in including items in the Museum shop must make an appointment with the Membership Coordinator to discuss the sales process and review contracts.

### **The Photobooth**

The photobooth is located in the main lobby of the Museum. It is available for public use. Each photo is \$4.00. Change is available at the Front Desk. The photobooth will not provide change. The photobooth can be rented during special events, such as weddings. It is also used at many events at the Museum, such as Do the Mu and Studio M openings. It is also a highlight on tours. The Membership Coordinator maintains the photobooth.

### **Velma B. Erwin Research Room**

To access the Velma B. Erwin Research Room, an appointment must be arranged with the Archivist in advance. This is to allow time to gather materials and process fees. To learn more about making an appointment and fees, please contact the Archivist at the Museum.

The Research Room provides a clean space in which to view items from the collection and research other materials of interest. Get involved and explore your interest!

## **GALLERIES**

### **First Floor Gallery**

The Massillon Museum has an ambitious exhibit schedule to allow diversity and an ever-changing atmosphere. The main gallery rotates approximately six times during the year. Features have included the Celebration in Art exhibit, the Stark County Artist Exhibition, traveling and rented exhibitions, as well as exhibits developed by Museum staff.

### **Second Floor Gallery**

The second floor is currently storing artifacts during the Collection Storage Renovation Project, anticipated to be completed in late 2012. Other features include the Immel Circus, which rotates various circus memorabilia throughout the year; The Massillon Tiger Football Gallery, in Memory of Paul L. David, which will be a permanent gallery rotating football memorabilia; and rotating the Civil War exhibit. The Jewel will be permanently on view in this area. The New Acquisitions Gallery is also on this floor and will rotate new artifacts and artwork acquired by the Museum.

### **Lower Lobby**

Oscar the Skeleton is located in the Lower Lobby. The Educator, with the assistance of interns, will rotate small displays relating to the main exhibition in this area.

### **Fred F. Silk Community Room/Studio M**

Studio M aims to display work by local artists and organizations. Past exhibits have included Relay for Life photos, artwork by the Massillon Boy's and Girl's Club, and the work of Mike Skaggs, Massillon Art Battle winner.

The Silk Room can be rented by Members of the Museum to host events. Rentals must be arranged in advance with the Membership Coordinator to discuss dates and fees.

# Volunteer Opportunities

## **COLLECTION**

### **Cataloging, Inventory, and Research Volunteers**

There are many volunteers and interns who are instrumental in caring for and maintaining the objects in the permanent collection. These volunteers and interns must be recommended by the Volunteer Coordinator before working with Curatorial staff, or directly arrange volunteering services with the department. Curatorial staff will supervise projects and tasks.

These individuals catalogue objects, inventory shelving areas or specific collections, transcribe documents and journals, add supplemental information to an object's file through research work, prepare condition reports, and work with the Museum's collection software, Past Perfect.

Volunteers interested in a collection volunteer position should enjoy behind-the-scenes work, should work well in groups and individually, enjoy history and art, and have a desire to enhance the collection through research.

## **EDUCATION**

### **Craft Assistants, Docents and Outreach Volunteers**

Teachers are contracted and are not considered volunteers. If you are interested in a teaching position, please contact the Educator separately.

Volunteers and interns may assist teachers and workshop leaders by preparing materials and facilitating crafts. They are sometimes utilized during Boy and Girl Scout Programs.

Docents work closely with the Educator to conduct group tours for local schools and community groups. Tours are scheduled in advance and may need to meet educational requirements. Docents receive individualized and specific training in order to enhance their personal knowledge and to assist them with informing the visitors about the Museum's exhibits.

## **EDUCATION continued**

Outreach Volunteers may facilitate setup and teardown for Museum displays and information booths. Often, they will be paired with an intern or staff member. Examples of Outreach opportunities have included First Friday, 9-11 Remembrance Day, and Trunk or Treat.

These individuals should enjoy interacting with children and the public. They should feel socially comfortable and able to engage with the community.

## **OPERATIONS**

### **Building and Grounds**

These volunteers assist the Facilities Manager and Custodian with yard work and custodial duties, such as but not limited to cleaning restrooms, mopping the gallery floors, and setting up for events. Maintaining the flower beds are included in this area.

If the volunteer has a special talent and skill s/he is able to contribute, such as electrical or plumbing services, a meeting will be arranged with the Facilities Manager. The Volunteer Coordinator will make recommendations. Documentation of skills, such as college degrees, work experiences, First Aid and CPR certification, may need to be provided.

### **Bulk Mailings**

Throughout the year, the Museum bulk mails various materials to subscribers. Sizes of the mailings vary, depending on the mailing. Volunteers are contacted in advance and typically meet in the morning to label and seal pamphlets or postcards.

