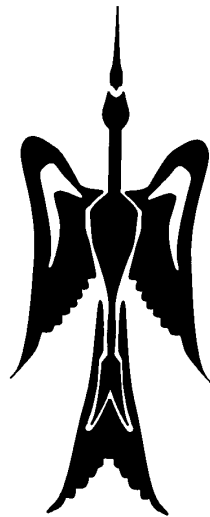


GILLIES DOCENT MANUAL



**Written by and for the Docents of
GILCREASE MUSEUM**

Tulsa, OK

Revised October 2017

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CLASSIFICATION AND RESPONSIBILITIES OF DOCENTS

ACTIVE DOCENT

1. Maintains active membership in the Gillie organization.
2. Learns the museum's policies, philosophy, procedures, and standards.
3. Attends General Membership meetings, training sessions, Gallery Talks, Gilcrease Forums, and any other educational opportunities.
4. Gives priority to the Docent service area in performing museum service hours.
5. Selects one day a week for a Docent touring day.
6. Gives at least the minimum number of tours each year (16).
7. A maximum of 6 tours in other service areas may be counted.
8. Attends all Docent Meetings each year with a minimum of 3 (excluding social events).
9. Arrives at the museum at least 30 minutes before the tour.
10. Secures a substitute if unable to work as scheduled and notifies the Day Captain and Lead Docent of the change.
If ill the morning of the tour, notifies the Day Captain and Lead Docent. If both are unavailable, notifies the Day Captain Chair or Docent Chair.
11. Arranges for a review according to the review schedule with the Standards Committee Chair.
12. Informs the Day Captain when leaving town for more than a week.
13. Notifies the Docent Chair of any problems on a tour.

PROVISIONAL DOCENT

A Provisional Docent: A Gillie or Gillie Intern in Docent training:

1. Maintains active membership in the Gillie organization.
2. Attends all Provisional Docent training sessions.
3. Attends Docent meetings, General Membership meetings, training sessions, Gallery Talks, Gilcrease Forums, and any other educational opportunities.
4. Follows the required number of tours set by the Docent Chair.
5. Makes tour cards during Provisional Docent training.
6. Trains with a Mentor until standards are met.
7. Arranges for a Review with the Standards Committee Chair.

ON-LEAVE DOCENT

VOLUNTARY ON-LEAVE DOCENT

Voluntary On-leave Docent status may be given for up to a year by sending a written request to the Docent Chair.

The Docent Chair advises the Standards Committee Chair when a Docent's request for "on-leave" status has been approved. The Standards Chair records this information on the Docent's tour status card. The Docent Chair advises the Standards Committee Chair when a Docent requests a return to active status.

INVOLUNTARY ON-LEAVE DOCENT

A Docent may be Involuntarily placed on the on-leave list for:

1. Failing to give the required number of tours.
2. Failing to meet the Review standards.
3. Missing two scheduled tours in a year.
4. Missing 3 Docent Meetings in a year (excluding social events).
5. The Executive Standards Committee may place a Docent on on-leave status if there are problems or concerns and notifies the Docent Chair.

RETURNING TO ACTIVE DOCENT STATUS

Before returning to active status, the Docent must follow a tour assigned by the Standards Chair and have a Docent review. The regulations under the sections "Docent / Provisionals: How to Schedule a Review" and "Docent Review Follow-Up Procedure" for "Active Docent" are followed.

TOUR PROCEDURES

PRIOR TO TOUR – DOCENTS:

1. Dress appropriately.
2. Don't wear noisy jewelry or heavy perfume or have keys or change in your pockets. You might unknowingly jingle them. Nothing worn or held should detract from the tour.
3. Arrive 30 minutes before the tour and sign in.
4. Wear name badges while in the museum.
5. Walk the galleries for possible changes, with other docents on tour if possible.
6. Obtain tour path and any other information from Lead Docent.
7. Make sure to keep the area in front of the Greeter's Desk clear so the Greeter may assist visitors.
8. Be aware of talking too loud with other Docents before the tour begins.
9. Check to make sure no one in the group has gum, liquids, backpacks, etc.
10. Check to see if the students need a bathroom break if an out-of-town tour.
11. Wait 30 minutes if tour is late.

INTRODUCTION (Brief)

Welcome your visitors warmly and introduce yourself. Give brief facts about Mr. Gilcrease geared to age level. Suggestions for other information:

ADULTS

1. Get to know your audience! Ask names, where they are from, and what brings them to the Gilcrease Museum.
2. Survey the group for special interests-don't make assumptions about what may interest them most. Ask!
3. Remind them that photography IS allowed in the museum without flash except where indicated.
4. Ask that all cell phones be placed on silent for the benefit of the entire group.
5. Introduce theme and indicate length of tour.
6. Tell visitors to feel free to ask questions and make comments anytime.
7. For General Public tours of the Gilcrease Museum (2pm tours): invite your guests to stay with the tour as long as they would like (it's OK to follow only part of a tour).
8. Explain that touching harms artwork. Invite guests to help us preserve the collections for future generation by giving artwork space and not touching any objects on display.

CHILDREN

1. Explain museum manners. Ask the children to:
 - a. Tell you what they are studying or if they have a special assignment.
 - b. Raise their hands to answer or ask questions.
 - c. Explain that touching harms the art. Ask children to help us protect the museum by not touching anything, unless specifically invited to touch an object by the Docent.
 - d. Dispose of their gum.
 - e. Not use cameras or cell phones.
 - f. Use soft or inside voice.
 - g. Walk quietly and carefully; never back up.
 - h. Stay on the carpet or arm's length away from artwork.
2. Ask the adults with the group to:
 - a. Stay at the end of line when walking, to keep the children together.
 - b. Remember that the questions are for the children.
 - c. Assist with discipline if necessary.
 - d. Place cell phones on silent mode or turned off.

TOUR PROCEDURES

CONCLUSION

End your tour with the MOST interesting piece in your last gallery. All tours should end on time. Leave them wanting more. Analyze, after your tour, what you did well and what you need to change to improve your next tour.

Suggestions for information that should be included in a conclusion:

ADULTS

1. Ask if there are any questions or comments.
2. Give a brief review.
3. Mention restaurant, Museum Store, and Gardens.
4. Inform them of Museum memberships with magazine, free admission to special exhibits, and 10% discount in Museum Shop.
5. Mention briefly other exhibits including current, special and future exhibits.
6. Thank them for coming and hope they will visit again soon.

CHILDREN

1. Ask them their favorite work and try to work in a brief review.
2. Mention the Scout Patch Tour.
3. Thank them for being a good audience and asking questions. (Only if true.)
4. Urge them to return with parents/family and be their Docent.
5. Thank parents and chaperones; compliment teacher if students behaved.

TOURING TECHNIQUES

ANECDOTES

An anecdote is a short entertaining story of an incident or individual. It is often personal or biographical. Anecdotes add interest to a tour, but should be appropriate for the audience. Anecdotes may be humorous.

Anecdotes are just part of a tour. Additional touring techniques are needed to conduct a meaningful tour. The following are examples:

Audubon, John James

Wild Turkey

1. Audubon painted oil versions of some of the important birds in his watercolor series as a way to generate income to finish the *Birds of America*. This was his first oil painting; and he kept it rather than selling it. Audubon displayed the painting above his mantel.
2. Gilcrease purchased the painting from Audubon's heirs.

Berninghaus, Oscar

Too Old for the Rabbit Hunt

1. Berninghaus created this painting when he was 73 years old—the image represents his personal reflection on the affects of aging.
2. In addition to Berninghaus's own reflections on aging, the painting also represents the changing of generations and the continuity of traditions in the Southwest.

Bierstadt, Albert

Multnomah Falls

1. The Multnomah Falls are located 30 miles east of Portland, Oregon, on Interstate 84 in the Columbia River Gorge.
2. Today the scene includes a pedestrian bridge and footpath for visitors, but otherwise the view remains very similar to Bierstadt's painting.

Bierstadt, Albert

Point Lobos

1. The sea arch depicted in this painting no longer exists. On this constantly changing coastline, the arch collapsed sometime after Bierstadt's visit in 1875.
2. Located near Monterey, California, Point Lobos is now a wildlife refuge and remains home to many seals and other marine life.

Blumenschein, Ernest

Enchanted Forest

1. According to Eudotia Teenor, Gilcrease's long-time secretary, Blumenschein made minor changes and additions to *Enchanted Forest* while visiting the Gilcrease Museum.
2. By creating a pattern of tall tree trunks with undulating foliage, Blumenschein blends the senses—visually representing the sounds of drumming and music in the Taos Deer Dance.

Catlin, George

Pipestone Quarry

1. Catlin visited the quarry, although it was off limits to anyone except Native Americans, who considered the land sacred. The Yankton Dakota Sioux, who eventually prevented other tribes from mining, owned the quarry. They sold their claim to the government, and it became Pipestone National Monument (Minnesota) in 1937, with quarrying limited to Native Americans for making ceremonial pipes.
2. The soft stone is a type of steatite known as *pipestone*, or *pipeclay*, because its primary use was to make pipes. It is also called *Catlinite* in honor of George Catlin. It is more easily carved than most other stone when first mined, but it becomes harder when exposed to air.
3. Native Americans believed the red color was from the blood of buffalo or their ancestors.

Crumbo, Woody

1. Woody Crumbo became a friend and art advisor to Thomas Gilcrease. In the 1940s, he introduced Gilcrease to the Taos Society of Artists in New Mexico and helped greatly expand the scope of the Gilcrease collection.

Eakins, Thomas

Frank Hamilton Cushing

1. Cushing's portrait, painted in 1895, was Eakins' first full-sized male portrait. This life-sized portrait shows Cushing at his height of five feet.
2. During Eakins' lifetime, the portrait was displayed only once at his solo show in Philadelphia in 1896. After his death, his wife sold the painting to the Brooklyn Museum. In 1947, Thomas Gilcrease bought the painting after the Brooklyn Museum de-accessioned it. Most of the clothing that Cushing is wearing in the portrait is now in the Brooklyn Museum's collection.
3. Cushing lived with the Zuni for several years. After leaving, he lectured and wrote about his experiences throughout his life. Today, Cushing is considered a father of American anthropology.

Houdon, Jean-Antoine

General Lafayette

1. Houdon did created two versions of this bust of Lafayette. The second is in the Palace of Versailles.
2. In 1960, Gilcrease purchased the bust from the great-great grandson of Lafayette.
3. Legend has it that when Lafayette returned to France, he took a box of Virginia dirt so he could "be buried in the soil of his adopted country."

George Washington

1. Houdon was commissioned to come to the new United States to sculpt George Washington.
2. While living at Mt. Vernon, he made a life mask of Washington.
3. Washington's contemporaries wrote that the Houdon bust was a better likeness than any other image of Washington.

Houser, Allan

Sacred Rain Arrow

1. Chief Wolf Robe Hunt (Acoma Pueblo) performed the Sacred Rain Arrow ceremony at Thomas Gilcrease's funeral (Gilcrease had a Creek mother and Scots-Irish father).
2. Artist Allan Houser, of the Apache Nation, created an Apache figure for this sculpture.

