



PARRISH ART MUSEUM

Art. Illuminated.

Parrish Art Museum
Docent Handbook

2019-2020

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TABLE OF CONTENTS

	PAGE
INTRODUCTION	4
DOCENT ORGANIZATION AND GOVERNANCE	5
MISSION STATEMENTS AND GOALS	5
DOCENT POLICIES AND GUIDELINES	6
DOCENT HOURS AND MEMBERSHIP	9
TOUR PREPARATION	11
APPENDIX	
Docent Application	14
Docent Training Agreement	16
Active Docent Annual Agreement	18
Tour Self-Assessment Worksheet	19
Tour Observation/Mentoring Worksheet	21
Emergency Medical Form	24
Parrish History and Collection Information	25

INTRODUCTION

WHAT IS A DOCENT?

Parrish Docents are volunteer educators and Parrish Art Museum ambassadors, serving the Museum and its community by bringing art to life for hundreds of visitors each year. Parrish Docents guide visitors toward a personal connection with works of art. They create an inviting and interactive environment where deeper appreciation and understanding can occur.

What do Parrish Docents do?

- Ambassadors – Docents serve as hosts to Museum visitors. They expand the reach and influence of the Museum by increasing public awareness and appreciation of the Museum, and of its collection, special exhibitions, events and programs.
- Touring – Docents design and conduct tours for museum visitors, either adults or school age children.
- Continuing Education – Docents attend training sessions and workshops to stay up to date on the collection, special exhibitions and strategies for effective gallery teaching.
- Mentoring – Experienced Docents serve as mentors for Docents-in-training.
- Special Projects – Docents may volunteer for special projects, give presentations and talks in the communities, serve on Parrish advisory committees, and take on leadership roles within the Parrish Docent Corps.

What are the benefits for Parrish Docents?

- Personal and intellectual growth. Docents are offered many learning opportunities every year, including lectures by Museum curators, visiting scholars and artists.
- Satisfaction of sharing an interest in art and art history with Museum visitors.
- Active involvement with the Museum and its staff.
- Opportunities to work and socialize with others who share an interest in art and presenting art to the public.
- Unlimited free admission to the Museum, and a discount at the Museum Shop, Museum Café and local merchants.
- Reduced/Free Admission to Regional Museums (Museum policies vary. It is best to contact the museum you plan on visiting ahead of time.)
- Opportunity to give private tours to friends and family who are given complimentary museum admission.

Who are Docents? What training do Docents receive? How flexible is the schedule?

- Docents include adults of all ages and from all backgrounds. Docents demonstrate a love of learning about works of art and artists. Docents do not need prior background in the arts or public speaking. Docents are expected to perform a minimum of 35 hours of service a year (including preparation time) in order to maintain their Docent status.
- Docent training is experiential, practical and conceptual and is described in detail below under the heading “Docent Policies and Guidelines.”

- Once accepted to the Parrish Docent Program, Docents commit themselves to three years of volunteer service, the training year being the first year of the commitment. Docents will then have the opportunity to renew their commitment on a yearly basis, following the expiration of their initial three-year commitment.

DOCENT ORGANIZATION AND GOVERNANCE

- The Parrish Docent Corps consists of experienced Docents and Docents-in-training and is managed by the Parrish Education Director.
- The Parrish Education Director creates the annual training calendar, leads the training program, oversees the mentorship and assessment programs, and is the primary contact on the Parrish staff for all Docents
- To assist her/him in these and other functions, the Parrish Education Director has provided for a Docent Advisory Committee with which she/he may consult concerning these matters or any other matters she/he thinks would benefit from the Committee's perspectives and advice, such as planning an annual Docent trip and other supplemental training experiences and resources, such as practice tour groups, discussion groups, study materials, and hands-on or social experiences. Only experienced Docents (those with a minimum of two years of active status) may serve on the Docent Advisory Committee. Committee selections are made by the Education Director annually.
- The Education Director will select one member of the Docent Advisory Committee to act as liaison. The liaison will be the primary connection between the Docent Advisory Committee and the Parrish education staff. The liaison position will rotate regularly and will generally serve for a period of one year.
- The Education Director and Docent Advisory Committee will regularly seek input and suggestions from the entire Docent Corps through regular discussion meetings and other gatherings.