Mailings provide a nice time for socializing. Volunteers interested in working with bulk mailings should enjoy working in groups, following directions and be detailed and task-oriented.

## **Front Desk Help**

Front Desk volunteers are required to participate in a training session before they must begin. They are scheduled for four hour shifts at a time, ranging from Tuesday through Saturday. Sunday is only a three-hour shift. Schedules are arranged in advance, according to the individual's availability. Attendance and reliability are necessary for this position.

Front Desk Volunteers leave the first and last impression on Museum visitors. They should be informed of Museum exhibits and events. They also handle sales from the Museum Shop. They answer and transfer phone calls to staff members, and record messages as needed.

Ideal candidates for this position need to have the ability to politely work with the public, remain calm in stressful situations, handle numerous tasks at once, and to process monetary exchanges.

Please refer to dress code and phone etiquette, as both relate to this position. Staff will relieve volunteers for food and restroom breaks.

Front Desk volunteers are permitted to read or do homework while at the front desk, as long as they acknowledge visitors who enter the Museum.

## **Special Events**

Due to the frequent nature of exhibit openings and special events that the Museum holds on a regular basis, there is a growing need for special event volunteers to help with implementation, set-up, food preparation, supervision of guests, and clean-up.

Volunteers for special events can also assist with bartending (must be over 21) or baking desserts (must provide list of ingredients, and provide the desserts on a recyclable or throw-away container—do not use nice Tupperware) for the Museum openings.

**Special Events continued**

Depending on the type and time of the event, Events Volunteers are contacted well in advance. The Museum utilizes these volunteers for many of its major events such as the Island Party, Fun Fest, and exhibit openings.

Volunteers interested in helping at special events should be able to multi-task and follow proper protocol. Please refer to the rules and regulations when dealing with food. They should also be personable individuals who enjoy interacting with the public.

**Internships**

These are arranged through specific departments. The Volunteer Coordinator can make recommendations, however, internships are arranged in advance with a specific staff member. They may be eligible to count for school credit.



# Volunteer Goals

The following three goals intend to make each volunteer an informed, educated, team player at the Massillon Museum:

1. As representatives of the Museum, volunteers should familiarize themselves with Museum history, programs, exhibits, and special events. Volunteers should share a sense of pride in their service and treat it as a professional position. Information can be obtained through the Volunteer Handbook, Volunteer Orientations and interviews, publications, the website, and staff. Volunteers will then be prepared to encourage community members to become involved in the Museum as well.
2. The Museum hopes to develop a diverse volunteer program by recruiting people from various professions, organizations, households, colleges, and schools. Volunteers will be interviewed and placed where their talents and interest can be most utilized. We encourage you to bring spouses or friends to volunteer with you.
3. Volunteers need to maintain communication with the Volunteer Coordinator and staff. Communication varies depending on the nature of the task. This will make the workplace more efficient and enjoyable. Volunteers are a source of knowledge that we value, so please share your ideas.

# Museum information and policy

## **Admission**

All visitors may enter the Museum free of charge. However, donation boxes, located in the lobby area of the first floor and on the second floor, are available to visitors.

## **Arrival Time/ Sign-in Sheets**

Please make sure to arrive promptly when you are scheduled to volunteer. The Museum maintains records of all volunteer hours. Make sure to record your hours on the sign-in sheets located at the front desk in the cabinet under the computer.

Interns often will need to check with the staff member with whom you are volunteering to determine where your time sheet will be kept.

These hours are tabulated every year and are important for recordkeeping, reports, and grant applications.

## **Attendance**

Volunteers are asked to make a commitment to serve their time in a way which best suits their personal lifestyle and schedule. It is difficult to accommodate a one-time-only volunteering situation, as we invest time and resources into each volunteer. We ask that a serious commitment is made when you volunteer.

Any absences due to vacations, etc. must be recorded with the Volunteer Coordinator prior to your scheduled days of service. Contact the Volunteer Coordinator immediately if you become ill, to allow ample time to find a replacement. Otherwise, your presence is expected.

Please inform the Volunteer Coordinator when you feel you would like to take a hiatus from volunteering or have completed your time volunteering.

## **Coat Room**

A coat room is located to the left of the first floor elevator for the convenience of visitors. The area is unattended and is open to visitors to use, but the Museum is not responsible for the loss of items.

The front desk volunteer should request visitors with large bags or coats to temporarily store them in the coat room. Large bags, such as a book bag, can be left behind the front desk.

## **Conduct**

As a representative of the Museum, it is important that you are polite and helpful to all visitors, staff, and other volunteers working or visiting the Museum. Anytime volunteers represent the Museum, inside or out, you are expected to behave appropriately.