Hyde, Doug

Pueblo Maiden

1. A docent saw a little girl looking very seriously at *Pueblo Maiden*. When she finally saw the head, she joyously exclaimed "Mickey." Then she ran off to tell her parents.
2. This distinctive hairstyle was worn by young, unmarried Pueblo women.

Miller, Alfred Jacob

Sir William Drummond Stewart Meeting with Indian Chief

1. Stewart extends his hand in friendship. An open hand shows the person has no weapon. The Indian shooting the single-shot rifle is also showing friendship. He now has an empty gun.

Moran, Thomas

Shoshone Falls on the Snake River

1. Shoshone Falls were known as the "Niagara of the West" in the 19th century, and many early photographers visited the famous site.
2. The condor in the lower right corner was included for perspective: to illustrate the vast magnitude of the falls.
3. Because his early paintings of Yellowstone made him a nationally famous artist, Moran began including "Yellowstone" as a nickname and incorporated a "Y" into his signature. In addition, Moran often included a thumbprint with his signature.
4. In 1905, only 5 years after Moran completed this painting, a controversial dam upstream diverted the river and essentially destroyed the waterfall. Today, the falls are merely a trickle.

Spectres from the North

1. There are no living people portrayed in this painting—merely an empty shipwreck. Moran is showing viewers that Nature is ultimately far more powerful than humanity.
2. To the right along the horizon, a rainbow shines over a distant iceberg marked with a faint cross. With this symbol of spirituality and hope, Moran indicates that the drowned sailors may now be in a better place.

Peale, Charles Willson*James Madison*

1. Madison, small in stature (5'4"), was our shortest president.
2. This informal portrait depicts Madison with no wig and no background to illustrate his accomplishments. In contrast to opulent portraits of European noblemen in formal dress with fancy wigs, Madison shows his democratic ideals in the informal way he chose to be painted.
3. This casual portrait is in strong contrast to his wife, Dolly, who set the fashion scene for Washington.

George Washington

1. Washington and Peale were friends.
2. In addition to being an artist, Peale founded the first museum in the United States in 1801 in Philadelphia, showcasing a combination of natural history and art.

Phillips, Bert G.*Penitente Burial Procession – Near Taos*

1. By reducing figures and landscapes to basic shapes, Phillips creates a modern painting of a traditional Catholic Penitente burial ceremony in New Mexico.
2. The curve created by the line of mourners is echoed in the trees and distant hills, visually amplifying the emotions of the burial procession.

Remington, Frederic Sackrider*Coming Through the Rye*

1. When Frederic Remington proposed his gravity-defying sculpture ideas to Riccardo Bertelli at the Roman Bronze Works foundry in New York, Bertelli responded, "Do you think I am one of the Wright brothers?"
2. While this sculpture includes 4 horses and 16 horse legs, only 6 of the hooves total are touching the base of the sculpture. The horse to the left is ENTIRELY off the base, supported only from the side.
3. Remington only created a couple hundred sculptures during his lifetime, working very closely with his foundries. Since his death, thousands of copies have been produced—without the artist's oversight. Today, only the rare lifetime casts are considered "genuine" Remington sculptures.

Russell, Charles Marion

1. By 1911, Russell's paintings were selling in New York City for what he called "dead men's prices."
2. He developed the habit of carrying modeling clay or beeswax and made figurines under the table or in his coat pocket while he talked or listened.
3. He would paint in the morning and after lunch spend a few hours with his friends. As he was leaving, Nancy would hold up two fingers to let him know *only two drinks!*

Camp Cook's Troubles

1. On the range, there was a saying that "Only a fool argues with a skunk, a mule or a cook."
2. The cook was next in command after the Trail Boss; he acted as doctor, banker, and decision maker on the location of the camp, etc.
3. Cowboys put their yellow (for better visibility at night) slicker on the ground to keep their canvas or wool pants dry from the dew...; [it was] difficult to ride all day with wet pants. Cowboys called the slicker, "*fish*," after the original oil cloth rain gear that smelled like fish. A yellow slicker on the ground could scare a horse.
4. The bucking bronco was probably untamable, since the multiple brands indicate he had been traded or sold a few times. A cowboy needed several horses since he couldn't ride the same horse all day or the next day. Some of the horses were wild and were broken by the cowboys in their spare time.
5. The men in the painting were friends of Russell. The rider is Bob Thoroughman; Russell is on the left side coming in from his duty as night wrangler, one who cares for the *remuda*, or horse herd.
6. When a Docent asked a group of children to suggest a title before telling them Russell's title, one child said, "Don't bring your horse to breakfast."

Her Heart is on the Ground

1. The title is a Native American expression to show sadness.
2. In some tribes, when a woman's husband died, she had to cut her hair and could not remarry until it had grown out. In other tribes, the chief gave permission to remarry. Also cutting one's arms shows sorrow.
3. Indians did not bury their dead in the ground, but placed the body on a high ledge, on a scaffold, or in a tree.
4. If a warrior had few horses, the horse was killed ceremonially by cutting off the mane and tail and became known as a *ghost horse*.

Jerked Down

1. This painting appeared on the cover of National Geographic.
2. In 1964, the postal service used *Jerked Down* on a stamp to commemorate Russell's 100th birthday. Cost was 5 cents.

Meat's Not Meat 'Till it's in the Pan

1. The figure in the painting looks like Will Rogers; they were friends. Will Rogers told Charley that he was the best storyteller, and if he would leave those paints alone, he would be great.
2. The man probably won't eat, but his horse is eating, an example of Russell's humorous story telling ability.

Running Buffalo

1. In 1918, Russell was commissioned to paint several historical canvases about "Buffalo Bill" Cody's life; this is one of those paintings.
2. In 1871, General Phil Sheridan escorted Grand Duke Alexis of Russia on a buffalo hunt in Kansas. Also on the hunt were Buffalo Bill and Chief Spotted Tail. George Custer was there, but not included in the painting.
3. The hunting party numbered 500, consisting of soldiers, a regimental band, And Indians. The hastily erected tent city was called *Camp Alexis*.
4. The number of buffalo killed was embarrassingly low, so Sheridan and Custer took Alexis to Colorado for another hunt.
5. In Colorado, Alexis awarded Bierstadt the Russian Order of Saint Stanislaus for helping plan the buffalo hunt. This time a single day's kill totaled 200 animals with Alexis having 12 kills.

Schreyvogel, Charles

Breaking Through the Line

1. According to Elizabeth, Schreyvogel's daughter, her mother did the horseback riding as a model for the painting.
2. The idea for this 1903 painting may have come from the silent film, *The Great Train Robbery* (1903), the first story western.
3. One of a few paintings in which the audience becomes a part.

Stanley, John Mix

Buffalo Hunt

1. Considered one of Stanley's masterpieces, it is a rare painting since so many of his works were destroyed in the 1865 Smithsonian fire. Another fire at P. T. Barnum's American Museum in New York destroyed more of his paintings.
After his death, a studio fire in Detroit destroyed most of his field sketches and later paintings.
2. The figure on the left is Stanley who put himself in the painting to show that it was a true and accurate eyewitness account. The painting illustrates three ways to kill buffalo: lance, bow and arrow, and single-shot rifle. Indians didn't use a gun to kill buffalo until the repeating rifle. The Indians used a lance and not a spear; a spear is thrown.

Stone, Willard

1. Mr. Gilcrease gave money to Bacone College to help promising students, and some of these funds were given to Stone.
2. Since Stone hated school, Woody Crumbo asked the president of Bacone College to allow Stone to continue just as an art student.
3. Stone said the wood "talked to him." The wood decided the image.

Atomic Baby

In July of 1946, Stone wrote the following to an early museum employee named Martin Wiesendanger:

"The bottom of the sculpture is a test tube, representing science, with immature babies (failed experiments) boiling out of the top and down the side. At the top of the mushroom cloud is the atomic baby holding two knives, and this new knowledge and is like giving knives as toys to a baby."

Sully, Thomas*Charles Carroll of Carrollton*

1. Carroll was the only Catholic to sign the Declaration of Independence and the only one to give his address. He also wanted to distinguish himself from other members of his family. He outlived all other signers.
2. He was one of the founders of the Baltimore & Ohio Railroad.
3. The size of the painting shows he was one of the richest men in America. The price of a portrait increased with each hand and how much of the body was painted.

Vanderlyn, John*Washington & Lafayette at The Battle of Brandywine*

1. When Washington met Lafayette, Lafayette was only nineteen. Washington was appalled that this teenager expected to command colonial troops.
2. Their relationship had a rocky start at their first meeting on July 31, 1777; however, by the end of August Lafayette was living in Washington's house. By early September, he was riding with Washington into battle.
3. When Lafayette was wounded at the Battle of Brandywine, Washington's personal physician cared for him.

Wilson, Charles Banks

Wilson called his studio in Miami his "catbird seat to Oklahoma." He also likes to tell the story of how envious John Steinbeck was that his studio overlooked Route 66.

In 2001, the Arts Council of Oklahoma declared Wilson an Oklahoma Treasure.

Oklahoma Melody

1. This is the first painting that Gilcrease bought from Wilson.
2. Wilson said about the painting, "...I can't tell you how many people have written to me, or told me personally, how much they like that picture of poker players. I guess they didn't look at it too closely."

Certified Copy of the *Declaration of Independence* - Certification means the hand-written copy is signed by the recorder and by the chairman.

Columbus, Christopher

John Fiske, historian, said of Columbus, "Columbus did not know where he was going; when he arrived, he did not know where he was; and when he returned, he did not know where he had been."

Hopi Snake Dance

1. The ceremony begins with several days of fasting by priests of the Snake and Antelope clans.
2. Four days are spent gathering snakes, one day for each of the four directions. Both poisonous and non-poisonous snakes are gathered. Snakes are blessed and tended.
3. On the day of the Snake Dance, snakes are picked up one at a time and held in the hands or mouths of priests who dance with them, then they are dropped, and other snakes are selected. The Gatherers pick up the snakes. There is another man who follows the dancer closely and carries a *snake whip* made of two eagle feathers. He rubs the snake to prevent it from coiling... snakes strike from a coiled position. After the dance, the Carriers gather all the snakes and race off in the four directions to return the snakes to their homes.

Muybridge, Eadweard

1. To provide proof in settling a wager, Muybridge was hired in 1873 by Leland Stanford to photograph a horse in motion. Stanford hoped to prove that during a gallop, all four feet could leave the ground. Muybridge's stop-action photos won his bet.
2. When his work was published, it immediately influenced the way artists illustrated a galloping horse.
3. After artists began using Muybridge's animal locomotion studies to portray a running horse, it took the public a while to adjust to the change from the static or stationary hobbyhorse to the new way of showing a running horse.

Pony Express

1. The ad for pony express riders is in the *Gillie Manual*, page 5:248.
2. The Pony Express company built 190 stations, bought 500 horses, employed 80 riders, and invested \$100,000.
3. At fourteen, William Cody was a Pony Express rider and made the third longest ride — 322 miles in 21 hours and 40 minutes. He quit at fifteen.
4. Mail was carried in a leather pouch called a *mochila*.

