

The Pensacola Museum of Art  
Docent Handbook  
Revised, September 2017

## General Information

### **HOURS:**

TUESDAY - WEDNESDAY :

10:00 a.m. - 5:00 p.m.

THURSDAY - SATURDAY :

10:00 a.m. - 7:00 p.m.

SUNDAY : 12:00 p.m. - 4:00 p.m.

MONDAY: Closed

### **LOCATION:**

The Pensacola Museum of Art is located in historic downtown Pensacola.

407 South Jefferson Street  
Pensacola, FL 32502

### **ADMISSION:**

Adults: \$7

Military & Dependents, Seniors (65+), AAA Members, UWF Historic Trust Members, UWF Alumni Association Members : \$6

Children (3 - 14): \$4

Children (Younger than 3): Free

Electronic Benefits Transfer (EBT) card holders with valid photo I.D: Free for up to four individuals per EBT card

UWF students: Free with presentation of Nautilus card

Members: Free



### **Discounted Evening Hours**

Tickets purchased Thursday through Saturday from 5 p.m. until 7 p.m. will be \$5 for adults, \$3 for children (3-14), free for UWF students with a Nautilus card and free for Electronic Benefits Card (EBT) cardholders with card and photo identification.

Historic Pensacola is proud to participate in Museums for All, a cooperative initiative between the Institute of Museum and Library Services and the Association of Children's Museums, to offer a signature access program that encourages families of all backgrounds to visit museums regularly and build lifelong museum habits.

## Staff Directory

Amy Bowman-McElhone  
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Please direct all docent and tour inquiries to Valerie Peacock, Education and Volunteer Coordinator

## History

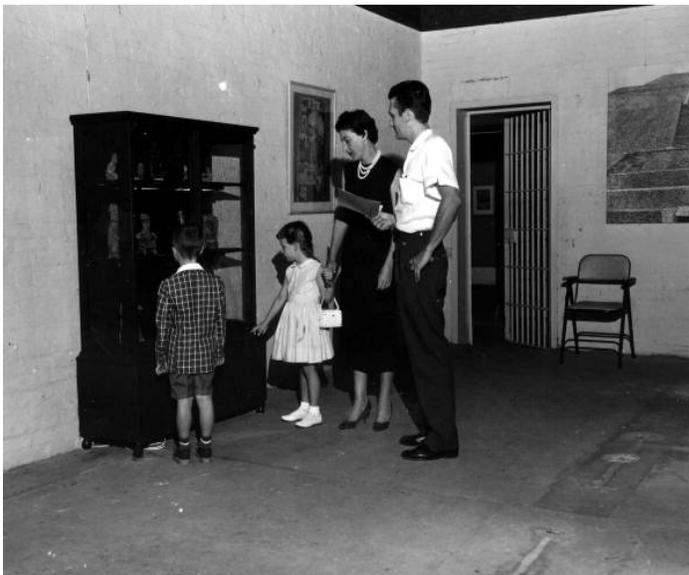
### **As a Jail**

In 1906, the City of Pensacola made plans to construct a two-story building to house the City Jail, City Courthouse, Police Department, and Shore Patrol. Built in Spanish Revival Style, it was the first permanent jail in the community. Prior to that there were only small, makeshift facilities to hold prisoners. Building the structure was culturally significant because it was physical evidence of the community's commitment to public safety and justice. The judge heard cases on assault, public drunkenness, disorderly conduct, selling liquor on Sunday, traffic offenses, lewdness, and other misdemeanors. From 1908 until the 1940's the jail usually housed 15 to 25 prisoners, three or four being women. The jail served the community for four decades until the needs of a growing population outgrew the 12,000 square foot structure.

### **As an Art Center**

In 1954, members of the American Association of University Women (AAUW) envisioned a venue to exhibit traveling art exhibitions; offer art classes for both children and adults; and to provide meeting space for members of the community as well as a venue for lectures, films and other cultural presentations. Joining with others in the community who shared this vision, they formed the Pensacola Art Association.

When the City of Pensacola replaced the City Jail in 1954, the Pensacola Art Association sought to secure the building. The Spanish Revival structure was well-suited to become an arts center. The jail was already fireproof, secure and centrally located in Pensacola's historic downtown district. The City agreed to lease the jail for \$1 a year and the Art Association's board members transformed the former jail cells into exhibition spaces. The Art Association (which became the Pensacola Museum of Art in 1982) purchased the building in 1988.