Any confidential or sensitive information obtained while volunteering should be treated with discretion. In addition, volunteers must not disclose the financial value of any objects in the collection, or discuss any inappropriate information.

No drama provides for an ideal work environment. The following are examples, and not limited to, inappropriate conduct which could lead to immediate dismissal: theft or inappropriate removal or possession of Museum property or another volunteer, staff, or visitor; altering Museum records and reports; volunteering under the influence of alcohol or drugs; creating a disturbance; lack of cooperation; and violation of federal, state or local safety and health laws; unauthorized disclosure of Museum information; and inappropriate use of telephones and other Museum equipment.

## **Communications**

We recognize the vital need for communication and interdepartmental cooperation. For example, staff meets every Friday morning. This provides an opportunity to keep current on what is happening throughout the Museum and present issues that need the input of other staff members.

We also recognize the vital need to communicate with volunteers, especially those at the Museum on a weekly basis. Staff must be clear to inform volunteers of their daily schedule or tasks, if applicable.

Please turn to the Volunteer Coordinator if you have concerns, questions, criticisms and suggestions. The Executive Director may be included, if the discussion requires it. The Museum stresses purposeful communication: talking it over, talking it out, listening to one another, and respecting each other's talents.

## **Disciplinary action**

The successful operation of any organization depends on its employees and volunteers understanding and adhering to an accepted standard of personal conduct. The enforcement of these standards ensures protection of the fundamental rights and safety of all employees, visitors, and volunteers, as well as the orderly running of the Museum.

As a volunteer of the Museum your conduct in many cases will reflect on the image and well being of the Museum and its reputation.

It is impossible to provide an exhaustive list of the kinds of conduct that may result in disciplinary action.

### **Disciplinary action continued**

Examples of impermissible conduct that may lead to disciplinary action or termination:

- Discourteous or offensive treatment of general public.
- Outbursts of temper or altercations with other employees.
- Misuse of Museum property and equipment.
- Misuse or abuse of Museum funds or records.
- The unauthorized use of Museum keys or security system..

### **Dress code and appearance**

Volunteers are expected to be dressed appropriately, as is expected of Museum staff. We want visitors to leave with a memorable first impression. If you are working with the public or doing outreach, it is best to dress in business casual attire, i.e. dress slacks or khakis, sweater, blouse, skirts. Jeans, t-shirts, flip-flops, shorts, capris, or offensive/revealing clothing are NOT acceptable and you may be asked to change.

If you are working behind the scenes, outside, painting, cleaning, or performing other types of physical labor, jeans would be most appropriate. The Museum may provide you with a Museum logo t-shirt, such as the Island Party shirt. Use your best judgment, or ask the Volunteer Coordinator if you have questions.

Hair should be well-groomed and facial hair should be well-kept. Offensive tattoos should be covered. We ask that you refrain from chewing gum, smoking or eating while volunteering, for your safety. Gentlemen can wear a tie, if desired, but it is not required.

### **Dress code and appearance continued**

Unacceptable items include, but are not limited to, sweatpants, shorts, athletic suits and gym wear, pool attire, and tank tops. Shoes must cover feet, for your protection and cleanliness.

Interns should consult with their staff advisor, as tasks vary.

### **Drugs, alcohol and smoking**

The Massillon Museum is a drug and alcohol-free environment in which no staff member or volunteer may use, possess, sell, or be under the influence. In keeping with the Museum's safe and healthy atmosphere, smoking is not permitted anywhere on the Museum's property, inside or out. Please go to Duncan Plaza to smoke. There are cigarette containers there.

### **Elevators**

Elevators are located on all floors of the Museum. Only the lower level, first floor, and second floor, are accessible to the general public. The third floor of the Museum is off limits to everyone except staff members and volunteers working on that floor. The first floor elevator is located in the lobby area across from the front desk. The second floor elevator is across from the administrative offices. The lower level elevator is in the lobby area of the education department. A freight elevator is located at the south end of the building and goes to all levels of the Museum, but is not to be used by visitors and only by volunteers with staff supervision and permission.

### **Eligibility**

All ages 16 and over are welcome to volunteer. A completed application is required prior to being interviewed.

## **Emergencies and injuries**

If minor emergencies occur, notify a staff member immediately. If a serious medical emergency occurs while at the Museum, immediately to the nearest phone and dial 911. Contact a staff member immediately.

For emergencies relating to weather, security, etc., please refer to the Disaster Plan Handbook; a red binder is located at the front desk in the cabinet under the computer, and in the second floor offices.

All emergencies, regardless of severity, and whether they are medical or not, need to be reported to the staff for documentation purposes.