MISSION STATEMENTS AND GOALS

Mission Statement of the Parrish Art Museum

"Inspired by the natural setting and artistic life of Long Island's East End, the Parrish Art Museum illuminates the creative process and how art and artists transform our experiences and understanding of the world and how we live in it. The Museum fosters connections among individuals, art, and artists through care and interpretation of the collection, the presentation of exhibitions, publications, educational initiatives, programs, and artists-in-residence. The Parrish is a center for cultural engagement, an inspiration and destination for the region, the nation, and the world." (Adopted by the Parrish Art Museum Board of Trustees, September 13, 2014; source: parishart.org)

Education Goals of the Parrish Art Museum

The Parrish Art Museum connects people with art and artists through educational programs, resources, and initiatives. The education mission of the Museum is to engage all of the Museum's audiences with the creative process and the artistic legacy of the East End of Long Island. The Museum's strategic goals in this area are to collaborate with regional educators to develop school and community-based partnerships; to offer a diverse program of museum-based learning experiences for children and families; to nurture adult learning through interactive tours and workshops; and to create programs and partnerships that remove barriers to participation for a range of special needs populations.

Docent Mission Statement

Docents support the Parrish Art Museum's Education Department and the education mission of the Museum by participating in Docent training and conducting tours of the permanent collection and special

exhibitions. Docents contribute time, energy and ideas to make the art in a Parrish exhibition accessible, understandable and rewarding to Museum visitors.

DOCENT POLICIES AND GUIDELINES

New Docent Enrollment and Training

- Applications for Docent-in-training positions are reviewed between May 1st and September 30th each year. Persons accepted into the program are required to make a three year commitment. A 8-month period of training and mentorship begins in November and continues through June of the following year.

Docents-in-Training

- Year 1
 - After acceptance into the Docent program, Docents-in-training receive an orientation from the Education Director outlining expectations, procedures, and security protocol for Parrish Docents. Following orientation, Docents-in-training sign the Docent Agreement; this outlines the responsibilities of the Docent-in-training and the Parrish Art Museum.
 - The first phase of training is a series of four introductory training sessions on Parrish history, and its building, collections, and tour techniques.
 - Following the introductory sessions, Docents-in-training are paired with a Docent mentor and begin to attend ongoing training sessions with the Docent Corps. During this period, they shadow their mentors, attend general Docent trainings, and begin to prepare a written draft of a tour of the Parrish permanent collection installation.
 - The class of mentors and Docents-in-training meet regularly, between December and May, both as individual mentors-mentees and as a group. Mentors provide support and guidance and create opportunities for Docents-in-training to test portions of their draft tours as they develop them.
 - Once a Docent-in-training has completed a full, one-hour draft tour, she/ he offers this tour, preliminarily, to the Education Director and to the class of Docents-in-training along with their mentors. The Docent-in-training then revises the tour by incorporating self-assessment and feedback from the group. The Docent-in-training continues to refine his/her tour until it is approved by the group and she/he is comfortable delivering it to the public. After the accepted tour is successfully delivered, the Education Director will invite the Docent-in-training to join the Docent Corps.
- Years 2 and 3:
 - In the years following the initial training period, Docents lead tours of the permanent collection for adults and annually prepare a new tour based on the annual reinstallation of the permanent collection. Docents also begin to train and prepare tours for special exhibitions, may explore different types of tour formats, and may begin to work with a variety of audiences, such as adults, families, and school groups. Docents are encouraged to continue to seek the guidance of their mentors and the Parrish Education Director during these years.

- All Docents complete a self-assessment following each tour they give. The assessment is submitted in writing to the Education Director, who maintains a file for each Docent. All Docents are observed by the Education Director at least once per year.
- Upon completion of the third year, Docents may continue with the program by renewing their written commitment on an annual basis. At this point, Docents are eligible to become mentors and/or to serve on the Docent Advisory Committee.