COMPARE / CONTRAST

Comparing and contrasting is an effective way to involve visitors of any age. For very young children, easy to observe components should be used such as color, shapes, etc. If you plan to use both, begin with how the items are alike then move to how they are different. Know what you want the visitors to discover or notice.

COMPARE: To note how things are alike and different.

CONTRAST: To show the differences.

Anything can be compared or contrasted. Below are a few examples. If you do not receive a response, give them some direction to get them started. Example: For artists, compare their use of color, subject matter, skill, techniques, etc.

ANIMALS: Look at Fraser's *End of the Trail* and Proctor's *Indian Warrior*.

Why are NEITHER of these images historically accurate? What messages are the artists conveying?

ARTISTS: How are western painters Remington and Russell alike and different? Catlin and Miller went west in the 1830s. Let's compare what they chose to paint.

ARTWORK: Compare Houdon's statue of Washington to Peale's painting of Washington. Compare Remington's painting and sculpture of a buffalo hunt.

COLOR: What colors are in this painting? Do you see any of the same colors in this next painting? (For children)

EVENTS: Johnson and Remington have captured an exciting event of our past, the Pony Express rider. Each of us likes a particular painting for different reasons. Which one do you like better and why?

HISTORY: If you had to go back in time what two things would you want to take with you? The reverse would be: If _____ were alive today, what would he/she find most surprising?

MOOD: Homer's *Watching the Breakers* and Brush's *Mourning Her Brave* have used the same colors. What is the mood or feeling of each? Why do you suppose they picked these colors?

PAINTINGS: Peale has painted two famous Americans, Washington and Madison. Let's compare how he has chosen to paint them.

TECHNIQUES: With these two sculptures of Remington, let's compare sand casting with the lost wax method.

DIRECT INFORMATION

Sometimes it is necessary to give information concerning the artwork, artists, history, customs, etc. The younger the audience, the smaller the blocks of information should be. Always intersperse other approaches regardless of the age of the visitor.

Giving direct information can be delivered in ways other than the history book approach:

1. Present brief quotes by historical persons – paraphrasing is better unless it is a brief direct quote such as the ad for Pony Express riders.
2. Assume the persona of a historical person, for example what Russell or Russell's wife might have said about how she changed his life. Artists like Catlin, Moran, Remington, etc. could talk about their art, lives, dreams, etc.
3. Tell stories or legends.

RELATING DIRECT INFORMATION

1. Relate whenever possible concepts the visitors don't know to things they might recognize. Example: The icon of the buffalo skull relates to icons on the computer, such as the Nike symbol, Polo pony, etc.
2. Remember that visitors come with different experiences and see things from varying points of view. Example: + can be a math symbol, cardinal direction symbol, road sign, crosshairs on a gun's sight, religious symbol, etc.
3. Know your focus! Make everything in your tour work together to develop your theme and to create an informative and entertaining tour.
4. Don't tell everything you know!
5. Never read from your tour cards unless a brief direct quotation. Your cards should be for reference only on the tour or for review at home before your tour.

HANDS-ON OBJECTS

A hands-on object should enhance, but not distract from the artwork. For this reason when using them with paintings, sculpture, etc., they should be selected carefully. Most children are visual learners so a hands-on object may save time and confusion over trying to describe or explain what could easily be demonstrated with an object. Hands-on objects are fun and a break from looking and talking. However, planning is required:

1. Be organized. Plan ahead of time how and when you will use the objects.
2. Place the objects in the gallery.
3. Display the objects.
4. Tell them whether everyone *will* or *will not* have a turn.
5. Demonstrate exactly how to use the objects— make sure everyone can see this demonstration.
6. Tell teachers exactly what you want them to do if you ask for their assistance.
7. Finish talking before passing the objects. The students will begin looking and talking about object and stop listening to you.
8. Answer individual questions while students are looking at the objects.
9. Realize hands-on objects will take time to explain, pass, etc. — allow enough time for this or don't use them.
10. Estimate the time for each child — waiting to see or use the object for little ones is a long wait. With large groups, discipline problems could arise if the wait time is too long.

EXAMPLES OF HANDS-ON OBJECTS

1. Tactile objects: objects to be felt while looking at the art such as buffalo hide.
2. Artifacts that cowboys might wear or use.

HUMOR

1. Tell stories, not jokes.
2. Realize that stories about historic people don't have to be hilarious; they just need to make them come alive.
3. Laugh *with* the visitors, but never at them. If you do accidentally hurt someone's feelings, apologize.
4. Learn to laugh at yourself if you make a mistake.
5. Have fun! The best humor is spontaneous. Relax and enjoy funny situations when they do occur.
6. Avoid sarcasm. It can be lethal, especially with children.
7. Pick appropriate humor.
8. Avoid humor regarding religion, sex, race, etc.
9. Realize that some people grow up without a sense of humor, and they won't laugh no matter what you do.
10. Moderate your use of humor; like anything else it can be overused.

INQUIRY METHOD

The inquiry method involves knowing what kinds of questions to ask, why you are asking those questions, and what to do with the answers.

ADVANTAGES

1. Asking the right questions controls the agenda and guides the discussion to the discovery you want the visitors to find.
2. The answers to your questions will indicate if the visitors understand what you are saying.
3. Answering questions involves your visitors and increases attention span and retention of what you are presenting.
4. Visitors are delighted when they come up with the right answers or a good alternative.
5. Sometimes the visitor will help you see something you hadn't noticed.

TECHNIQUE / PROCESS

1. Spend whatever time it takes to prepare your questions to achieve your goal.
2. Give a response to every answer given:
 - a. Ask another question.
 - b. Give an affirmation. Sometimes the answer is perfect. You couldn't have said it better. Tell them!
 - c. Offer an explanation or elaboration.
 - d. Realize answers may be slightly off target or miss the point completely. These contributions should be acknowledged graciously.
3. Begin with easy-to-answer questions such as "What do you see?" so that everyone can readily respond and understand the answers.
4. Use the answers to the questions to provide a catalyst for the next level of questions that require thinking, analysis, synthesis, etc.
5. Give a *little* information or hints if the visitors are not responding to your questions.
6. Listen carefully to the answers and if unclear to you, ask the visitor to rephrase or expand.
7. Be prepared to adjust your questions.
8. Learn to reframe a visitor's contribution to help make your point.

Example:

A first grader looking at a codex: *That thing looks like a wreck. I bet it's a hundred years old.*

Docent: *What a good detective you are, Cindy! You're right. The piece of paper is from a book and is very old – about 500 years old. Let's be detectives some more and see what else we can discover about it. Does it look like a page from any book you have seen?*

NUDES

Nudity presents problems especially for young children who may not be able to listen to anything constructive about artwork containing a nude. There are also adults who are offended by nudes. Dealing with nudity is a personal decision for each Docent. Following are some observations to help you decide if and how you will deal with this issue.

1. Two basic courses open to Docent:
 - a. Avoid it.
 - b. Deal with it.
2. Either tactic can work, so ask yourself two questions:
 - a. Which approach is more comfortable for me?
 - b. Which approach is more effective for my audience?
3. Analyze why the artist decided to show the figure in the nude: little or no clothing because of a hot climate, part of a culture, revered by some cultures for instance the Greeks, etc.
4. Explain that the artist needs to know the human form. For example; could an artist know how to draw a knee if a skirt always covers it? Without knowledge of the human form, convincing figures could not be drawn even with clothes.
5. Turn the discussion to muscles and movement. Throughout time, artists, especially sculptors, have wanted to know what is under the skin: the muscles and bones. They want to know how the body moves, for even such a small thing as a smile. Tulsa sculptor Roz Cook said she made a head with the muscles showing, to help her understand what happens to the muscles of the face as a person ages.
6. Remember that elementary school children, for the most part, are genuinely embarrassed by nudes. If you feel this is the case, you may want to say: *We sometime see things in museums that embarrass us, don't we?* Let their comments indicate whether it would be helpful for you to say more, before you move to the next painting.
7. Do not make any value judgments about the appropriateness of nudes in a museum. It is a discussion that can lead only to disagreement and disaster.

QUESTIONS

Using questions during tours for children and adults is an effective tool for guiding the group in looking at and appreciating art. Asking questions will also involve the visitors and help them feel more comfortable. To keep everyone involved, be sure to repeat the answers.

GOOD QUESTIONS ARE:

1. Purposeful – asked to achieve a specific purpose.
2. Clear and definite – the group can understand what they mean.
3. Brief.
4. Interpretative – ask *why* and *how*.
5. Open-ended – no *right* answers.
6. Thought-provoking.
7. Limited in scope – only one or two points.
8. Adapted to level of group.
9. Rhetorical – for adults.

QUESTIONS ARE MOST EFFECTIVE WHEN THEY ARE:

1. Planned.
2. Addressed to the whole group, not one individual.
3. Posed so that the whole group has time to think.
4. Designed to encourage some discussion.
5. Asked one at a time.

HANDLING ANSWERS:

1. Suggestions for correct answers: *Good, That's very interesting, I couldn't have said it better*, or a simple *Thank you*.
2. Suggestions for incorrect answers: *I never thought of that, that's possible. That's an interesting perspective*, and then call on someone else to answer.

QUESTIONS ASKED BY VISITORS

1. Don't be afraid to say that you don't know an answer. It is better to say you don't know than guess and give wrong information.
2. Don't give estimates concerning the value of the artwork. In reality it can't be sold, so it really is priceless.

STORY TELLING

Throughout history, storytellers have been historians, spiritual counselors, educators, and entertainers. Stories, especially for young children, have *grabbing power* and *holding power*. Few Docents use stories indicating that stories take too long or they are not good at telling stories. True, some are better at storytelling than others, but everyone can be an effective storyteller with practice. In telling a story, a Docent must:

1. Use strong visual language.
2. Make listener empathize with characters.
3. Enable listener to react emotionally with characters.
4. Unfold plot to heighten meaning and drama of the story.

To develop a story; look at the tours you now give. Do they contain biography, anecdote, adventure, history, etc.? Each of these can be developed into a good brief story. Stories may also be legends and myths.

TWELVE EXERCISES FOR PREPARING TO TELL A STORY

If you are working with a printed story, read it several times until you have the sequence in mind.

Strengthening the Story Visually

1. Close your eyes and recreate the sequence of the story in very detailed mental pictures.
2. Walk through the story as if it were happening in the room.
3. Identify the most important objects and most important characters.

Getting to Know Your Characters

1. Pick three words to describe your main character's personality.
Identify three physical characteristics that exemplify these traits and experiment with using them.
2. Walk across the room as your character.
3. Ask yourself. What will the character say? Practice saying them as your character would.
4. Ask yourself: How does the character change? What is the character's major challenge? What are two emotions the character feels? Express the answers in the story by gesture, tone of voice, or posture.

Heightening Meaning, Emotion, and Plot

1. Tell the story in three sentences.
2. Decide if there is a universal human emotion in the story.
3. Identify the most important moment in story. Practice saying this experimenting with pauses, pace, change of voice, etc.