## Mission

The Pensacola Museum of Art at the University of West Florida presents engaging cross-disciplinary exhibitions, educational programming, and stewards a growing collection of modern and contemporary art of the nineteenth, twentieth, and twenty-first centuries. The museum aims to promote the understanding and appreciation of art and ideas to audiences in the Northwest Florida region and beyond. We endeavor to create dialogue between university and community audiences by engendering experiences of joy, discovery, and creativity through diverse perspectives, and the transdisciplinary interactions of art, culture, the humanities, science, and technology.

## Collections Mission

The Pensacola Museum of Art at the University of West Florida stewards a growing collection of modern and contemporary art of the nineteenth, twentieth, and twenty-first centuries. The permanent collection supports the museum's mission to collect, preserve, and interpret objects of visual, cultural, and educational value to promote the understanding and appreciation of art and ideas to audiences in the Northwest Florida region and beyond. The research and display of the collection also aims to create dialogue between university and community audiences by engendering experiences of joy, discovery, and creativity through diverse perspectives, and the transdisciplinary interactions of art, culture, the humanities, science, and technology.

Included in the permanent collections are works by Andy Warhol, Pablo Picasso, Louise Nevelson, Ad Reinhardt, Lynda Benglis, Toulouse-Lautrec, Miriam Shapiro, Alexander Calder, Vivian Maier, Alex Katz, Wifredo Lam, and more.

New acquisitions to the collections, which includes gifts and purchases, are evaluated by the Collections Committee for quality, adherence to our mission, and the museum's ability to properly care for the works as per museum standards for preservation and storage.

## The PMA Docent Program

### **What is the PMA Docent Program?**

The PMA Docent Program is a group of lifelong learners, curiosity seekers, and art enthusiasts who enjoy learning and sharing their knowledge with the public. It is not necessary to have prior education or training in the field in order to be a docent, our seasoned docents, education, and curatorial staff provide in-depth training for new docents. The PMA understands that docents are a vital link between the art on display and how visitors respond and react to what they see.

The Pensacola Museum of Art is a hub of visual culture and therefore has dynamic and ever changing exhibitions. This constant state of change allows for many opportunities for docents to engage, learn, and discover new artists, styles, and processes.

In return for a docents time and for their professional development at the museum the PMA offers educational opportunities and behind-the-scenes museum experiences such as:

- Private exhibition walkthroughs
- Use of the PMA private Harry Thornton Library
- In-depth Docent Tour Exhibition Packets
- Exhibition Catalogs, when applicable
- Continuing education and development of public speaking, reading, research, and analytical skills
- Additional outreach opportunities with the museum education department
- Docent password protected webpage
- Engaging and informative docent meetings

### **What does a docent do?**

Docents act as ambassadors for the Pensacola Museum of Art and provide a welcoming atmosphere to visitors acting as the first representative of the museum. Docents are interpreters of the museum's exhibitions, helping to give the visitor a deeper understanding and appreciation of the artwork. The interpretive or educational role of the docent is the most important and challenging aspect of the job. Docents must strive to actively involve visitors in the interpretation, giving them the tools of visual literacy. In order to do this, the docent should provide a broader understanding of the exhibition's concepts and provide context for the collections with which they are working.

## Policies and Procedures

The safety of our visitors is the first priority of the museum. Please be aware of all fire exits and emergency procedures in place at the PMA.

In case of fire: If the fire alarm sounds please assist your group and surrounding visitors to the nearest fire exit door. Once outside please stay away from the museum and await further instructions. Never use the elevator.

Severe weather alert (incl. tornadoes): Collect your tour group and/or surrounding visitors and escort them via stairs into the internal hallway. This is located near the collections room and education classroom and is the safest place in the museum for severe weather.

Illness of guest of tour: Notify staff immediately and move group if applicable.

Photography Policy:

- Museum visitors may take photog during tours, unless otherwise posted.
- No flash photography is allowed
- No drinks or food may be taken into the galleries
- No large backpacks may be in the galleries, they can be checked in at the front desk
- No selfie-sticks are permitted in the galleries

No touching policy: Please ensure that your group is aware of what items they may touch. Docents are responsible for ensuring that their group is a safe distance away from artwork

Ways of saying “Do Not Touch” :

- Some works of art here are old and valuable. We want to take care of all artwork so that future generations can see them. What are some ways that we can help keep art safe? (no touching, no flash, temperature, etc)
- Fingerprints leave marks on glass, mirrors and that is because we can oil in our fingers, which is good for us but It can damage artwork if we touch them.