Continuing Education for all Docents

- Continuing Education sessions and workshops are scheduled throughout the year by the Docent Advisory Committee and Education Director. These sessions usually take place on Thursday or Friday mornings and vary based upon the Parrish schedule for changing exhibitions and the reinstallation of the permanent collection.
- Between six and ten of these sessions will be given annually. The schedule for these sessions, which is often based upon the availability of the curators, artists, or other experts who are scheduled to speak about the exhibitions, varies—with updates to the schedule announced by the Education Director as far in advance as possible. Presentations to Docents are given by visiting artists and curators as well as the Parrish’s Director, Deputy Director, Chief Curator, Curator of Special Projects, Security Manager, and Education Director.
- To supplement the training sessions, Docents are given materials, such as exhibition checklists, catalogue essays, audio tour scripts, or complementary articles to aid in preparing for tours. Docents spend in excess of four additional hours researching and preparing each new tour.
- Docents are expected to attend Continuing Education sessions, thoroughly study the material, and conduct independent research to prepare for each new tour. Docents are encouraged to attend ongoing training in order to maintain active status and lead tours.
- Docents must attend training for special exhibitions before giving tours of these exhibitions, unless granted an exemption by the Education Director.
- Docent training also includes classes and workshops in theories of teaching and learning, art history, art materials and methods, and touring techniques.
- The Docent Advisory Committee arranges discussion groups and other experiences to support Docents in their continuing education, preparation, and self-assessment three times a year.
- To supplement their training, Docents are encouraged to attend the Museum’s public programs, such as the Artist’s View, Curator’s View, and Brain Food talks.

Assessment

- Ongoing training, preparation, and assessment are essential to the Parrish Docent Program. Regular evaluation and feedback support each Docent’s continued learning and self-assessment. This includes a tour log and feedback worksheet to ensure that Docents record their experiences of each tour.
- Following each tour experience, Docents complete a tour log and feedback worksheet. The log is submitted by email to the Education Director. In addition, each Docent chooses a tour to be observed by the Education Director annually and meets with the Education Director a minimum of once per year.

Representing the Museum

- All Docents, including Docents-in-training, receive a Docent badge to wear during tours and training sessions. In the event that a Docent forgets or loses a badge, he or she should request a

replacement from the Education Director; generic badges can be obtained at the front desk for use while waiting for a replacement.

- The Museum has established an image of professionalism and wishes its employees and volunteers to reinforce this image. With that in mind, neat “business casual” attire is appropriate for daytime public, school, and group tours. Select private tours, facility rental-related tours, or evening tours may require more formal attire.
- Business casual attire conveys a professional and business-like image; examples of appropriate attire include slacks or khakis, dress shirts or blouses, open-collar or polo shirts, dresses or skirts at knee-length or below, sport coats or blazers, knit shirts, and sweaters.
- Docents should not wear sneakers, jeans, sweatshirts, or t-shirts when giving tours.
- Docents offered a gratuity must decline but may suggest adding to the donation box at the front desk.

Security Procedures

- Docents-in-training will be briefed on the Parrish’s security procedures and all Docents will receive regular updates of the procedures from the Parrish Security Manager.
- Docents are expected to reinforce Museum guidelines when touring with groups of children, families, or adults. Docents should review the guidelines with a group before entering the galleries and should remind visitors of those guidelines throughout the tour. Guidelines for all visitors provide that:
 - Food and drink are not permitted
 - Smoking is prohibited in all areas of the Museum
 - Art work, frames, and display cases may not be touched
 - Flash photography is not permitted (other photography restrictions may apply for specific galleries or exhibitions on a case-by-case basis)
 - Umbrellas, backpacks, and large bags/totes must be checked.
- Docents touring with school groups are expected to orient students and chaperones with respect to the guidelines. The guidelines listed above for all visitors apply to school groups. Additional guidelines for schools groups provide that:
 - Students must remain with their class at all times
 - Groups should walk in single file when moving through the Spine Gallery
 - No pens or markers are permitted (students may use pencils to write or sketch)
 - No running is permitted anywhere in the Museum
 - Pointing at works of art should be discouraged (take extra care to ensure that students do not point at works of art with pencils in their hands)
 - Students should “keep their hands to themselves” during the visit.
 - Chaperones are responsible for student discipline and for reinforcing these guidelines throughout the visit.

In the event that a student or class is disruptive, the Docent should ask the chaperones to manage the behavior or remove the child/children from the galleries. If a chaperone is not able to resolve the situation, the Docent should inform the nearest Floor Security Guard.

- When arriving for tours or training, Docents should enter the Parrish through the main visitor entrance and stow personal items in the lockers or the “Docent drawer” at the Museum’s front desk. If it is necessary for a Docent to arrive prior to the public opening time, the staff entrance on the eastern end of the building should be used. Docents sign in with the Parrish Security Supervisor on duty who will contact a member of the Education Staff to escort the Docent through the non-public areas of the Museum.