## **Fire**

If the alarm is sounded, please assist in making sure all visitors exist the floor only on which you are working. Have visitors use the closest emergency door. Do not use the elevator and do not attempt to re-enter the Museum. Volunteers should be aware of the location of Exit signs at all times.

## **First Aid**

First aid materials can be found on the first floor at the reception desk, in the lounge in the staff office area on the second floor, and on the lower level in the painting and drawing classroom. Anyone certified in CPR and first aid must have a certificate on file.

## **Food in the Museum**

Food is permitted in the office area, in the lobby and café area, in the first floor gallery under certain conditions, and in the lower level. It is not permitted in any area where collections are stored or exhibited.

**Handicapped facilities**

The entrance to the Museum is designed to provide easy access for disabled visitors. A wheelchair is available free of charge, as is handicapped parking. Inside, visitors will find that elevators and a ramp help to make accessibility easy to the handicapped person. The main gallery has a ramp.

**Harassment**

The Museum is committed to providing a work environment free of discrimination. If you believe you have been discriminated against or harassed, contact the Volunteer Coordinator or the Executive Director immediately.

**Hours of operation**

The Museum is open to the public Tuesday through Saturday, 9:30am to 5:00pm and Sunday 2:00pm to 5:00pm. The Museum is closed on Mondays and legal holidays. Hours are subject to change according to events.

**Inclement weather**

The Executive Director determines Museum closings, with approval from the Board Chairman, due to severe weather. You will be notified personally of the closing of the Museum, if scheduled to volunteer that day. You may be asked to inform other volunteers, if needed. Check the radio and website for cancellations, or contact the Volunteer Coordinator.

**Liability and image release waiver**

Reading this handbook and signing the Volunteer Application, you approve the Museum has the option of using your image in Museum publications, such as the Quarterly Calendar or Newsletter. Please contact the Volunteer Coordinator if you have concerns.

**Library**

The art and history reference library is primarily for the use of staff and volunteers. Museum members have access to the library by appointment with the Archivist. As the name implies, this is a reference, not a lending library, and materials must be used within the Museum.

**Lost children**

If a child is separated from his or her parent or group, inform the front desk volunteer or nearest staff. The volunteer can, in turn, make a phone page to the other floors of the Museum to locate staff members so that the problem can be remedied.

**Lost and found**

Any lost and found items can be turned in at the front desk and will then be relocated to a box on the shelf in the coat room. Inquiries concerning lost items should be made at the front desk. Items will remain in the lost and found for a quarter of the year and disposed of at the discretion of the Museum. The Museum is not responsible for lost items.

**Media representatives**

If you are contacted by media representatives regarding any Massillon Museum issue, you must refer all questions to the Executive Director.

**Nametags**

It is encouraged that front desk volunteers wear nametags during their hours of service, so as to invite visitors to address them by name. The tags may remain at the Museum and must be turned in at the end of service. Volunteers may wear nametags at special events.

**Parking**

Parking is limited around the Museum, but volunteers can park in the community parking lot by Bender's Restaurant on the Northwest corner of 1st Street East and Lincoln Way East or in the city parking lot.

Free parking time is limited to two hours on Monday through Friday, 9:00am to 5:00pm. If you will be at the Museum longer than two hours, we recommend parking on First Street to have easier access to move your car.

Parking passes may be available and you will be contacted at the appropriate time to receive a pass. If you are given a pass, return it at the end of your service. It is Museum property.

**Pets**

Pets should not be brought into the museum. Volunteers are not permitted to bring pets during their service.

**Photography**

Visitors are welcome to use a camera without a flash in the Museum's permanent collection galleries. Use of additional camera equipment is only permitted with permission from the administrative staff.

**Personal and Museum property**

The Museum cannot be responsible for the loss or theft of your personal property. Please be sure to take the proper precautions to safeguard your possessions.

If applicable to your volunteering position, your cooperation is needed to keep all Museum tools and equipment in good working order. Please be sure that you know how to operate equipment correctly and be careful when using it.

Personal use of Museum property is prohibited unless permission has been granted.

## **Phone etiquette and visitor services**

It is critical to leave a positive impression on visitors coming to the Museum. We want them to share with others that their experience at the Museum was welcoming and enjoyable. Here are helpful tips:

- Block out interruptions when listening to visitors.
- Look at people when talking, and perhaps let the visitor do more of the talking. Be ready to answer questions and tell them about the Museum when the time is right.
- Be aware of the visitor's emotional tone and body language—please contact a staff member if the situation seems tense.
- Avoid interrupting others mid-sentence, and finishing sentences.
- If unclear of what the visitor needs, ask them to rephrase it. Page a staff member using the phone system, if needed.
- Keep a pen and paper handy to take notes and messages. Include name (ask them to spell it out, if needed), number, and a brief message, as well as who the message is for. Don't forget to include a date! Make sure to write neatly.
- Smile! It will show through your voice.