## Tour Information

The Pensacola Museum of Art schedules tours year round; with our annual Youth Art Focus, held from January to February, being the busiest time of the year. The following information is to acquaint docents with how tours are scheduled and to better equip docents to answer questions regarding how to schedule tours.

The PMA is only open for tours from Tuesday - Friday between the hours of 10:00 a.m. and 3:00p.m. All groups requesting a tour must fill out the *Tour Request Form* on the PMA website. Education and Volunteer Coordinator, Valerie Peacock handles all tour inquiries concerns, and payments. Groups must schedule their tour at least two weeks in advance. After which, the Education Coordinator will inform docents of the scheduled tour, any special requirements or accommodations that need to be made, and schedule a docent(s) interested in leading the tour.

### **Tour Fees**

Escambia County Public Schools- Free

Non-Escambia County or Private Escambia County School- \$3 per child

Adult tours - \$4 per adult

Member and UWF Students- Free

For every 10 students 1 adult chaperone- Free

For any extra adult - \$4

### **Bi-weekly Tours**

Bi-weekly tours occur every Tuesday and Thursday at 2:30 p.m. and typically last 30 - 45 minutes with an average attendance of five individuals. These informal and casual tours are free with the price of admission and have been successful for preparing individuals to lead larger tours and provides an enriching experience for visitors. If you are interested in shadowing and then leading one of these gallery tours just call or email ahead of time and let Valerie Peacock know that you will be participating.

The PMA will not take down pieces of art at a tour or guest request under any circumstances.

## Tour Template

This template is only a tool to be used by the docent and is not a set restriction. Every tour is different and it is up to the docent to make accommodations of the tour structure to their specific group needs. The following is a recommendation for a tour template.

Children tours should last 45 minutes and adult tours an 1 hour.

Before the tour:

- Review your your materials and any information available about your group
- Plan on arriving at least 15 minutes before the beginning of the tour
- Organize ahead of the time what materials you will need for the tour with the Education Coordinator.
- If multiple docents are working together, coordinate ahead of time where everyone will be stationed.

Meeting the Tour Group:

- Tour groups will meet at the front of the museum, near the bronze statue of Abraham Lincoln.
- The Education Coordinator, unless otherwise noted ahead of time, will first introduce you to the tour group.
- After initial introductions ask the group to raise their hand if they have ever been to the PMA before, or an art museum?
- Go over the Museum Manners:
  - Do not touch the artwork
  - Stay with the group
  - Walk, not run
  - Use our inside voices
- Next gather your group around ask them if they can look around guess what this building used to be? Once they have guessed a few times inform them of the jail history, briefly. You can go more in-depth later in the tour.
- Next inform everyone that there is only 1 piece of art that we can touch, and it is the statue. Allow everyone to touch the statue and guess who it is. Ask them what do they think it is made of, and have they seen this before. After some discussion tell them how the PMA acquired this piece, how it was made, and who it is.
- Move your group into the Lewis Bear or Green Hut Gallery

### Exhibition Content

- Decide on an introduction to the exhibition that you are both comfortable with and that is age appropriate
- Use a mixture of engaging questions, interpretation, information, and interactives to present the exhibition to your tour group.
- Repeat for the other exhibitions on display

### Conclusion

- Thank your group for coming to the PMA
- Let them know how long the exhibition will be up and encourage them to come back again
- If you have any time ask them what their favorite pieces were, any questions, etc

## Tips and Strategies for Tour Presentation

- Is possible have younger students sit for discussions in the galleries
- Have a catching introductory statement for each exhibition to spark interest in your tour
- Use open-ended dialogue and questions with no right or wrong answer
- Help group make connections between what they know/experience and the art/object on display: Real World Connections
- Be a patient listener and encourage group responses
- Speak clearly, distinctly, and in a loud enough volume for all to hear
- Face the group when you speak, not the artwork
- Maintain eye contact and use gestures when speaking
- Vary your inflection and tone to help convey what you are saying and to keep the attention of your group
- Tailor your vocabulary to the group, but do not talk down
- Make sure everyone has a chance to see the artwork
- With your group, especially with children, do not be too quick to give “right” answer. Your interpretation of a question maybe one viewpoint and listening to a child’s line of reasoning can be surprising and insightful.

- Be tactful and firm in dealing with discipline problems in our group, if applicable try to have the educator provide some assistance.

## Tips and Strategies for Age Levels

Begin each tour of an exhibition with an engaging introduction to the “theme” of the exhibition. Be sure to relate what you say to the experiences of others or apply to concrete/real world connections.