Emergency and Safety Procedures

- In the event of a drill that requires evacuation of the building (or an actual emergency evacuation) Docents should take direction from Parrish security staff. Security staff will direct the Docent and tour group to the nearest and safest exit route. Docents, staff, and visitors will proceed to the rear parking lot and await clearance before returning to the building.
- In the event of an accident or emergency involving a Museum visitor or a breach of Museum procedures, Docents should notify Parrish security staff immediately.

DOCENT HOURS AND MEMBERSHIP

After acceptance in the Docent corps, Docents are expected to attend continuing education session and to give tours regularly. Docents may choose public or group tours, and may undertake additional training and preparation to give school and family tours.

Tour Types

Docent tour opportunities consist of Public Tours (offered at 2 pm each Sunday, Wednesday and Saturday), Open Studio drop-in family tours (offered Saturdays from 11 am to 1 pm) and pre-arranged Group Tours (which include adult, school, community, outreach, and special needs tours).

Sign-up Process

Tours are posted through an online scheduling tool (Sign-up Genius) that allows docents to create an account, sign up for tours and training, or delete a sign-up. This tool sends an email reminder to the Docent one day prior to a scheduled event. The Education Director posts Public Tours and Open Studio Tours in conjunction with the changing exhibition schedule. Public Tours and Open Studio Tours are posted approximately 6 times per year. Group Tours are posted on a rolling basis as they are scheduled

Cancellations or Absences

In the event a Docent needs to cancel or change a tour assignment, she/he should find a replacement by using the “swapping” function on Sign-up Genius. In the event of a cancellation with less than 48 hours’ notice, inability to swap through Sign-up Genius, or an emergency cancellation, the Docent must contact the Education Department by phone and inform the Parrish front desk staff (631-283-2118x109) during museum hours. Frequent cancellations or absences may be cause for dismissal from the Docent program.

Tour Guidelines

A Docent is expected to arrive at the Museum a minimum of 15 minutes prior to any tour assignment. Docents should allow adequate time for travel to the Museum. All tours generally last 1 hour, with the exception of Open Studio Tours. On occasion, there may no audience for a Public Tour. If this occurs the Docent is expected to wait 15 minutes before leaving the Museum. Docents covering Open Studio Tours are expected to remain on duty from 11 am to 1 pm. Group Tours often run late or arrive early and Docents should expect this when signing up for these types of tours. The Parrish tour policy allows groups to arrive up to 30 minutes past a scheduled tour time and still receive an abbreviated tour. Docents are not expected to remain longer than 30 minutes past a tour time. Docents giving Group Tours should plan on a commitment of up to 2 hours to allow for possible lateness. Parrish staff will make every attempt to communicate with groups and notify Docents as soon as possible if a group is running late or early.

Maintaining Active Docent Status

Docents maintain active status by attending training meetings, giving tours on a regular basis throughout the year, and serving on Parrish Docent Committees. A general guideline is that each docent should lead approximately 10 tours per year. (These may be any combination of public, group, family, school, community, outreach, or special needs tours.) The Parrish docent program allows for seasonal residents to serve as Docents while they are in residence on the East End. If illness or other circumstances prevent a Docent from meeting this commitment, she/he may consult with the Education Director to make up the missed assignments at another time. In addition, Docents are expected to complete a tour assessment (with approximate preparation time and touring time) and email it to the Director of Education following each tour. Volunteer hours are logged by the Education Department and this step is required for Docents to be properly credited for their service.

Dismissal and Resignation

Docents may be dismissed from the program at any time without cause provided that 30 days written notice is provided. With reasonable cause, the Museum may dismiss a docent immediately upon written notice. Causes for dismissal include, but are not limited to, absences and lateness, failure to complete required volunteer hours, and failure to comply with policies and procedures described in the Docent Manual and Docent Agreement. Docents may end their participation in the program for any reason with 30 days written notice, and may resign with no notice in the event of emergency or other unforeseen circumstances.

Non-harassment Policy

The Parrish Art Museum is committed to providing an environment where everyone is treated with dignity and respect and that is free from intimidation, hostility or other offenses. Discrimination or harassment on the basis of race, color, religion, creed, national origin, ancestry, disability that can reasonably be accommodated without undue hardship, sex, sexual orientation, pregnancy, marital status, domestic partner status, age, citizenship, veteran status, or any other legally protected status is strictly prohibited while Parrish staff and volunteers are involved in any Museum-related activity either on or off the Museum premises.