Volunteers, specifically those at the front desk, should be familiar with working the telephone system. It is designed to accommodate Museum business and frequently the lines are busy. In order to keep the lines as free as possible, please limit personal calls to essential and important matters. Abuse of the phone is not tolerated.

Staff should make an effort to inform you of their whereabouts during all working hours.

Personal use of cell phones should be limited and can be restricted by the Volunteer Coordinator or Executive Director. Cell phones should be silenced or set to vibrate during Museum hours, so as not to cause a disruption to other staff and visitors in the vicinity.

### **Political activity and solicitation**

Engaging in partisan political activity involving candidates or parties is not allowed during Museum time or on Museum property. This policy does not prohibit the discussion of political issues, which may affect the well being of the Museum as an institution, or interfere with its mission.

In order to ensure efficient operation to prevent annoyance to you, it is necessary to control solicitations. No sales or solicitations including those for charitable purposes may be conducted in or around the Museum without the approval of the Executive Director.

### **Orientation**

Upon completion of the volunteer application and interview, all volunteers are required to attend an orientation session, when it is announced. If applicable, it may relate specifically to the department in which you will be volunteering.

The orientation is designed to give volunteers basic information about the Museum as well as detail expectations, matters of confidentiality, museum ethics and standards, safety codes and emergencies, and any other pertinent information unique to your service area.

### **Restrooms**

All public restrooms are located on the lower level of the Museum, where a water fountain can also be found.

### **Return of property**

Volunteers are responsible to return all Museum property at the end of their service, including keys, name tags, parking passes, and other items that may have related to your position.

## **Safety**

A goal of the Museum is to provide a safe working environment for its employees and volunteers. Please report accidents or any unsafe or uncomfortable conditions to the Executive Director.

Staff and volunteers are expected to practice safe work habits as they relate to the handling of artifacts, use of equipment, and the overall treatment of Museum property.

Please refer to the Disaster Plan binder for more information.

## **Security**

The Museum desires to provide a safe volunteer environment, as well as a secure environment for preserving and protecting the collections placed in our care. We are entrusted by donors and lenders to safely house the collection for future generations and we must never forget to help ensure this trust.

Immediately report any suspicious or unruly visitor or group. When passing through the galleries or storage areas make a visual check of those objects displayed or stored.

A Museum volunteer must be on the first floor at any time during Museum hours, or when guests are present. There must always be at least one Museum employee in the building.

Please use common sense and be aware of your surroundings. Be aware of any unknown person who comes into your area unaccompanied by a staff member. Never leave your purse, wallet or valuable items in sight. Please keep them out of sight or have a staff member lock them in the office. The Museum is not responsible for lost or stolen personal property.

**Stationary**

Museum stationary can be used only for official business, never for personal use.

**Transportation**

Transportation is not provided for volunteers. Please follow current laws coming and going to the Museum.

**Visitor**

When staff is expecting visitors, you will be informed in advance. Staff should be contacted immediately upon their arrival. They are encouraged to visit the galleries in the meantime. Office visitors are not to be left to wander at will, unescorted, when the Museum is closed to the public.

Workers who come for deliveries or to perform maintenance tasks must sign in at the front desk and be accompanied by a member of the staff at all times. Notify staff immediately upon their arrival.

If you encounter someone in a nonpublic area whose business and identity is not certain, ask politely if you can help him locate someone and try to ascertain his/her identity. Report any person whose responses are not satisfactory to the Executive Director, Volunteer Coordinator, or Facilities Manager immediately.

General Museum visitors, like all others, should be treated with the highest level of courtesy and never be subjected to expressions of concern about staff and volunteer matters. Ours is a small museum and conversations can be overheard by passers-by. Thus, be discreet and professional at all times.

### **Changes in the Volunteer Handbook**

Any changes made in the subjects now covered or in those that might be covered in the future will be brought to your immediate attention through a staff meeting, a memo from the Executive Director, and/or corrections in the handbook itself.

This handbook is based on Museum operational policies and procedures as determined by the Board of Directors, the Executive Director, and the Volunteer Coordinator.

The Board of Directors, Executive Director, and Volunteer Coordinator reserve the right to revise in any way the materials in the handbook at any time. You will be informed of important changes that relate to volunteering at the Museum.