### **Ages 3-6**

Students in this age range may speak continually and loudly, interrupt, and ask many questions. This age range is intrinsically curious and hungry for knowledge. This age range can understand museum rules, but they may need to be repeated and be clear from the very beginning. Tours in this age range should remain flexible to student desires, be shorter, and connect to their real world experiences. The following suggestions will assist you in preparing and maintaining a tour for children in this age.

- Explain the rule about not touching objects and set good examples. Use an example that they can relate too
- Have students sit in the galleries when possible
- Do not talk down to children or “dumb” down an adult tour. Children tours need to take a different approach in talking *with* the students
- Ask open ended questions and those with no right or wrong answer
- Give genuine praise to students for answering or participating in the tour
- Use techniques to encourage their imagination when looking at art

- Use the artwork to stimulate their senses ( what can you “hear” in this picture, what can you “smell”, etc)
- Point out familiar, objects, shapes, or items in art
- Encourage students to hold pretend paint brushes in the air and “paint” shapes and objects in the air
- A safe distance away from art, have students attempt the poses that they see in the art
- Let a student’s interest level depend on how long you stay at one piece

## **Ages 6-12**

- It is very important that you are enthusiastic and seem interested in the tour. If you are excited then the students will catch that as well.
- In the same respect as the younger students, never talk down to them and use the appropriate language to communicate with them.
- Ensure that the group stays together
- When applicable sit the group down
- Explain the rule about not touching objects and set good examples. Use an example that they can relate too
- Establish Museum Manners and what you will do to get their attention
- Always involve students in your tour ( they will not respond well to lectures)
- Use gallery games
- Relate the art to their real world experiences as much as possible, including their content in the classroom

- Have fun and ask open ended questions, whether it is about the art on display, the museum history, or how art gets from point A to the museum.

## Teenagers

Do not be afraid of teenager tours, they are more insecure about saying the wrong thing in front of peers and that is the reason for the disinterested attitude and lack of participation. The most important job of the docent in tours with teenagers is to make them feel as if it is acceptable for them to enjoy their museum experience and, if you are lucky, to participate! Teens can pick out false or forced behavior, so remember to be genuinely enthusiastic about their tour and the artwork on display. Teens typically do not respond well to being singled out and want to be respected by adult as mature young adults.

- Do not talk down or single anyone out
- Have a good and light attitude with teens
- Do not create a classroom/lecture feeling, instead create a feeling of mutual dialogue
- Invite students to form opinions and make observations and reassure them that there are no right or wrong answers.
- If no one answers, just wait. The prolonged silence will make someone answer, just be patient!

- Make artwork meaningful to students by drawing them into it with your questions.

## Art Terminology

**Color:** The quality of a substance or object, reflecting light and creating a visual sensation. A viewer's perception of the light reflected by an object.

**Line:** The 2-Dimensional mark which joins two points on a surface.

**Shape:** An area defined by linear, color, or value boundaries.

**Texture:** The actual tactile characteristic of a thing or the visual simulation of such characteristics.

**Form:** The literal shape and mass of an object or figure.

**Balance:** The arrangement of the composition on the picture plan or sculpture within space.

**Emphasis:** The focal point in the composition due to placement or color.

**Proportion and Scale:** The relative size of a figure or element in relation to its true size or other objects contained within the composition.

**Repetition and Rhythm;** When the same or like elements-shapes, colors, or a regular pattern of any kind are repeated over and over again in a composition.

**Unity:** The repetition of color, shapes, lines, and textures that give a painting or sculpture a sense of coherence

**Media:** Media refers to the materials and techniques used by the artists, the physical properties of the piece, such as oil on canvas, sculpture, etc and its execution. Media is a plural and medium is singular.

**Mood:** The emotional properties of a piece, the feelings produced by looking at the piece of art. The emotional response an artwork can elicit through its use of color, placement, and design.

**Subject:** Subject matter is most simply defined as a recognizable object depicted by the artists. Representational art has clearly recognizable objects, abstract art has a basis in identifiable objects, and non objective art has no direct reference to such objects that is no subject matter other than color and design or the properties of the specific media.

**Theme:** Theme refers to content or message, the intellectual properties of a piece.

**Design:** Design is a means of ordering visual and emotional experience to give unity and consistency to a work of art. Design is visual control and the artists arranges the visual element in a manner compatible with ideas and feelings. Design coordinates harmony, rhythm and movement.

**Pattern:** Results from repeated lines or shapes

**Composition:** Is the structural design of a work whose basic consideration is a sense of symmetry or balance of parts. Good composition will guide your eye through the use of elements to various parts of a painting and will return your eye to the starting point.