Concerns and Complaints

Docents should direct all concerns or complaints to the Education Director. In the event that the issue cannot be resolved after consultation with the Education Director or the matter concerns the Education Director, the Museum's Deputy Director should be consulted.

TOUR PREPARATION

In addition to attending training sessions, Docents are expected to supplement materials from the Museum with independent research conducted in the library or on the Internet. Docents should choose internet sources carefully to ensure material is from authoritative sites, such as those of universities, museums, foundations related to the artist or art movement being researched, or government sites and respected news or art publication sites. If independent research yields significant findings, Docents are encouraged to share their research with the Education Director who may pass it on to other Docents. Docents should plan to spend approximately 4-6 hours preparing for, practicing, and refining each new tour.

Additional Resources for Docents

- Training material is provided at training sessions and via the internet by the Education Director concerning the permanent collection and changing exhibitions. Docents may use material from the Parrish's staff library. Parrish books and publications may be used on site or can be checked out through the Education Director or another Education Department Staff member. Copies of Parrish exhibition catalogues and related materials are located on the display shelves in the center of the staff offices. A section of these shelves is set aside for current Docent resources. Recommended materials include:

Suggested Parrish Publications:

East End Stories Online at <http://artists.parrishart.org>

Longwell, Alicia G. *American Landscapes: Treasures from the Parrish Art Museum*. London: D Giles Limited, 2010.

Longwell, Alicia G. *William Merritt Chase: A Life in Art*. London: Giles Limited, 2014.

Ottman, Klaus. *Fairfield Porter: Raw—The Creative Process of an American Master*. London: D Giles Limited, 2010.

Other Helpful Resources:

Colacello, Bob and Jonathan Becker. *Studios by the Sea: Artists of Long Island's East End*. New York: Harry N. Abrams, 2002.

Cunningham, Mary Kay. *Interpreters Training Manual for Museums*. Washington DC: American Association of Museums, 2004.

Harrison, Helen A. and Constance Ayers. *Hamptons Bohemia: Two Centuries of Artists and Writers on the Beach*. San Francisco: Chronicle Books, 2002.

Spring, Justin. *Fairfield Porter: A Life in Art*. Yale University Press, 1999

The Docent Handbook. Raleigh, NC: National Docent Symposium Council, 2004.

TOUR GUIDELINES

Public and Group Tours for Adults

Docent tours vary based on the exhibition, audience, and Docent style. The Education Department may provide Docents with a sample tour in the form of an audio tour script. Such tours can be adapted to allow for deeper engagement. Some basic guidelines for preparation, tour techniques, and delivery are relevant to all tours:

Tour Planning

- Docents should select works of art to discuss that appeal to a broad audience and focus research efforts on these particular works of art. The order in which a Docent discusses the works is important. A tour should have a smooth flow so that the tour group can move easily through the galleries.
- Docents should select a limited number of works of art to include on a tour. (Between 6 and 10 is a general guideline for the 1 hour tour.) For each individual work of art discussed, the Docent should include the following.
 - How this work of art relates to the exhibition or gallery theme
 - Biographical information about the artist
 - Date and medium of the work
 - Relevant information about the medium
 - Who or what is the subject of the work
 - Who or what influenced the artist in creating this work
 - Other artists who may have been influenced by the work
 - Questions to prompt guests to look closely and respond
- Docents should prepare index cards with bullet points for each artist or works discussed, or write out a tour script in advance of giving a tour.
- Docents are not expected to know “everything” about all works of art on view. Although Docents must make a good-faith effort to be well prepared, inevitably questions arise which a Docent may be unable to answer. Should this occur, offer to research the answer and get back to the guest. The guest may leave his or her contact information, including email address, at the Visitor Services Desk and the Docent may follow up.
- Observing other Docents’ tours can be valuable, especially for new Docents. As a courtesy, request permission from the Docent on duty to observe the tour. When observing, refrain from asking questions or making comments. Ask questions privately after the tour.

Practice the Tour

Docents should read tour notes aloud at home to become familiar with the material or practice their tour with friends and family. Having notes is not prohibited when conducting a tour, but notes and/or wall texts should not be read to visitors. However, reading relevant quotes from artists is encouraged.