# Benefits

The staff of the Massillon Museum understands with great clarity the vital role that volunteers play in order to fulfill the daily needs of the Museum's operation. Your time is important, valued, and does not go unnoticed. Not only do all volunteering opportunities offer the individual a chance to meet new people and gain first-hand knowledge of the Museum, but volunteers receive benefits through other means as well. In honor of your hours of service, you can also receive the following benefits:

## **Discounts at OhRegionalities**

Members of the Museum receive a 10% discount at the Museum Shop, while volunteers receive a 15% discount.

## **Volunteer Summer Luncheon and Holiday Gathering**

The staff holds an annual volunteer recognition lunch or dinner during which time all volunteers are recognized for their service with a complimentary gift, dinner, and an announcement of their hours of service. Each division of volunteer categories are awarded with top service honors and gifts.

## **Letters of Recommendation**

Letters of recommendation are available from your specific supervisor. These letters become especially necessary when applying for internships, organizations, college, jobs, or other volunteer organizations.

## **Educational Rewards**

Any museum is part of a cultural community, and such is the case with the Massillon Museum. While serving here, you have the opportunity to attend events, lectures, classes, concerts, and special docent training, all to further your personal interests and knowledge of art and history.



# Volunteer Protocol

## **COLLECTION VOLUNTEER PROTOCOL**

Collection volunteers receive additional information and training with designated staff. You will be informed and trained to handle artifacts and archives. Please contact the staff member you are working with for detailed instructions.

No item is ever to be accepted by the Museum without first having arranged a meeting with Alexandra Nicholis Coon or Cristina Savu Teeters, Registrar. Paperwork must be filed before it can be accepted.

## **SPECIAL EVENT PROTOCOL**

As always, be friendly and courteous when serving visitors.

The Museum follows health department standards, which include:

- Always making sure that you wash your hands before dealing with food or drink served to the public. For outside events, we have a hand washing station available.
- Always using gloves when handling or serving food.
- Maintaining a high temperature of 135 degrees. We have thermometers available to check this.
- Pulling back long hair. If not, then food volunteers can elect to wear a “Massillon Museum” visor, too. Aprons are available for food servers as well.
- Following proper cleaning, rinsing and sanitizing. (Use the sink located in the event area of the classroom). Clean-up volunteers helping with dishes may use the dishwasher.
- Refrain from eating and drinking while on your shift (drinking water is fine). We encourage all to take some food/drink and enjoy it in the volunteer lounge (the Silk Room), the office area lounge, or the classroom (if unoccupied) during your break. Let someone else know if you need a temporary replacement.

Other requirements for Food Volunteers include:

- Helping to enforce the policy that, at most of our events, we request that visitors not take food into the main gallery (there *are* a few exceptions). Visitors are not permitted to take food or drinks upstairs to the second floor at any time.
- Check water levels every ½ hour on chafing dishes to make sure food doesn't get scorched.
- We have an event area at the back of the classroom and we have additional event items stored in the Silk Room cabinets and Silk Room closet. Please return items to where you found them . If you aren't familiar with these areas, please feel free to take a look-we've reorganized!

### **Bartender protocol**

- Volunteers should not eat or drink while on their shift (Drinking water is fine). Do not drink alcohol in front of guests during events.
- Unless we are using the bracelet method (used when ID's are checked at the Island Party), ask for ID if the person looks like s/he is under 30.
- Be fair with the amount of wine that is poured (One bottle of wine should equal 4 glasses).
- Please let the "supply runner" know when you are getting low on chilled wine or ice, before it is an immediate need (generally this is Emily).

## **FRONT DESK PROTOCOL**

The front desk volunteer is the face and voice of the Museum, and often leaves the first impression on visitors. Staff expects front desk volunteers to be well prepared and polite when greeting and interacting with visitors.

Front desk volunteers must complete a training session with the Volunteer Coordinator or another experienced volunteer. Volunteers may not volunteer at the front desk until this training has been completed.

### **Donations**

Donations of objects to the collection are not to be accepted at the front desk. Call a staff if visitor persists.

### **Greeting Guests**

It is important to leave a positive impression on all guests as they enter and leave the Massillon Museum. We take pride in the friendly atmosphere at our Museum, and want our volunteers to be an extension of that, too.

Some visitors may be first-timers, while others may be repeat guests. Either way, we want to establish consistency and be ever warm and welcoming. Front Desk Volunteers are permitted to bring in a book to read or work on homework while at the desk; however, if a guest is coming through the door or looking in the museum shop, please put it to the side. Give the visitor your full attention, smile, and welcome them. Feel free to engage them in conversation and ask them if they have been to the Museum before and if they have any questions.

Examples include:

“Welcome to the Massillon Museum. Have you visited the Museum before? The exhibits currently on display include...”