STORIES MUST BE BRIEF!

THEME / SUB-THEMES

The tours at Gilcrease have a theme or unifying element. However, Docents may want to develop a sub-theme to create interest. Sub-themes are especially good for children since children may not fully grasp the theme. Below are some examples that might be used.

ANIMALS

All Animals: The Docent could ask the children to look for the animals in the artwork. Example: Look for the animals that live in the West.

Specific Animal: One specific animal could be highlighted. An example is the horse. The search could include how the horse has been pictured, how the horse was used, how the Indians painted their horses, how horses were treated, how horses were broken, etc.

SEASONS: Seasons can parallel the cycle of life: spring/birth, summer/maturity, fall/decay or decline, and winter/death. Artists sometimes use this symbolic level to support the images in their art. Example: *Mourning Her Brave* by Brush.

1. Different Seasons: Look for the different seasons in the paintings we will be seeing.
2. How Seasons Are Used: Do you think there was a reason the artist picked this time of the year for his painting? Did he pick it to set a mood — such as a cold bleak day or a sunny day? Did he pick it because of the colors of that time of the year?

TIME OF DAY

1. The times of the day can carry the same symbolic level as the seasons. Sunrise/birth, beginning, hope, etc., sunset/decline, approaching the end, etc., night/death, evil, mystery, etc.
2. Artists also select the time of day because of the colors, such as a bright summer day, sunrise, sunset, or night.

SENSES

1. Smell and sound can generate interest in paintings depicting buffaloes, cattle, landscapes, seascapes, etc.
2. Texture can be found in any painting.

SYMBOLS

Indian Symbols: Let's look for symbols that Indians created. Where do you think we should look? (Horses, teepees, shields, etc.)

TRANSITIONS / BRIDGES

TRANSITIONS

Transitions provide a smooth flow to a tour. They may be from one artwork to another within a gallery or from one gallery to the next gallery. The ideas for transitions are endless; below are a few suggestions.

Transitions may be statements or questions using the following:

1. **THEME:** We have been noticing horses. In the next gallery, we will find a horse of a different color.
2. **ARTIST:** Remington, I think you will agree, is an outstanding painter of the West. Now let's look at another premier western painter with a sense of humor.
3. **PAINTING:** We have been looking at the watercolors of Moran. I am anxious to hear your comments about his oils.
4. **SCULPTURE:** We have been looking at Remington's later sculptures. Let's look at one of his earliest ones and see if you notice a difference.
5. **ARTIFACT:** Why don't we look at the different kinds of headdresses of the Plain Indians?
6. **HISTORY:** Most of us are fascinated by the past. In the next two paintings, the artists bring to life a very brief, exciting occurrence in our history.
7. **PERIOD IN TIME:** We have been looking at old documents. Why don't we look at some of the oldest paintings in our collection, the Colonial portrait painters?
8. **CONCEPT OR IDEA:** We have decided this wonderful painting by Wyeth is not an accurate portrayal of American Indians. How do you feel about the next painting?
9. **LOCATION:** We have been looking at paintings of cowboys and Indians. Now let us look at the places they could have lived.
10. **ACTION:** The sculptures we have been seeing do not show much action. Our next artist, Remington, was a master at capturing the action and excitement of the Old West.
11. **SOUND:** We have been experiencing the noise of the rushing waters of the Snake River.
Now let's move to the next gallery to a calm, tranquil scene.
12. **MOOD:** When you see the next painting, I would like for you to determine how it makes you feel.
13. **COLOR:** Some of you have indicated you enjoy bright colors. Our next artist is a master at using bright, raw colors. It may be surprising since he was born in Russia, a land that some consider bleak.

BRIDGES

A bridge is another way to interrelate the parts of your tour. A bridge may be to something already seen or to be seen later in the tour. For example, the visitors may be looking at peace medals, and the Docent asks them to look for them in paintings and sculptures. Or after seeing the peace medals, the Docent in a later gallery may ask; *What in this painting have you seen in an earlier gallery?* The suggestions under transitions may be used for bridges.

COMMUNICATION SKILLS

The way that we use our gestures and voice often reveals our emotions. Visitors can sense if this is *just another tour* or if the Docent is eager and excited about making this a wonderful experience — there is eagerness in the voice and lively movements in the gestures. Each Docent must do what is *comfortable* and *natural* for them, but do try to feel that *this tour is more than just another tour*.

GESTURES

1. Point using the entire hand; never use just one finger. (Try not to point.)
2. Use gestures to show size, movement, shapes etc., especially with children.
3. Use larger sweeping gestures; everyone may not see small ones.
4. Use gestures to control when you do not want to disturb others in the gallery: to be quiet, to move in some direction, etc.
5. Handle tour cards as inconspicuously as possible. If you carry cards, use only as a reference. Don't gesture or point with your cards.
6. Be aware that most speakers have a tendency to talk to the right side of the audience. Be sure to include the entire audience with gestures as well as with your eyes.

VOICE

1. Use a natural voice that can be heard by all, but not loud enough to disturb others.
2. Vary the pitch, loudness, pace, etc.; a monotonous monotone voice is deadly.
3. Realize the power of silence at the right moment.
4. Laugh at appropriate times.

MANAGEMENT SKILLS

CONTROL / DISCIPLINE

Discipline is the responsibility of the chaperone, but you also have responsibilities. The most obvious is to give an organized, well-planned tour coupled with varying the techniques and time spent on each artwork. The following are some suggestions that may help with controlling all students as well as the disruptive child.

1. Ask the teacher or chaperone to be last and to be responsible for keeping the children together.
2. Lead the children; you are the adult and the leader. From the beginning, illustrate you are the one in control.
3. Warn about tight areas: *Now we are going to walk very close to some art. Watch how carefully I walk around the sculpture. Can you do that?*
4. Make sure all requests are clear.
5. Demonstrate what you want them to do. Show them 18 inches from artwork with your hands, where to stand or sit, where to put their hands, etc.
6. Show them exactly what you want them to do with a hands-on object.
7. Tell them whether everyone *will* or *will not* have a turn.
8. Plan to seat them in some galleries. With restless groups, have them sit on the floor whenever possible.
9. Use the children's names frequently.
10. Compliment them frequently on their good answers and behavior.
11. Reinforce appropriate behavior. Thank the children who raise their hands and listen to their responses. Ignore response of the child who didn't.
12. Be prepared to pull your group aside for a review of manners when positive reinforcement and gentle reminders aren't enough.
13. Call on boys and girls equally.
14. Curb a child who answers all the time: *Your ideas are interesting, George. Now we need to hear from some of your classmates.*
15. Acknowledge the student's feelings, observations, and information. *It's interesting your response to those colors is yuck. Do you suppose the artist is sending us a message?*
16. Use body language as well as words to communicate. A glance, nod, smile or frown can communicate and control without interrupting the flow of learning.
17. Be creative in showing them you accept and approve of them while enforcing the rules, and they will be more likely to take part in what you have to offer.
18. Involve especially the younger children by asking them to imitate a pose, Gesture or expression, draw in the air, etc.
19. Call the disruptive child's name or stand near the child.
20. Realize a stern reprimand may be necessary: *Robert, do not touch the artwork. Control your behavior or you will be removed from the group.* It is your decision.
21. Speak gently, but firmly to a disruptive child. Never cause him/her to lose face in front of the others.
22. Ask the teacher or chaperone for assistance.
23. Never touch a child in an authoritative manner.
24. Send for help if you need assistance. Never leave your group.

DIFFICULT TEACHERS

Teachers may occasionally interfere with your tour. Your museum manners should emphasize that questions should be answered by the students. The following suggestions are for the few teachers who disregard your remarks.

1. Teachers who interrupt or answer all of your questions.
 - a. Keep your eyes on the students and never look at the teacher.
 - b. Smile and say before the teacher has a chance to answer: *No coaching from the audience.*
 - c. Call on a particular child or say, *I'd like this group or this side to think of an answer for my next question.*
2. Teachers or chaperons who talk to each other.
 - a. Remind the group that only one person should talk at a time and look at the adults.
 - b. Say; *We must not disturb others in the museum!* and look at the adults.
3. Teachers who have misinformation.
 - a. Some misinformation may be attributed to outdated textbooks. You might say; *The new discoveries indicate ...The Gilcrease museum policy is ...*
 - b. If a teacher persists, never argue just move on to something else.
 - c. **It is important that you are sure of your own research so that you are not wrong.**

The bottom line is an old business adage:

RULE NUMBER ONE: The Visitor is Always Right.

RULE NUMBER TWO: When in Doubt, Refer to Rule Number One.

No matter how unpleasant a teacher or group leader may be; you cannot make her look bad in front of the students. Undermining her authority isn't fair and trying to change her is not worth the damage you do to the teacher, the class, and Gilcrease.

EMERGENCIES

MUSEUM STATEMENT:

The proper response for Museum staff and Gillies is to contact the Museum Security Monitor Room, at ext. 2729 or 2789, and report the nature of the emergency. There are also several members of the Museum staff who have training in minor first aid, and are permitted to use the first aid kits located throughout the Museum, if so requested by the person experiencing the problem.

PROCEDURES FOR GILLIES:

MEDICAL EMERGENCIES:

1. Call a guard. If one is not in the area, send someone for a guard.
2. The guard will take whatever action is necessary.
3. Never leave your group. If necessary, take the group with you.

MINOR EMERGENCIES:

1. If a child is too disruptive, have the teacher or chaperone escort the child to the front desk to sit with the guard.
2. If a child becomes ill, the teacher should do whatever she feels necessary.
3. If a child needs to use the restroom, a chaperone or teacher should take the child.
4. If a child is a diabetic and needs to eat, the Vista Room or front area may be used.

ALARM SYSTEM

1. If any of the alarm systems are activated, follow the directions of the guard.
2. If there is no guard in the area, begin to move to the nearest exit.

REMEMBER: Never leave your group.

POSITIONING AND MOVING THE GROUP

For maximum visitor enjoyment, positioning is extremely important. If it is difficult for the visitors to see the artwork, they will soon lose interest. Avoid using small paintings unless it is integral to your theme development. There is always a possibility of unforeseen difficulties, but the following should help.

1. Always face your audience. In carpeted galleries, tell the children to stay on the carpet, but that you will step off so you can face them.
2. Stay away from the art. If visitors, especially young children, see you getting too close, they will too.
3. Stand in the light whenever possible so those with hearing difficulties can see your lips.
4. Use larger works with a large group so that all may see.
5. Check continually to make sure everyone can see.
6. Be aware of the glare on paintings.
7. Avoid small corners with large groups.
8. Position yourself so that you do not block the view of anyone.
9. Be aware that some of the cases are too high for small children to see.
10. Be aware of traffic flow so that others are not blocked.
11. Vary sitting and standing even with adults. For example, invite them to sit in galleries that have benches. They will welcome the change.
12. Make sure no one is leaning against a wall or case.
13. Keep the group together, especially important with student groups.
14. Caution your group about stairs or any other obstacle.
15. Do not walk and talk at the same time.
16. Do not begin talking until the entire group is around the artwork.
17. Keep the tour moving and stay on the time schedule.
18. Minimize interference with other groups by adding to, or subtracting from the number of objects in your discussion. Monitor the volume of your voice.
19. Escort the school groups to the front entrance after the tour.