Tour Delivery: Set a Tone

- For visitors to feel comfortable and connected to their Docent and other tour members, the Docent should set a direct, enthusiastic tone and maintain eye contact with tour members. Information should be presented in a brief, friendly, and personal manner that focuses on a take-away message and can be reinforced through concrete references to the works of art. A balance of information and inquiry in the tour will engage visitors.
- Docents should begin their tours by orienting their group to the Museum and the tour. This is done by welcoming visitors to the Museum, outlining the time commitment and general nature of the tour, pointing out location of the restrooms, and explaining that questions will be asked throughout the tour that will require the visitors to examine works of art closely.
- After orienting a tour, Docents may wish to get a sense of expectations of the tour members by asking if they have visited the Parrish before and what they hope to see and learn. Docents may also engage visitors by asking their first impression of the Parrish building and lobby space.

During the Tour

- Throughout the tour, Docents should remember to pose questions periodically and ask for observations. A balance between information and inquiry is the best approach. Directed comparisons often elicit responses from quiet visitors. Some general sample questions to engage visual exploration are: What is going on in this picture? What do you see that makes you say that? What materials or methods did the artist use? Why did the artist make the choices she/he did?
- Visitors tend to look quickly; Docents can encourage visitors to look more deeply. Allowing time to observe a work of art can transform a quick glance of a “scene” into a composition. When the visitors are ready for it, Docents may share information on the piece, slowly moving from simple questions to more complex ones. Starting with an emotional or personal response and then highlighting the formal elements of the work can provide an even deeper understanding of the piece. Allow for conversation and a range of interpretations in order to stimulate deeper looking.

Ending

- Docents may wish to end a tour by summarizing what the tour has viewed and discussed and by thanking the tour members for their participation and asking for feedback or questions. Visitors should be encouraged to return with friends or family to see other parts of the Museum and upcoming exhibitions. Finally, the Docent may remind the group to use similar techniques when exploring works of art in the future.

Open Studio and School Tours

School and Open Studio Tours are for children and families. These tours are inquiry-based with looking and discussion prompts tailored to the age of the children on the tour. In most cases, docents facilitate a discussion centered on works of art instead of presenting a tour. Careful listening to students’ responses and posing follow-up questions is essential to leading these tours. Docents plan a number of works to discuss during a tour and do need to be fully prepared with information on the works of art and themes. Writing a script or reading notes aloud are not usually the best ways to prepare for these tours. Training on leading tours for children and families is included in the new docent training program and ongoing training in this area occurs approximately three times per year.

APPENDIX

	PAGE
Docent Application	14
Docent Training Agreement	17
Active Docent Annual Agreement	18
Tour Log Template	19
Tour Observation/Mentoring Worksheet	20
Emergency Medical Form	22
Parrish History and Collection Information	23



PARRISH ART MUSEUM

279 Montauk Highway, Water Mill, NY 11976
T 631 283 2118 parrishart.org

DOCENT APPLICATION

Qualified applicants will be contacted for an interview. Please mail completed application to the address above, fax to 631-283-7006, or email wingfieldc@parrishart.org

Date ____/____/____

O Mr. O Ms. O Mrs. O Other _____ First Name _____

Last _____

Street _____

City _____ State _____ Zip code _____

Home Phone () _____ - _____ Cell Phone () _____ - _____

Email* _____@_____

What is your employment status: Part-Time Full-Time Retired Student

Educational Experience (High School, College, University, Other):

Work Experience (attach resume if available):

Additional Related Experience (such as teaching, public speaking, arts administration, volunteering, etc.):

Have you ever been a docent or given tours at another museum?

Why would you like to be a Docent at the Parrish Art Museum?

Do you agree to remain an active docent for at least two years following your training? ♦ Yes ♦ No

As a Docent, will you be able to give an average of 2 tours per month? ♦ Yes ♦ No

Public tours are typically offered on Saturdays, Sundays and Wednesdays at 2 pm. Family tours are offered on Saturdays from 11am to 1 pm. Group tours generally occur on weekdays. Are you available to give tours at these times? ♦ Yes ♦ No

If no, please specify your limitations below.

Are you multilingual? ♦ Spanish ♦ French ♦ German Other: _____

If yes, would you be interested in assisting with translations for the Museum? ♦ Yes ♦ No

Please give name, address and phone number and relation of two references:

1. _____

2. _____

By filling out this application I agree to allow the Parrish Art Museum to conduct any necessary background checks and call references.