## **Scheduling**

The schedule created for front desk volunteers is done bi-monthly. Blank calendars are sent out in advance. Volunteers fill-in availability on the calendar and mail it back in the provided SASE. The Volunteer Coordinator compiles all the calendars, which reflect the needs and demands of each volunteer's personal commitment. The completed calendars are mailed out soon after. If there is a problem or change of availability, contact the Volunteer Coordinator immediately.

It is critical that if you cannot make it to your shift as scheduled or are running late, you inform the Volunteer Coordinator. If she is not at the Museum that day, it is best to also inform staff at the Museum. If you intend to take an extended Holiday, please inform the Volunteer Coordinator of the dates you will be gone, so that she will be prepared to make other arrangements and hold your Museum mail while you are away.

## **Weekly updates**

To keep Front Desk Volunteers informed of events and programs at the Museum, the Volunteer Coordinator composes a weekly newsletter that provides a summary of the week. It also includes schedules of fulltime staff, which will keep you informed of meetings. Please be sure to read these.

In addition to the Weekly updates, there are various binders located at the front desk providing you with information about the Museum, as well as local organizations (i.e. Military Museum, Canton Museum of Art, Akron Art Museum.) These binders include various forms (i.e. Brick purchases on the Museum's sidewalk, Photo Reproduction Requests, and Museum Shop sheets.) These binders will be reviewed at the training.

White binders are kept at the front desk that are available to all volunteers to log hours worked.

**Building and maintenance protocol**

If a volunteer has special skills and an interest to work in this area, the Volunteer Coordinator will recommend the volunteer to work with the Building Manager. Certification may need to be presented, if necessary.

The volunteer working in this area will work closely with the Building Manager on special projects. They must also log their hours.







# Vocabulary

**Abstract Art**—Art with a basis in visual reality, but without natural representation as its primary concern. The term is sometimes used to describe nonrepresentational works which make no reference to objects or forms in the outside world.

**Acrylic**—Fast drying, water soluble colors that can be used much like oils or thinned to a watercolor transparency.

**Aesthetics**—A branch of philosophy that involves the study of the arts in terms of concepts of beauty and the power to exalt human perception.

**Applied Arts**—Arts which are primarily utilitarian in intent, such as industrial design.

**Assemblage**—An artwork that assembles three-dimensional, pre-existing or found objects together into a form which usually refutes or has nothing to do with their original purpose.

**Avant-garde**—The leadership in new, experimental, or unconventional movements in art and other fields.

**Balance**—In visual art, the achievement of equilibrium between the parts of a composition through the harmonious arrangement of the visual elements such as color and real or implied mass.

**Carving**—A subtractive sculptural process in which the image is formed by removing material from a mass of stone, wood or other material with sharpened tools.

**Casting**—A process of reproducing sculpture by pouring a liquid material, such as molten bronze, into a mold bearing the impression of the original and removing the mold when the material has hardened.

**Ceramics**—The art of creating objects of baked clay.

**Chalk**—Soft mineral which is easily pulverized and can be used for drawing.

**Charcoal**—Carbonized wood which can be used for drawing.

**Classical**—The art of ancient Greece and Rome, particularly the art of fifth century B.C. Greece. Also art characterized by rationality, order, balance, and proportion.

**Coiling**—A ceramic technique in which forms are built up by spiraling lengths of clay.

**Collage**—A work made by pasting various materials such as paper, cloth, and newsprint onto a flat surface.

**Color Wheel**—A circular arrangement of the hues of the spectrum, with complimentary colors opposite each other.

**Complimentary Colors**—Hues opposite each other on the color wheel that strongly contrast when juxtaposed but form a neutral gray when mixed together.

**Composition**—The arrangement of forms in a work of art, including the use of the visual elements such as line, color, shape, and mass, i.e. the balancing of shapes, colors, and areas of light and dark to create harmony within a picture.

**Constructed Sculpture**—A three-dimensional work built by joining separate parts by gluing, nailing, or welding, unlike the more traditional processes such as carving and casting.

**Content**—The theme or meaning communicated by an artwork.

**Contour**—The edge or outline of a shape or object.

**Crayon**—A drawing instrument in stick form such as a conte crayon or wax crayon.

**Daguerreotype**—Early form of photography that uses a metal plate to record the image.

**Design**—The structuring or composition of visual elements in a work of art or commercial object.

**Diptych**—A painting on two panels, usually hinged together.

**Earthenware**—A coarse, porous ceramic ware that is fired at low temperatures.

**Enamel**—Ground glass applied to metal and fused by high temperatures into a shiny, hard surface.

**Fine Arts**—Arts whose primary concern is aesthetic rather than utilitarian.

**Glaze**—The mixture of minerals applied to seal and decorate ceramic surfaces. Also in oil paintings, a thin, transparent layer of color applied over another color.