**Prints:** An "original print" is the image on paper or similar material made by one or more of the processes described here. Each medium has a special, identifiable quality, but because more than one impression of each image is possible.

Woodcut: Made by cutting into the broad face of a plank of wood, usually with a knife. In working the block the artists cuts away areas not meant to print. These cutaway areas appear in the finished print as the white parts of the design.

Wood-engraving: Made by engraving a block of hard woods. The block enables the artists to engrave a much finer line than the softer cut woods.

Collagraph: Printing surface is built up on the plate or block by applying various materials which may also be incised.

Etching: A metal plate is coated by a material which resists acid, called the ground. The artists then draws the design on the ground with a sharp needle which removes the ground where the needle touches it and when the plate is put in an acid bath these exposed parts will be etched. This produces the sunken line which will receive the ink. In printing the ink settles in the sunken area and the plate is wiped clean. The plate in contact with damp paper passed through a roller press and the paper forced into the sunken area to receive the ink. The artists etched on the plates those parts which will appear in the finished print.

Engraving: The design is cut into the plate by driving furrows with a burin; then the plate is printed as in an etching.

Drypoint: The sunken lines are produced directly by diamond-hard tools pulled across the plate. The depth of the line is controlled by the artists muscle and experience. The method of cutting produces a ridge alongside the incisions.

Aquatint: A copper plate is protected by porous ground which is semi-acid resistant. The white areas are painted with a wholly acid-resistant varnish. The plate is then repeatedly put into acid baths where it is etched to differing depths. The final effect is an image on a fine pebbled background.

Lithography; The artist draws directly on a flat stone or specially prepared metal plate. The stone is dampened with water then inked. The ink clings to the greasy crayon marks but not to the dampened area. When a piece of paper is pressed the ink on the greasy parts is transferred.

Serigraphy: The artists prepares a tightly-stretched screen, usually of silk and blocks out areas not to be printed by filling the mesh with a varnish like substance. Paper is placed under the screen and ink forced through the still open mesh onto the paper.

Cast: To reproduce an object as a piece of sculpture by means of a mold, also a copy so produced. The original piece is usually of a less durable material than the cast.

Collage: The technique of creating a pictorial composition in a two dimensional or a very low relief by gluing various materials to a canvas or panel.

Mural: of the Latin word murus. A huge painting executed directly on a wall or separately and then affixed to it.

## Gallery Activities

Please note that these gallery activities are intended to be flexible and adapted to meet your specific tour needs. If you need any assistance in adapting activities or have any questions about how to do so please contact Valerie Peacock.

If you are interested in any activities for your tour and it requires additional preparation please speak with Valerie Peacock ahead of time to try and arrange materials as soon as possible.

All activities can be adapted to various ages. Be creative and have fun with them!

This is an active list, and we are always adding to it.

- **I Spy Game:** Have the group find various images. Objects. Shapes, or colors in the artwork
- **Riddles:** Use prepared riddles to lead students to a work of art and then discuss. OR Divide students in teams and give them a riddle for a different work of art. Who can master the riddle first?
- **Matching Game:** LAMinate close up images of an artwork or textures found in the artwork. Have students search and find the art from the close up pictures. Once you find the selected artwork(s) discuss it
- **Personal Collection:** After viewing an exhibition, ask students to choose which piece they would want for their own art collection and give a reasoning why they chose that piece or why they wouldn't choose any.
- **Tableaux:** Ask students to arrange themselves like the characters) in the artwork, mimic the poses, the gestures, and facial expressions. Discuss how you think they are feeling, what they are doing, and what they might do next.
- **Make Up a Title:** Have students look at a piece of art and make up a title for it or have titles of the art written on notecards and ask students to place them where they believe they go. Have a staff member cover the labels before hand.
- **Alike and different:** have students choose two painting and describe how they are alike and how they are different
- **Guard in an art Gallery:** Once you have completed your tour of the exhibition, have students pick a partner. One person will be the guard and one person will be the police officer. Have the guard sit facing away from their favorite piece and close their eyes. You are the guard and one daye your favorite piece has been stolen from the museum! With your eyes close describe to the police officer what the piece looks like. One you have completed, in the next gallery you will switch spots.

- **Imaginary Journal:** When viewing land or city scapes ask students to imagine where the place is, what it smells like or sounds like. If possible ask them to write a short journal entry about htme visiting that place

Meeting Agendas  
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Notes

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