SIGNATURE: _____

DATE: _____

PLEASE RETURN COMPLETED FORM TO: Docent Program, Parrish Art Museum, 279 Montauk Highway, Water Mill, NY 11976, or fax to 631-283-7006 or email to wingfieldc@parrishart.org The Parrish Art Museum maintains the final decision in determining the eligibility of prospective docents through an interview and screening process.

DOCENT TRAINING AGREEMENT

Parrish Art Museum Docent Training Program Document of Understanding

Parrish Art Museum Docents are volunteer educators and Parrish Art Museum ambassadors, serving the Museum and its community by bringing art to life for hundreds of visitors each year. Parrish Docents guide visitors toward a personal connection with works of art. They create an inviting and interactive environment where deeper appreciation and understanding can occur.

As a Docent-in-training, the volunteer agrees to:

- Commit to three years of volunteer service, which includes eight months of training and two years of active Docent service.
- Become thoroughly familiar with Parrish Art Museum history, and its collection, policies, and procedures as described in the docent manual and covered in training classes.
- Attend an introductory training course with the Director of Education and the in-coming class of Docents-in-training.
- Attend all training sessions, thoroughly review all materials, and complete additional research.
- Work with an assigned Mentor Docent and other Docents-in-training to prepare a tour of the Parrish permanent collection.
- Refine that tour with guidance from a Mentor Docent and the Education Director.
- Participate in evaluation procedures, which include delivering practice tours for Mentor Docents and the Education Director.
- Agree to follow all Parrish safety and security procedures and to allow the Parrish to complete a background check.

Parrish Art Museum agrees to:

- Provide an outline and preliminary schedule for the training year.
- Provide a clear and thorough course of training on Parrish history, the permanent collection, policies, and procedures.
- Assign each Docent-in-training a Mentor Docent.
- Provide education, support, and feedback to Docents-in-training during the preparation of their initial permanent collection tour.
- Provide constructive evaluation to ensure that Docents-in-training are thoroughly prepared to join the Docent corps.
- Provide each Docent-in-training a Parrish Docent Membership upon successful conclusion of the training program.

It is understood by both parties that the Docent-in-training is a volunteer and not an employee of the Parrish Art Museum. Termination of the agreement may be initiated by either party without cause by providing a minimum of 30 days written notice.

Signed by:

Parrish Education Director

Date

Docent-in-Training

Date

DOCENT ANNUAL AGREEMENT

Parrish Art Museum Docent Program Document of Understanding

Parrish Art Museum Docents are volunteer educators and Parrish Art Museum ambassadors, serving the Museum and its community by bringing art to life for hundreds of visitors each year. Parrish Docents guide visitors toward a personal connection with works of art. They create an inviting and interactive environment where deeper appreciation and understanding can occur.

As a Docent, the volunteer agrees to:

- Commit to one year of volunteer service, during which time a minimum of 30 hours of volunteer of service is required.
- Remain current on Parrish Art Museum history and mission, and its collection and changing exhibitions.
- Conduct her/himself in accordance with the policies and procedures described in the docent manual and covered in training classes.
- Attend all training sessions, thoroughly review all materials, and complete additional research before giving tours.
- Exhibit flexibility in accepting tour assignments and remain open to guidance and training.
- Complete a tour assessment and log of service time following each tour given.
- Participate in the Docent evaluation procedures, which include delivering a sample tour for other Docents and the Education Director.
- Release the Parrish Art Museum to use any photographic or film images of myself taken while acting as a Docent on the Museum premises or elsewhere.
- Follow all Parrish Art Museum safety and security procedures.

Parrish Art Museum agrees to:

- Provide a preliminary training and exhibition schedule for the year.
- Provide a clear and thorough course of training on the Parrish permanent collection and changing exhibitions.
- Provide ongoing education, regular support, and constructive feedback to Docents including an annual evaluation by the Parrish Education Director.
- Provide each Docent a Parrish Docent Membership upon signing this agreement.

It is understood by both parties that a Docent is a volunteer and not an employee of the Parrish Art Museum. Docents will not be paid or otherwise compensated for their service.

Termination of the agreement may be initiated by either party without cause by providing a minimum of 30 days written notice. With reasonable cause, either I or the Museum may terminate this agreement immediately upon written notice.