PRESENTATIONS SKILLS

AUDIENCES: PRE-SCHOOL, KINDERGARTEN, FIRST AND SECOND GRADES

CHARACTERISTICS: CHILDREN IN THIS AGE GROUP

1. Are often egocentric, but are becoming more aware of other people and cultures.
2. Like to participate but get off track easily.
3. Have limited vocabulary, discussion skills, and background.
4. Have no concept of history – just say *long ago* or relate to events or people they might recognize: Christopher Columbus, first Thanksgiving, etc.
5. Have short attention spans – explanations should be brief.
6. Possess vivid imaginations.
7. Are eager to please.

ACTIVITIES

- | | |
|----------------------------------|----------------------------------|
| 1. Counting, naming, classifying | 4. Hands-on |
| 2. Alike and different | 5. Stories |
| 3. Pretending | 6. New word – practice saying it |

MANAGEMENT

1. Demonstrate what you want them to do. Example: how close to artwork.
2. Keep reminding them of museum manners.
3. Praise appropriate behavior. Example: *Thank you for raising your hand.*
4. Keep eye contact.
5. Use their names frequently.
6. Try to involve everyone, but if shy, don't embarrass.
7. Move to their level physically. If you have them sit on floor, check for glare.
8. Tell them whether everyone *will* or *will not* have a turn.
9. Show and explain how they take turns with hands-on objects.
10. Vary standing and sitting.
11. Plan where they are to stand or sit.
12. Keep it simple – especially your vocabulary.
13. Read their responses. Move or change your approach if they become restless.

THIRD, FOURTH, AND FIFTH GRADES

CHARACTERISTICS

1. Realize that others have different feelings, values, and thoughts.
2. Can deal with relationships.
3. Can enjoy knowledge for its own sake.
4. Have more experiences and better vocabulary, memory, and sense of time.
5. Have developed better interaction skills.
6. Accept adult authority.

ACTIVITIES

1. Many of the activities for younger children can be adapted for these grades.
2. Use effective questions to stimulate lively discussions.

MANAGEMENT

1. Techniques for younger children can be used.
2. Most have matured enough to have a good interactive tour, but for some groups strong management is still necessary.

ADOLESCENTS

CHARACTERISTICS

1. Have great differences in maturity level within the group or schools.
2. Are self-conscious and come to the museum with a fair amount of emotional baggage. Apologize if you inadvertently embarrass a student.

ACTIVITIES

1. Can handle direct information as well as discussions.
2. Can respond to guided inquiry that requires them to look, think, and decide. If they can't answer some of your questions, give hints or answers in order to move on and to make your point.

MANAGEMENT

1. Maintain a friendly but serious manner.
2. Never be flippant.
3. Be aware that boy/girl relationships are very important. If noticed before tour, try to separate them.
4. Be ready for their off-the-wall comments.

ADULTS

1. Most adults do not respond to in-depth questions. Questions must be non-threatening. Rhetorical questions work well with adults.
2. If you use terms that some may not know, define terms or words, but not in a demeaning manner. *I'm sure all of you know...*
3. Most adults like Docents who are informative, composed, and amusing.
4. Most come to listen and to learn from the Docent. They resent a group member who tries to dominate the presentation.
5. Adults become tired of standing. Try to select some paintings that have benches in front of them so they may sit if they wish.
6. If you don't know an answer to a question, tell them you don't know.
7. If they contradict you, thank them and indicate that you will ask for a clarification from the curators.
8. Most adults won't remember names, dates, and places, but they will remember if you make the historic people and artists live. Personalize the past!

LIMITED ENGLISH SPEAKERS

1. Speak slowly; remember they have to translate internally.
2. Pause after chunks of information for them to look after they have internalized. Ask if they have any questions.
3. Articulate carefully. We often become sloppy in the way we pronounce words.
4. Use adequate volume, but not too loud. Talking louder won't make them understand better.
5. Use visual aids whenever possible.
6. Eliminate slang expressions or idioms.
7. Use simple verb form whenever possible: *We have several examples...* Instead of: *We will be seeing several examples.*
8. Use subject-verb-object sentence structure whenever possible.
9. Try to rephrase or say in two or three different ways sentences that are critical to understanding without being too obvious.
10. Expand your non-verbal vocabulary – such as gestures.
11. Remember *your* difficulties with a foreign language.
12. Realize cultural differences:
 - a. Be aware of AVOIDING cultural assumptions and stereotypes.
 - b. Show you are interested in their cultural heritage.
 - c. Keep in mind - body language and non-verbal cues can be misleading. Excessive smiling and friendliness can be misinterpreted. For Germans using the first name is reserved for close friends. Making eye contact in some cultures is taboo.
 - d. Don't be too business-like; it may be taken as being brusque, unfriendly, or even cold.
 - e. Touching in some cultures is forbidden.

SPECIAL NEEDS

EMOTIONALLY / MENTALLY CHALLENGED

1. State the museum manners clearly.
2. Speak in short, concise sentences.
3. Repeat important points.
4. Ask questions and give plenty of time to answer.
5. Shorten tour and use a simple route.
6. Use artifacts if possible.
7. Let teacher correct child. If teacher does not, step in. Avoid embarrassing child.

WHEELCHAIR BOUND

1. Think about your route through the museum, with regard to ramps, height of showcases, and placement of paintings and bronzes.
2. Do not rush your visitors.

DEAF AND HARD OF HEARING

Some may have an interpreter to sign for them. If so, talk slowly enough for him/her to keep up with you. Some visitors may read lips so always face them when speaking.

1. Realize the deaf person must watch the interpreter.
2. Give them time to look at the artwork.
3. Look at the deaf person when asking questions. They will reply through the interpreter.
4. Keep words simple so interpreter can sign easily.
5. Face your audience at all times while speaking. Speak in lighted areas.
6. Speak clearly and don't talk while moving the group.
7. Wait for the entire group before you continue talking.

BLIND AND VISUALLY LIMITED

1. Alert Security that you and the visitors will be touching some of the sculptures.
2. Obtain gloves from the Gillie closet for both you and the visitors.
3. Realize most groups will have both blind and partially sighted visitors. The blind may be with a sighted person, use a cane, or have a seeing-eye dog. Offer arm if participant wishes it. Do not try to hold on to them.
4. Talk about the galleries as you move through them. Include size of gallery, floor material, height of ceiling, kind of paintings, etc.
5. Give as many details as possible such as texture, color, shape, bright, dim, etc.
6. Avoid phrases like over there. Say instead: *Ten feet to your right* or *Walk five steps ahead*.
7. Have your tour path decided before your tour. Choose uncluttered routes.
8. Point out steps, ramps, or other obstacles before approaching them.
9. Don't be afraid to use *look* or *see*. They understand these words.
10. Choose the sculpture carefully. Although the blind have incredibly perceptive and gentle hands, simple pieces are easier for them to grasp.
11. Start at the base of sculpture and move upwards guiding the hands of the visitor.
12. Select just a few pieces. Allow time for your description and for the visitors to Look and experience their own feelings.
13. Be prepared for questions you have never been asked before. Know every minute detail of the piece.

SUGGESTIONS TO SELECT ARTWORK

SCULPTURES / Select sculptures that are:

1. Simple, not too many details.
 2. Isolated so that doors, hallways, etc. are not blocked for other visitors.
- NOTE: Handle the marble sculptures carefully since they are top heavy.

PAINTINGS FOR PARTIALLY SIGHTED / Select paintings that are:

1. Large.
2. Colorful.
3. Objects or people in the paintings are large and simple.
4. Strong contrasts of color or light/dark.

ARTIFACTS

1. Almost any of the hands-on artifacts we have could be used.
2. Be sure they relate to the other pieces you select.

SELECTING ART AND APPROACHES FOR A TOUR

A. ANALYZE AUDIENCE

1. Since there is never enough time to use all of the paintings in each gallery, choices must be made. ASK your audience before making your decisions. Most artwork will work with everyone, but some are better for specific groups. Each tour should be as tailor-made for your audience as possible.

2. AGE– Some paintings are too difficult or complex for young children. Almost all paintings can be used, but why pick one that is difficult when there is a more interesting one for children.

3. GENDER – include artworks and artifacts that were created by both men AND women in your tours, regardless of the gender of your audience.

4. CULTURE – strive to create a diverse approach in your tours, honoring various cultures represented in the museum. Do this for people of ALL backgrounds.

5. FOREIGN VISITORS – The reason many visit another country is to see what is different from their culture. But DO NOT ASSUME all foreign visitors are here to see cowboys & Native Americans. Ask! The Kravis Discovery Center is especially exciting for out-of-town visitors seeking a close encounter with real objects.

6. Never make religious, ethnic, sexual, etc. comments that might offend. If you sense that you have offended, apologize and assure them that it was not intentional.

B. VARIETY

No one likes to do or hear the same things over and over. Analyze each artwork for what is most interesting, unique, etc. Use that information to put as much variety into your tour as possible. The following may be varied to maintain interest.

1. APPROACH: Include questions, contrast/comparisons, direct information, hands-on objects, visual aids, anecdotes, etc.

2. TIME OR PACE: Spend different lengths of time on each artwork. If your audience is not responding to a piece even if it is your favorite painting, move on to something else.

3. CONTENT: Discuss the most important aspect of the artwork such as art technique, history, culture, artist, etc.

4. SENSES: Appeal to different senses in some paintings, smell, sound, touch or taste.

5. MEDIUM: Include paintings, drawings, sculptures, artifacts, etc.

FELDMAN'S SURVEY OF ART

OBJECTIVES: To equip students with a step-by-step method of viewing art.
To enhance students' understanding and appreciation of art.

STEP A: DESCRIPTION / INVENTORY

What *materials* did the artist use? Oil, wood, etc. What *objects* do you see? Horse, tree, woman, etc. What kinds of *lines* are used? Sharp, curved, etc. What *shapes* are used? Geometric, organic, large, etc. What textures are used? Visual, bumpy, smooth, etc. What values are used? Dark, light, high contrast, etc.

STEP B: ANALYSIS / ART ELEMENTS AND PRINCIPLES OF DESIGN

Is any area emphasized? Where? How?
How are the shapes, colors, etc. in the picture *balanced*?
Does the work of art display rhythm? Where? What repeats?
Where are the areas of contrast? Is the contrast low or high?
Where is our point of view?
Pay attention to space relationships.
What kind of lighting is used?
Pay attention to color relationships.
Does the way the artist arranged or used the art elements set a mood?

STEP C: INTERPRETATION

Some questions may not be applicable to every artwork.
What is the meaning of the artwork?
What do you think was the intent of the artist?
Does the artist show you a new way to see something?
How does the artwork make you feel and why?
Why do you think the artist created this artwork?

