



MUSEUM DOCENT MANUAL

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## Book Descriptions:

# Docent Manual

The docents I had recruited all volunteered to “help” in our small town’s first and only museum. Many of the volunteers, and most of the town, had never heard the term “docent” before. One fellow asked me if docents were “baby deer.” And, the local newspaper consistently edited my recruitment articles, adding the words “tour guides” in parentheses after each reference to “docents.” However, the best lesson for museums, historic sites, zoos, botanical gardens, and other such institutions is this —the quality of a docent manual is not a function of its cost. A good docent manual doesn’t have to be expensive. When the job is divided among various staff and volunteers, even that cost can become minimal. What is the museum’s collection policy. In what ways can the docents help visitors discover the collection. In that first manual, I called these three sections “Getting Started,” “Finding Facts,” and “Telling the Story.” The first page stated the museum’s mission and included the following paragraphs that placed the docents within that mission. It became more than just a list when, during training, the director, the president of the board, a curator, an exhibit technician, the manager of the gift shop, and the president of the Museum Guild all welcomed the new docents and spoke briefly to explain their individual responsibilities within the museum. Their presentations were not made in a classroom, but within their work areas, helping the new docents learn their way around the physical space of the museum. Classes were divided into three sections, two in the morning and one in the afternoon. Letting the docents and staff lunch together helped give the volunteers a sense of “belonging” and helped paid staff begin to consider the docents part of the team. <http://anvlaw.com/userfiles/car-ac-manual.xml>

- **docent manual, docent training manual, ikea docent manual, docent manual, docent manual, docent manual, descent manual, museum docent manual, zoo docent manual.**

A list of names, addresses, telephone numbers, and these days email addresses for all members of the docent team is also an important addition to this section to facilitate communication and to assist docents in securing substitutes if they are unable to fulfill a day of responsibility. All of this is easily accomplished if the appropriate paid staff and volunteers are asked to contribute each of the various pages for the section. Other pages in this section gave background information about each of the exhibit areas of the museum and selected articles from some of the exhibits. Curatorial staff, local historians, and hobbyists were asked to assist in creating the “Finding Facts” section, and classroom teachers and university professors were consulted in developing “Telling the Story.” General information on each topic was made more specific by visits from guest experts, curatorial staff, and the docents’ individual research projects. Brief information about questioning techniques, developmental stages of children, object analysis, and tour logistics in the third section was used in conjunction with the content information as docents were guided in developing their own tours. During a training session on questioning strategies, docents were encouraged to create questions from the manual’s information and their own experiences that would help visitors discover aspects of our permanent exhibit of quilts they might not discover on their own. One of our favorite questions asked children how a quilt was like a sandwich, and then followed up by asking them to offer reasons why quilts are made in three layers. Unlike a sandwich, of course, a quilt’s three layers serve to trap air and provide a warmer covering than a single-layer blanket. That means the text should be easy to access, written in a clear style that avoids jargon and complex sentence structure. <http://crownenergy.com/upload/car-accidents-automatic-vs-manual.xml>

It also implies that careful editing and proofreading by more than one person will be employed to ensure a good product. Docent manuals should be enclosed in binders or notebooks, to which pages can be added or changed as needed. If guest speakers include handouts for their presentations, holes should be prepunched so that the docents can easily add these pages to their individual manuals. Different colors of paper may be used for pages, such as the schedule and directory, which will be referenced frequently. Pages in the first and third sections can be numbered, but the section on exhibit information may change too often for pagination to be practical. The font chosen should be easy to read, and a one and onehalf line space also increases the readability of manual text and makes space for brief notations. A couple of volunteers from the museum gift shop helped me to collate the books and fasten them into threeprong binders I'd bought at a backtoschool sale. We only had 10 docents, so it wasn't a monumental task. Nevertheless, a computer would have and did later make the job a whole lot easier. If funds are somewhat more limited, an underwriter might be found to pay for the manual, or, as in some museums, docents can defray at least part of the cost by "purchasing" their binders or their entire manuals. Actually, however, an effective manual does not need to cost very much, and a beautiful product will not make up for poor or inaccessible contents. Small museums, science centers, zoos, historic sites, and other such institutions shouldn't let finances stand in the way of creating a book of information and enfranchisement for those people to whom they have given the responsibility of bring their collections to life. Share it with your friends. To make a purchase, please click here.

Included are sections on learning styles; seeing or learning from objects; family groups, school groups and serving visitors with special needs; appropriate language and guidelines for current practice in addressing arts and artifacts of indigenous peoples; dealing with problems; technology and the docent; and much more. Examples in the handbook reflect a wide range of museum settings. In addition, the handbook serves as a workbook. Each section in the chapter gives you ideas and best practices as well as space at the end of the chapter to write "Your Personal Notes." To be notified of availability please email This email address is being protected from spambots. You need JavaScript enabled to view it. We will let you know as soon as they become available for ordering. Here is a sampling By experiencing the different poses, visitors arrive at a better understanding of techniques and insights used in creating the two sculptures." Included are sections on learning styles; seeing or learning from objects; family groups, school groups and serving visitors with special needs; appropriate language and guidelines for current practice in addressing arts and artifacts of indigenous peoples; dealing with problems; technology and the docent; and much more. Examples in the handbook reflect a wide range of museum settings. In addition, the handbook serves as a workbook. Each section in the chapter gives you ideas and best practices as well as space at the end of the chapter to write "Your Personal Notes." To be notified of availability please email This email address is being protected from spambots. You need JavaScript enabled to view it. We will let you know as soon as they become available for ordering. For the morerecently minted, new insights, tips and techniques will come fast and furiously. But even the more experienced will benefit from the opportunity to reflect on and refine current practices.

<http://eco-region31.ru/casio-5022-manual>

To discover that one's own style and approach is considered a "best practice" can be reinforcing and validating. The suggestions for further reading, including journals, books and websites, should prove valuable to all. Many docents come from teaching backgrounds, but the only requirements are an appetite for learning about the arts and sciences along with a readiness to share that learning with students, teachers, and other groups who tour the Museum. Docents are expected to complete several months of training in the fall, and commit to volunteering for at least two years. For more information, visit the Volunteer Page. Many of the resources here will also complement a classroom teachers art lessons, and are available for that use as well. You should be able to just click on the

PDF link next to each file name and have it appear on your computer. If you do not have the free Adobe Acrobat reader, download it at this link. Online Speaker Series St. Petersburg Audubon Society is to advocate for ecosystems important to birds and other wildlife through education and conservation. We are a local organisation supported by your membership and donations. Beach Nesting Birds Calendar Contact Us Dr. Gabe Vargo Raptors on the Move Donate Education Navigating Nature Education Dr. Harold Albers Teacher Ecology Camp Field Trip Schedule Meeting Schedule Membership Project Shorebird Wingspan Header Photo, unless noted Sue Tavaglione Report abuse Report abuse.

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