**Horizon Line**—In linear perspective, the line on a two-dimensional surface toward which lines moving away from the viewer seem to converge, equivalent to the point in nature where sky appears to meet land on water.

**Kiln**—An oven for baking and firing clay objects.

**Kinetic Art**—Art that incorporates actual movements as part of the piece.

**Landscape**—A picture or work of art representing a section of natural, inlaid scenery such as a prairie, woodlands, mountains, etc.

**Line**—In art, a mark left by moving a point such as a pencil or brush.

**Mass**—A three-dimensional form having physical bulk. Also the two-dimensional illusion of weight and bulk.

**Medium**—In art, a particular material, such as oil paint, and its use. Also the component of paint that liquefies it and allows it to be spread on a surface.

**Mixed media**—The use of more than one material or technique in the creation of a work of art.

**Mobile**—A form of delicately balanced kinetic art, suspended and set in motion by air currents.

**Monochromatic**—A color scheme using only one hue and its variations in tints and shades.

**Mosaic**—A medium in which small bits of tile, glass, or stone are set into a mortar ground to create the image. Often used to decorate walls or floors, particularly in ancient times.

**Mural**—A large wall painting in any media.

**Oil paint**—Paint in which the pigment is held together with a binder of drying oil, such as linseed.

**Palette**—The surface on which paints are placed and mixed so that an artist may work from them. Also the range of colors used by an artist characteristically or in a particular work.

**Pastel**—Pigment sticks with a gum binder.

**Perspective**—A method of representing three-dimensional objects in space on a two-dimensional surface so that they appear to have depth and solidity.

**Photo-realism**—A style that emerged in the late 1960s and in the 1970s which was based on replication of the photographic image.

**Picture Plane**—The flat surface upon which a composition is painted or drawn,

**Pigment**—The dry coloring material which is mixed with oil, water, or other binding agents to form paint, pastels, or other color media.

**Portrait**—A picture of a person, especially of his face, drawn, painted, sculpted or photographed from life.

**Print**—The ink impression produced on paper by a wooden or metal block on which a design or picture has been cut or drawn. The original image can be reproduced many times from one block.

**Proportion**—The relationship in size of individual parts to one another and to a whole.

**Realism**—This term is often used to mean the same as naturalism. It might also refer to representing existing subjects of an artist's own time and place.

**Relief Sculpture**—Sculpture which remained attached to a background surface, rather than being in the round. It can be described as low, medium, or high relief depending on the extent of the projection from the background.

**Representational Art**—Art which depicts a subject in a realistic style.

**Scale**—The size of an object viewed in relation to other objects.

**Seascape**—A picture or work of art representing mostly water such as the sea or a lake.

**Self-portrait**—A painting, sculpture, photograph, or drawing of the person who created the artwork.

**Shade**—A dark color, produced by adding black to a hue.

**Still life**—A composition depicting an arrangement of inanimate objects, such as flowers in a vase or a table set with food.

**Subject matter**—The objects or themes represented in art works.

**Symmetry**—The balancing of visual elements on both sides of a central axis within a design.

**Tempera**—Paint that traditionally uses egg yolk as the binder and water as the thinning agent. Tempera was the preferred medium of Italian artists through the Early Renaissance.

**Terra Cotta**—A fairly, coarse and porous reddish clay which is generally left unglazed after firing.

**Texture**—The surface qualities of materials, i.e. rough and smooth.

**Three-dimensional**—Having the dimensions of length, width, and depth.

**Throwing**—In ceramics, the process of forming with the potter's wheel.

**Triptych**—A painting composed of three panels.

**Two-dimensional**—Having only the dimensions of length and width.

**Vantage Point**—The position from which the viewer observes a scene in art.

**Volume**—Mass-enclosed space. It can be described as positive volume when applied to a solid object, or negative volume when applied to a hollow form.

**Watercolor**—Pigment with a gum Arabic binder that can be dissolved in water.



**THANK YOU**  
**We look forward to working with you!**

The staff of the Massillon Museum thanks you for considering volunteering at our organization and sharing your talents and time with us. We shall welcome you as part of our staff and will assist you in great lengths in order for you to learn the skills necessary to complete your training and to feel welcome within our work environment.

Having read through the Volunteer Handbook, you should now be familiarized with the Museum and its operations, mission, history, and policies. If you should have any issues during your service hours, this handbook could be of reference to you as well as any available staff member.

Your talent, time, and future contributions are vital and appreciated by all persons involved with the daily operations of the Massillon Museum. We thank you for your dedication and commitment.