STEP D: JUDGMENT

Is this artwork of value to you?
What do you like about this artwork? What don't you like?

LOOKING AT ART

Docents will understand most of the paintings in the Gilcrease collection. For the few that are difficult, Looking at Art might be useful. Not all of the following components will be important in every work of art. As you look at the art, decide which of the components in each category are the most important. For a discussion of the components, the page numbers in the *Gillies Manual* are given. The insights you gain from using the worksheet are what you use to formulate questions to ask your visitors.

ELEMENTS OF ART / SENSORY PROPERTIES / *Gillies Manual*/4:1-4:3

1. Color
2. Line
3. Shape / Form
4. Space
5. Texture
6. Value

PRINCIPLES OF DESIGN / FORMAL PROPERTIES / *Gillies Manual*/4:3-4:4

1. Balance
2. Emphasis / Focal Point
3. Rhythm
4. Unity

The way the artist puts the elements of art together achieves the principles of design. Also by using the principles of design, the artist develops variety, repetition, contrast and movement.

MEDIUM AND TECHNIQUE / TECHNICAL PROPERTIES / *G. Manual*/4:5-4:11

1. Medium: watercolor, oil, cast bronze sculpture, etc.
2. Technique: heavy or thin paint, palette knife, etc.
3. Note any innovations: Remington's ability to create movement in sculpture.

MOOD OR MEANING / EXPRESSIVE PROPERTIES

1. Mood: Does the piece seem sad, menacing, scary, calm, somber, etc.?
2. Concept: Does the work seem to convey an idea such as justice, loyalty, etc.?
3. Dynamic: In the work, is there movement, conflict, etc.?

Use the Looking at Art Worksheet to respond to a painting, sculpture, artifact, etc. After you have completed the worksheet, decide what you want the visitors to see. Next, write questions to ask the visitors using what you have learned.

LOOKING AT ART WORKSHEET

ART _____ **ARTIST** _____

PREVIEW: *What is your first reaction? (like, dislike, shocked, intrigued, indifferent, etc.)*

LOOKING: List and describe EVERYTHING you see.

THINKING/ANALYZING: *What is happening? How does the artist use line, shape, color, texture, composition, perspective, etc.? Does it tell a story? What materials did the artist use?*

EMOTIONAL RESPONSE: *What does it remind you of? What might be the feelings the artist is trying to convey? What is your emotional response? Does it send you a message?*

RESEARCH: *What more do you want to know? - Who made it? When? Where? Why? What is its significance in art history or in today's world?*

SUMMARY: Look at the artwork again. *Have you changed your initial impression? If yes, How?*

Looking at art is an on-going process. Our response to any piece will likely change because we change. Our new experiences may make us appreciate a piece of art more or perhaps less, even if our appreciation doesn't change our reasons for liking or disliking will.

THE W.H.A.T METHOD OF VIEWING ART

OBJECTIVE: To enhance a student's understanding of a work of art.

W. WHAT DO I SEE?

1. COLORS — red, brown, bright, dull, etc.
2. SHAPES — small, rectangle, circle, etc.
3. LINES — blurred, curved, sharp, etc.
4. OBJECTS — tree, horse, fence, etc.

H. HOW WAS THE WORK MADE?

1. MEDIUM — oil painting, pencil drawing, wood relief, bronze sculpture, etc.
2. Where is my attention focused?
3. How are the colors, shapes, lines, and objects balanced?
4. What qualities or traits of the subject did the artist emphasize?
5. How has the artist used light?
6. What are the relationships of space and color?

A. ARTIST WHAT IS 'THE ARTIST TELLING ME IN THISWORK?

1. Is it physical?
2. Is it emotional?

T. THINK WHAT DO I THINK ABOUT THIS WORK?

1. Is this work of value to me? Why?
2. Why do I think this work is displayed in a museum?
 - a. Historical meaning
 - b. Artistic appeal?
 - c. Both?

GILLIES JOB DESCRIPTION

Title: Docent Chair

Reports to: President-Elect
Gillies President

Purpose:

To coordinate the activities and training of Docents and to act as liaison between the Volunteer Services Coordinator (Staff) and Docents.

Responsibilities:

1. Selects the Day Captains and Docent Adjunct with the approval of the President.
2. Provides all Docents with an up-to-date Docent Roster by the September General Meeting.
3. Gives the monthly tour/presentation report to the Gillies President, President-Elect, Volunteer Services Coordinator and Tour Coordinator.
4. Confers with the Director of Volunteer Services to discuss plans for trainings, meetings, and other programs for Docents and also coordinates and supervises the training of Provisional Docents and regular Docents.
5. Confers with the Standards Committee Chair relative to requirements established for Docents.
6. Plans special events for Docents and maintains records of expenditures for the events.
7. Attends all Gillies Board, General Membership, and Gilcrease Forum meetings. Prepares a brief report in duplicate for Board meetings and presents major items.
8. Attends all Gillies Education Committee meetings and prepares a brief report of concerns in duplicate for the meetings.
9. Delivers news items to the Newsletter Chair by the 15th of the month.
10. Presents a brief overview of Docent activities to Interns during training.
11. Maintains a comprehensive notebook of schedules, procedures, and activities for the guidance of the succeeding Chair.
12. Submits to the Treasurer, before the January Budget Committee meeting, a list of expenditures for the current year and a proposed budget for the coming year.
13. Prepares and submits an annual report in triplicate to the President-Elect.
14. Performs additional duties as assigned by the President.

Time Commitment: 100 administrative museum hours and participation in the volunteer programs.

GILLIES JOB DESCRIPTION

Title: Docent Day Captain Chair

Reports to: Docent Chair
President-Elect

Purpose: To act as liaison with the Docent Chair, Docent Day Captains and Tour Coordinator in the scheduling of Docents for tours and special events.

Responsibilities:

1. Receives from the Docent Chair/Docent Day Captain a list of the Docents their phone numbers, docent day, substitute docent day, special talents, and exhibit training.
2. Receives tour information from the Tour Coordinator and keeps a record of all tours.
3. Attends the Education Meeting.
4. Insures that pertinent information is relayed to the appropriate Day Captain as soon as possible. Requests Docent names for each tour from the Day Captain.
5. Notifies the Day Captains of cancellations, increased or decreased numbers on tours, and any other pertinent information.
6. Gives a monthly report to the Docent Chair, Gillies President, Gillies President-elect and Coordinator of Volunteer Services. The report will include number of visitors (students and adults), number of Docents, Garden Guides, Gilcrease Goes to School presenters, Speaking of Gilcrease presenters, Kravis Discovery Lab Tours, and Summer Program Docents. Tours are listed as to type of tours.
7. Places monthly calendar for Public Tour Docents in the Tour Log Book.
8. Performs related duties as requested by the President-Elect or Docent Chair.

Time Commitment: 30 administrative museum hours and participation in the volunteer programs.

GILLIES JOB DESCRIPTION

Title: Docent Day Captain

Reports to: Docent Day Captain Chair
Docent Chair
President-Elect

Purpose: To record and secure Docents for tours.

1. Receives from the Tour Coordinator a list of tours and keeps a record book for these tours.
2. Receives from the Docent Chair a list of the Docents, their phone numbers, Docent day, substitute Docent day, special talents, and exhibit training.
3. First calls the Docents on his/her Docent day. Calls the substitute list, if necessary.
4. Keeps a record of the refusals. Notify the Docent Chair if someone is rarely available.
5. Gives names of the Public Tour Docent to the Day Captain Chair, who will enter the names into the Tour Log Book.
6. Fills tours with Docents, and appoints a Lead Docent.
7. Informs the Lead Docent of the other Docents on the tour. Reminds Lead Docent to contact other Docents on the tour to be at the museum at least ½ hour before the tour begins for a walk through the galleries.
8. Keeps self available for emergencies, hard to fill tours, etc.
9. The Docent Day Captain Chair or Docent Chair will be responsible for tour scheduling when Day Captains are unavailable. Day Captain will leave schedule and contact information with the Docent Captain Chair or Docent Chair.
10. Encourages Docents on his/her day to attend all the educational opportunities offered by the Gillies or the museum.
11. Notifies Day Captain Chair if there is a cancellation or a major change in an upcoming tour.
12. Notifies Day Captain Chair if a Docent is late or does not show up for tour.

Time Commitment: 30 administrative museum hours and participation in the volunteer programs.

GILLIES JOB DESCRIPTION

Title: Gallery Docent

Reports to: Docent Chair

Purpose:

To be available to give unscheduled mini-tours to walk-in visitors and to escort visitors to areas in which they have expressed a specific interest.

Responsibilities:

1. Meets the standards of an active Docent.
2. Arrives early and walks the galleries to be aware of any changes.
3. Offers to assist the visitor, but in no way insists or persists with the offer.
4. Greets visitors only when the Greeter is otherwise occupied.
Limits mini-tours to no more than 15 minutes including travel time, and repeatedly checks in with the greeter.
5. Records in the Docent Notebook the total number of visitors assisted.
6. Records 2 museum hours and circles the 2 for tour credit even if no visitors are assisted.

GILLIES JOB DESCRIPTION

Title: Lead Docent

Reports to: Day Captain

Purpose: To coordinate the Docents assigned to a tour.

Responsibilities:

1. For school tours, calls ore-mails the contact person on the confirmation sheet as soon as it is received from the Day Captain, to verify tour information; number of students, chaperones, special needs students, teacher special requests, etc. Use the same procedures for Adult Tours as appropriate. The day prior to any tour, contact the teacher or contact person for any last minute changes in numbers or times. Always leave your home/cell phone number and e-mail address with the contact person for last minute changes.
2. Calls the other Docents on the tour to remind them of the schedule and passes on all pertinent information on the confirmation sheet and any changes or special requests.
3. Provides starting points and rotation for all Docents on the tour, including galleries and times. Advises all Docents on the tour to meet at least 30 minutes prior to the tour for a walkthrough of the Galleries. (This should be done by **all** Docents even if very familiar with the tour).
4. Makes sure any objects for the tour from Closet #13 are placed in the appropriate galleries prior to the tour. Make sure all objects are returned to Closet #13 after the tour.
5. Meets the Contact person and group at the front entrance and, weather permitting, assembles the visitors into the appropriate number of touring groups. If bad weather, or for other considerations, moves the group past the Greeter Desk into either Helmerich Hall or the Gilcrease Room for assembly into their touring groups.
6. Introduces each Docent to his/her touring group and usually takes the last group.
7. After the tour, discusses with all the touring docents any problems that may have occurred on the tour. **Records the number of students and/or adults in the Tour Log Book.** Any problems or comments about the tour, including guests and docents, should be directed to the Day Captain Chair and the Docent Chair.
8. Notifies the Day Captain Chair or Docent Chair if a Docent fails to show or is late for the tour.

LEAD DOCENT CONTACT CALL FORM

Verify the following information:

Tour Date_____

Time_____

Kind of Tour _____

Number in Group _____

Age/Grade _____

Are there any special requests or needs?

Please divide students into_____ groups with an adult for each group.

ELEMENTARY AGE STUDENTS ONLY

1. Please have nametags for each student since we like to involve the students. First name only in large print.
2. Please be on time because there may be other tours scheduled after your tour.
3. If coming from out of town, arrive early enough for a bathroom break.

GILLIES JOB DESCRIPTION

Title: Mentor

Reports to: Docent Chair

Purpose:

To provide assistance and guidance for a Provisional Docent.

Responsibilities:

1. Provides suggestions and assistance with the Provisional's tour cards.
2. Checks the Provisional's tour cards for accuracy.
3. Encourages the Provisional.
4. Shares techniques and tips for successful tours.
5. Allows the Provisional to do some or all of the galleries on his/her tour.
6. Discusses objectively but tactfully the strong and weak points of the Provisional's touring abilities. Suggests changes and if accuracy is a problem, suggests sources.
7. Follows at least one complete tour given by the Provisional, noting suggestions for improvement on the Docent Review form. (Practice Review). After the tour, discusses the Review with the Provisional.
8. Indicates when the Provisional is ready for a review.
9. Assists the Provisional in finding tours for practice and the review. The Mentor should not accompany the Provisional on his/her Review tour.
10. Notifies the Docent Chair of any problems.

GILLIES JOB DESCRIPTION

Title: Public Tour Docent

Reports to: Docent Chair

Purpose: To provide a tour for walk-in visitors.

Responsibilities:

1. Meets the standards of an active Docent.
2. Notifies the Greeter and the Front Desk Security Guard that he/she is conducting the Public Tour.
3. Arrives 30 minutes early and walks the galleries to be aware of any changes.
4. Asks the visitors about their particular interests and does not try to talk them into a personal favorite.
5. Records in the Tour Log Book the total number of visitors toured.
6. Records 2 museum hours and circles the 2 for tour credit, even if no one is toured. Double **hours** are given for weekends.

Gillies Job Description

Title: Gardens Chair

Reports to: President-Elect
Gillies President

Purpose: To coordinate the activities and training of Garden Guides and Garden Helpers; to serve as a liaison between the Gilcrease/University of Tulsa Horticulture and Grounds Department and the Gillies Board of Directors.

Responsibilities:

1. Recruits, trains, and schedules Gillies to be Garden Guides.
2. Notifies Gilcrease Grounds Keeper of time of upcoming events.
3. Contacts the Docent Chair at the end of each month with the number of tours conducted that month, along with the number of participants and the number of Garden Guides who conducted the tours.
4. Attends All Board, Gillies General Membership and Gilcrease Forum meetings. Prepares a brief report in duplicate for Board meetings and presents major items.
5. Attends All of the Gillie Education Committee meetings; and if there are problems to discuss, requests the President-Elect place item on Agenda and submits a brief report about the concern.
6. Presents a brief overview of Gardens to the Interns during training.
7. Delivers news items to the Newsletter Chair by the 15th of each month.
8. Maintains a comprehensive notebook of schedules, procedures, and activities for guidance of the succeeding chair.
9. Submits to the Treasurer before the January Budget Committee meeting a list of expenditures for the current year and a proposed budget for the coming year.
10. Prepares and submits an annual report in triplicate to the President-Elect.
11. Performs additional duties as assigned by the President.

Time Commitment: 30 administrative museum hours, and participation in the volunteer programs.

Gillies Job Description

Title: Gilcrease Goes To School Chair

Reports to: President-Elect
Gillies President

Purpose: To act as liaison between Gilcrease Museum staff, Gillies Board of Directors, and the area schools.

Responsibilities:

1. Reviews, researches, prepares changes, and presents programs to the museum programs staff and other staff members for approval of material accuracy.
2. Recruits, trains, and schedules Gillies for presentations.
3. Attends all Board, Gillies General Membership, and Gilcrease Forum meetings. Prepares a brief report in duplicate and presents major items.
4. Attends all Gillies Education Committee meetings; and if there are problems to discuss, requests the President-Elect place item on agenda and submits a brief report in duplicate about the concern.
5. Presents a brief overview of Gilcrease Goes To School to the Interns during training.
6. Delivers news items to the Newsletter Chair by the 15th of each month.
7. Contacts the Docent Chair at the end of each month with the number of programs given that month, along with the number of participants and the number of presenters.
8. Maintains a comprehensive notebook of schedules, procedures, and activities for the guidance of the succeeding chair.
9. Any needed materials or equipment relating to Gilcrease Goes To School must be approved before presenting it to the Museum's Education Department for purchase or reimbursement.
10. Checks our artifacts and maintains bags throughout the year. Checks in artifacts at the end of the year.
11. Prepares and submits an annual report in triplicate to the President-elect.
12. Performs additional duties as assigned by the President.

Time Commitment: 30 administrative museum hours and participation in the volunteer programs.

GILLIES JOB DESCRIPTION

Title: Kravis Discovery Center Chair

Reports to: President-Elect
Gillies President

Purpose: To act as liaison between the Education Curator for Public Programs, the Kravis Discovery Center (KDC) volunteers, and the Gillies Board of Directors.

Responsibilities:

1. In cooperation with the Education Curator for Public Programs, recruits, selects, trains, and schedules Lab Docents and facilitators to provide service at the KDC. Briefs Gillies on the work performed in this area and provides sign up opportunities.
2. Maintains contact with the Education Curator for Public Programs regarding changes and further volunteer opportunities at the KDC.
3. Prepares and posts on the bulletin board, a yearly schedule of Gillies KDC volunteers (facilitators).
4. In the KDC desk notebook, keeps a copy of the facilitators' schedule, a facilitators substitute list, and a monthly sign-in form.
5. Prepares a list of KDC Lab Docents and assigns Docents as needed.
6. Updates and re-orders lab worksheets from the Education Curator, as needed.
7. Maintains monthly supplies of the daily visitor log sheet, which are kept in the KDC desk drawer.
8. Keeps a record of the number of student labs, numbers of students and teachers participating, and numbers of Docents and Docent tours. Reports these numbers at the monthly Board meetings and provides a copy to the Docent Chair.
9. Updates training manuals, as necessary.
10. Attends All Board, Gillies General Membership, and Gilcrease Forum meetings. Prepares a brief report in triplicate and presents major items.
11. Attends All Gillies Education Committee meetings; and if there are problems to discuss, requests the President-Elect place item on Agenda and submits a brief report about the concern.
12. Delivers news items to the Newsletter Chair by the 15th of each month.
13. Maintains a comprehensive notebook of schedules, procedures, and activities for the guidance of the succeeding chair.
14. Before the January Budget Committee Meeting, submits to the Treasurer a list of expenditures for the current year and a proposed budget for the coming year. Submits to the President, before January, any requests for funding of materials by the Museum.
15. Prepares and submits an annual report in triplicate to the President-elect.
16. Performs additional duties as assigned by the President.

Time Commitment: 30 administrative museum hours and participation in the volunteer programs.

Gillies Job Description

Title: Speaking of Gilcrease Chair

Reports to: President-Elect; Gillies President

Purpose: To provide the Speaking of Gilcrease programs to community groups.

Responsibilities:

1. Publicizes the Speaking of Gilcrease programs by contacting local organizations. Coordinates other publicity with Museum Staff.
2. Processes requests for speakers by making arrangements between speakers and the requesting group, confirming arrangements.
3. In cooperation with Museum staff, reviews the content of the presentations and makes suggestions for revisions, additions, and changes. Promotes development of new presentations.
4. Maintains an inventory of supplies and equipment. Monitors the use of the equipment.
5. Recruits and trains Gillies to make presentations.
6. Contacts the Docent Chair at the end of each month with the number of Programs given that month, along with the number of participants and the number of presenters.
7. Presents a brief review of Speaking of Gilcrease to the Interns during training.
8. Attends All Board, Gillies General Membership, and Gilcrease Forum meetings. Prepares a brief report in duplicate for Board meetings and presents major items.
9. Attends All Gillies Education Committee meetings; and if there are problems to discuss, requests the President-Elect place item on Agenda and submits a brief report about the concern.
10. Delivers news items to the Newsletter Chair by the 15th of each month.
11. Maintains a comprehensive notebook of schedules, procedures, and activities for the guidance of the succeeding chair.
12. Submits to the Treasurer before the January Budget Committee meeting a list of expenditures for the current year and a proposed budget for the coming year. Submits to the President before January any requests for funding of materials by the Museum.
13. Prepares and submits an annual report in triplicate to the President-Elect.
14. Performs additional duties as assigned by the President.

Time Commitment: 30 administrative museum hours and participation in the volunteer programs.

Gillies Job Description

Title: Standards Committee Chair

Reports to: Gillies President

Purpose: To assure that Docent performance standards are maintained.

Responsibilities:

1. In cooperation with the Gillies President, select ten to twelve Docents in good standing for the Standards Committee Review team.
2. Ascertain the availability of TGM curatorial staff for Docent reviews.
3. Meet with the selected Standards Committee members and staff to explain the review process and forms.
4. Request from the Docent Chair a list of active, inactive, on-leave Docents, and Provisional Docents when the class has been formed. Maintain contact with the Docent Chair on progress of review process.
5. Prepare a list, using the Docent Status Cards, of those Docents due for review during the current Docent year (see Gillies *Docent Manual*, Standards Committee, 8:13, for frequency of reviews). Post the list in the Gillies Sign-in Room.
6. Notify Docents requiring review either by mail or e-mail, and advise Docents which tours are acceptable for review. Request confirmation of receipt of notification.
7.
 - a. Schedule two reviewers after being notified by the Docent of his/her choice of review tour.
 - b. Notify the Docent or Provisional Docent to be reviewed who the reviewers will be.
8. Examine the completed Docent Review Forms:
 - a. If the review was satisfactory, mail Review Report, copies of the review forms, and the schedule for the next review to the Docent.
 - b. If the review was unsatisfactory, discuss follow up-procedure with the Standards Executive Committee. Send review forms and suggestions of necessary action to Docent.
9. File copies of reviews in Docent's folder. Maintain confidentiality of files.
10. Attend Gillies Board, General Membership Meetings, and Forums.
11. Prepare a brief report in duplicate for Board Meetings, and present issues for discussion.
12. Serve as a member of the Standards Executive Committee.
13. Submit a copy of the year-end report of current Docent standings to the President and Docent Chair.
14. Participate in the Docent program, and perform additional duties as assigned by the President

Time Commitment: 30 administrative hours

STANDARDS COMMITTEE

The Standards Committee is composed of a Chair and at least ten to twelve senior Docents chosen by the Standards Chair, in cooperation with the Gillies President.

The Standards Committee:

1. Reviews each Docent according to the following schedule:

1 st Review	Completion of Docent Provisional Training
2 nd Review	2 Years Later
3 rd Review	3 Years Later
4 th Review	5 Years Later
& subsequent	

At any time, the Standards Executive Committee may place a Docent on the inactive list if there are complaints or concerns. In that case, the Docent may not become active until a satisfactory review is given.

2. Reviews Provisionals before they may become Docents.
Note: The Staff and Gillie Reviewers will share with the Docent or Provisional Docent the outcome of the review and whether he/she has passed or if the review is being forwarded to the Standards Executive Committee for final decision.
3. The Gillie Standards Committee reviewer will notify the Standards Chair and Docent Chair of the outcome of the review on the day the review is done. The Docent Chair will notify all Day Captains of the result for touring purposes.
4. Conducts a review of any Docent on Leave of Absence who applies for re-instatement .
5. Insures the privacy of the reviews.

The members of the Standards Committee receive 2 museum hours for reviewing a Docent, but no tour credit.

STANDARDS EXECUTIVE COMMITTEE

The Standards Executive Committee members are the Gillies President, the Standards Committee Chair, and the Docent Chair. The Coordinator of Volunteer Services will participate as a non-voting member.

The Standards Executive Committee may:

1. Place a Docent on the inactive list if there are problems or complaints.
2. Conduct a *confidential* meeting with the Docent to discuss the problems or complaints.
3. Make suggestions, recommendations, etc.
4. If no progress is made, the person will be removed as a Docent.

DOCENT REVIEW FORM

DOCENT _____ DATE _____

GROUP _____ NUMBER: Children _____ Adults _____

REVIEWER _____ TOUR _____

PURPOSE: To insure Docents achieve and maintain high quality tours.

____ Welcome visitors

____ Present Museum Manners

____ Introduce yourself

____ Discuss Briefly Mr. Gilcrease and Museum

____ Introduce reviewers

____ Introduce tour theme _____

TIME _____ STOP 1 COMMENTS: _____

TIME _____ STOP 2 COMMENTS: _____

TIME _____ STOP 3 COMMENTS: _____

TIME _____ STOP 4 COMMENTS: _____

TIME _____ STOP 5 COMMENTS: _____

TOUR:

- ☐ Covered theme
- ☐ Organized
- ☐ Followed prescribed rotation
- ☐ Stayed on schedule (Observed gallery time limits for all stops)
- ☐ Controlled group
- ☐ Positioned group and self for maximum viewing, learning and enjoyment

PRESENTATION:

- ☐ Gave accurate information
- ☐ Tailored facts and language to group
- ☐ Used transitions and bridges
- ☐ Used audible and clear voice at a level considerate of other groups
- ☐ Displayed enthusiastic and friendly attitude
- ☐ Used question techniques to engage visitors
- ☐ Responded well to questions/comments
- ☐ Interacted with and included entire group

INCLUDED A COMBINATION OF:

- ☐ Art: elements, analysis of a painting, etc.
- ☐ History relevant to tour theme
- ☐ Biography relevant to tour theme
- ☐ Compare/Contrast
- ☐ Hands-on objects (as appropriate)
- ☐ Anecdotes/Humor (as appropriate)

TOUR CONCLUSION: (All items may not be necessary for every tour)

- ☐ Reviewed tour briefly
- ☐ Thanked group for coming
- ☐ Mentioned galleries not visited, future exhibits, etc.
- ☐ Discussed Museum Store/Membership/Restaurant (for adults)
- ☐ Invited visitors to return

SUMMARY OF REVIEW: Indicate the most significant strengths and weaknesses

PASSED REVIEW_____**DID NOT PASS REVIEW**_____**SECOND REVIEW RECOMMENDED**_____ **YES** _____ **NO****COMMENT**_____

REVIEW PROCEDURES

In order to maintain the high standards required of a Docent, every Docent must be reviewed on a periodic basis. An initial review is given for each Provisional; and subsequent reviews are scheduled at intervals of two, three, and five years thereafter.

DOCENT/PROVISIONAL: SCHEDULING A REVIEW

ACTIVE DOCENT:

When you are ready to schedule a review, contact your Day Captain at least 2 weeks in advance of review date to obtain a tour. It is permissible to contact other Day Captains, if tours are not available for your touring day.

Advise the Standards Committee Chair of the date and kind of tour, the name of the group, the age, and the number of people in the group.

The Standards Committee Chair will schedule a staff reviewer and a Standards Committee member to review your tour. If a staff member is not available, a second Standards Committee member will be assigned. The chair will advise you of the names of your reviewers. **Your review is not confirmed until the Chair calls you and gives you this information.**

Call the Standards Committee Chair if your tour is cancelled or there are any other changes.

PROVISIONAL DOCENT:

The Provisional's Mentor will assist in securing the tour for review.

A Mentor does not follow the Provisional's Review tour.

FOLLOW UP PROCEDURE

After the review, the two reviewers will confer briefly and then discuss the review with the Docent. If a second review is RECOMMENDED, the Docent will be informed at the end of the review conference. Reviewers will mail the completed Review Forms to the Chair as soon as possible. The Chair will make a copy for the file and mail the originals to the Docent. The Chair will also notify the Docent of the year of the next review. The review is confidential.

PROCEDURE FOR A SECOND REVIEW

PROCESS FOR SECOND DOCENT REVIEW

The Docent will follow recommendations of the Docent Chair and Standards Chair.

The Docent is on Probation for two months and will not lead tours.

The second review will include one of the original reviewers and one different reviewer.

If the second review is unacceptable, the Docent must repeat Docent training.

PROTEST OF SECOND REVIEW

The Docent contacts the Standards Chair.

The Standards Chair, who will preside, schedules a meeting with:

- Docent
- Reviewers from both reviews
- Docent Chair
- One additional staff member.

The decision of the committee will be final.

SECOND REVIEW FOR PROVISIONAL

The Provisional will work with a new Mentor assigned by the Docent Chair.

The Mentor will suggest additional tours to follow.

All other provisions for a second Docent review will be followed.

GILLIES JOB DESCRIPTION

[NOTE: This program is suspended and may be reactivated by the Education Committee.]

Title: Virtual Tours Chair Reports to: President Elect; Gillies President

Purpose: To coordinate and manage the Virtual Tours Programs.

Responsibilities:

1. Coordinates with Education Staff on programs and schedules for Virtual tours.
2. Works with Docent Chair and staff members to develop, write, schedule and coordinate the Virtual Tour Program.
3. Provides training to docents for Virtual Tour Program
4. Attends All Board, Gillies General Membership and Gilcrease Forum meetings. Prepares a brief report in duplicate for Board meetings and presents major items to the Board.
5. Attends All Gillies Education Committee meetings and, if there are problems to discuss, requests the President Elect to place the item on the agenda and submits a brief report in duplicate about the concern.
6. Contacts the Docent Chair at the end of the month with the number of tours conducted that month, along with the number of students, adults and docent.
7. Presents a brief overview of the Virtual Tour program to the Interns.
8. Delivers new items to the Newsletter Chair by the 15th of each month.
9. Maintains a comprehensive notebook of schedules, procedures and activities for the guidance of the succeeding chair person.
10. Submits to the Treasurer before the January Budget Committee meeting a list of expenditures for the current year and a proposed budget for the coming year.
11. Prepares and submits an annual report in triplicate to the President elect at the end of the Gillie Year.
12. Perform additional duties as assigned by the President.

Time commitment: 30 administrative hours and participation in volunteer programs.

APPENDICES

ADULT TOUR POLICY

1. Docent-guided tours of the Gilcrease Museum's permanent galleries and special exhibitions are available to any adult group. Regular museum admission applies; groups of 10 or more receive a discounted admission rate of \$6.00 per person. Tours may be scheduled Tuesday – Sunday.
2. Self-guided tours may be taken any time during regular museum hours (Tuesday-Sunday, 10 a.m.-5 p.m.). The museum is closed on Mondays and Christmas Day.
3. All tours should be scheduled with the Coordinator of Volunteer Services at least three weeks in advance. Groups larger than 100 persons require special scheduling and additional advance notice is appreciated.
4. A written confirmation will be sent to verify each tour.
5. Notify the Coordinator of Volunteer Services if there are changes to the tour (e.g., if the number of participants changes, if anticipated arrival/departure time changes, etc.) or if the tour must be cancelled.
6. Notify the Coordinator of Volunteer Services if the group would like to join the 2:00 p.m. Public Tour and is larger than 10 people.
7. Please arrive promptly for the tour. Failure to do so could result in its cancellation.
8. All groups are expected to enter the museum through the main entrance. Bus parking is available in the NORTH lot in the designated bus parking area.
9. Photography without flash is allowed in the museum except where indicated.

STUDENT GROUP TOUR POLICY

1. Docent-guided tours of the Gilcrease Museum's permanent galleries and special exhibitions are available to any school group. Student group tours are free of charge, and can be scheduled Tuesday-Saturday, 10 a.m. until 3 p.m.
2. All tours should be scheduled with the Coordinator of Volunteer Services at least three weeks in advance. A confirmation will be emailed to verify each tour.
3. Notify the Coordinator of Volunteer Services if there are any changes to the tour (e.g., if the number of participants changes, if the anticipated arrival/departure time changes, etc.), or if the tour needs to be cancelled.
4. Please arrive at least 15 minutes early for the tour.
5. All groups are expected to enter the museum through the main entrance. Bus parking is available in the NORTH lot in the designated bus parking area.
6. If students are expected to take notes during the tour, please make arrangements when scheduling the tour. Note taking is to be in PENCIL ONLY
7. Please remember the following for your docent-guided tour:
 - a. Photography without flash is allowed in the museum except where indicated.
 - b. All backpacks, large purses and sack lunches must be left on the bus.
 - c. All cell phones must be turned off.
 - d. Visitors are asked to refrain from touching any objects in the museum, unless specifically encouraged by the Docent or the signage.
 - e. Visitors should speak softly at all times and walk (not run) through the galleries.
 - f. Chaperones are responsible for the conduct of their students.

SELF-GUIDED TOUR POLICY

1. Self-Guided Tours may be scheduled based on gallery availability.
2. Self-guided tours may be organized for any number of participants.
3. Tours may be taken any time during regular museum hours (10 a.m. – 5 p.m., Tuesday—Sunday). The museum is closed on Mondays and Christmas Day.
4. Teachers or group leaders should notify the Coordinator of Volunteer Services when they plan to self-tour the museum, with as much advance notice as possible.
5. If a self-tour encounters a guided tour, please give way to the guided tour group.
6. The museum's chaperone policy is as follows: School groups are expected to have at least one responsible adult chaperone for every ten students. Prior to the visit, please review the Chaperone Expectations form with all adult chaperones accompanying students to the museum.
7. All groups should enter the museum through the main entrance. Bus parking is available in the NORTH lot, in the designated bus parking area.
8. Note-taking and sketching in the museum is encouraged and allowed in PENCIL ONLY.
9. Please remember the following for the self-tour:
 - a. Photography without flash is allowed in the museum except where indicated.
 - b. All backpacks, large purses, and sack lunches must be left on the bus or with security.
 - c. All cell phones must be turned off.
 - d. Visitors are asked to refrain from touching any objects in the museum unless specifically encouraged by the Docent or the signage.
 - e. Visitors should speak softly at all times and walk (not run) through the galleries.
 - f. Chaperones are responsible for the conduct of their students.

Any further questions regarding these policies, or about scheduling a self-tour, should be directed to the Coordinator of Volunteer Services.