Signed by:

Parrish Education Director

Date

Docent

Date



PARRISH ART MUSEUM

279 Montauk Highway, Water Mill, NY 11976
T 631 283 2118 parrishart.org

TOUR LOG AND FEEDBACK TEMPLATE

Please fill out and send this form (or an email) to the Parrish Education Director within one week of completing a tour. Please email to wingfieldc@parrishart.org (An online fill-in version of this form is available at <http://parrishart.org/docentprogram>)

Docent Name: _____

Tour Date: ____/____/____ **Tour Time:** _____ **Tour Type:** _____

Total Volunteer Hours: _____ (_____ hours touring _____ hours preparation)

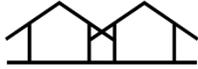
How many people were on the tour? What were their ages?

What worked well with this group, what didn't?

What would you change about the way you did your tour?

Is there anything else you would like to bring to the attention of the Education Director or another member of the Parrish staff?

Docent Signature _____ **Date** _____



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DOCENT OBSERVATION WORKSHEET

(This worksheet is intended for annual observations of active Docents and may also be used by Mentor Docents and Docents-in-training as a tool for developing tours.)

Docent Name: _____ Observer/Mentor: _____

Tour Date: ____/____/____ Tour Time: _____ Tour Type: _____

OBSERVATION

PREPARATION/INTRODUCTION: Did the docent or guide...

- Arrive early and begin the tour on time?
- Introduce her/himself to the visitors gathered for the tour?
- Display a welcoming, confident, and enthusiastic attitude?
- Explain subject, format, and timeframe for the tour?
- Review the Museum policies before entering the galleries?

COMMUNICATIONS: Did the docent or guide...

- Use voice in a clear and audible manner?
- Develop a rapport with the group?
- Make eye contact with the audience?
- Stand next to works of art; face the audience; model appropriate museum behavior including “two foot rule?”
- Accommodate audience interest levels and attention span?
- Review, summarize, or paraphrase during the discussion?

CONTENT AND TECHNIQUES: Did the docent or guide...

- Choose works of art that provided a well-balanced tour?
- Present accurate information in an organized manner?
- Refer back to works of art visited earlier in the tour?
- Conduct the tour without reading information from notes or a script?
- Compare, contrast, and put works of art in context?
- Use open-ended questions to engage visitors?
- Exhibit flexibility in tour route (if other groups are also touring)?
- Allot time well and complete the tour in approximately one hour?
- Provide a conclusion that summarized key ideas and encouraged further exploration?

OBSERVER'S COMMENTS:

POST-TOUR DISCUSSION

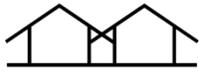
Observation Reviewed and Discussed on ____ / ____ / ____

DOCENT'S COMMENTS:

Signed by:

Docent/ Docent-in-Training

Observer/ Mentor



PARRISH ART MUSEUM

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Docent and Docent-in-Training EMERGENCY CONTACT INFORMATION

Docent Name:

O Mr. O Ms. O Mrs. O Other _____ First Name _____
Last _____
Street _____
City _____ State _____ Zip code _____

Emergency Contact:

O Mr. O Ms. O Mrs. O Other _____ First Name _____
Last _____
Street _____
City _____ State _____ Zip code _____
Phone _____ Alternate phone _____
E-mail address _____
Relationship: _____

**Do you have physical limitations or medical conditions that you want us to be aware of?
(Response is optional.)**

PARRISH ART MUSEUM

Introduction

The critically acclaimed Herzog & de Meuron-designed building opened to the public in November 2012. Sited on fourteen acres of meadow in Water Mill, New York, the architecture and landscape honor the East End's built and natural environment and provide a new way to experience art with a sense of place afforded by no other museum.

Early Years: The Art Museum at Southampton

Samuel Longstreth Parrish (1849-1932) was born into a family of prominent Philadelphia Quakers and educated at Harvard College, where he first developed his taste for the Italian Renaissance. Parrish began collecting art seriously in the early 1880s, shortly after moving his successful law practice from Philadelphia to New York. During these same years, he regularly visited his family home in Southampton. The village, then as now a popular summer resort, quickly caught his interest and before long he became actively involved in its affairs.

While traveling in Italy in the fall of 1896, Parrish decided to build a museum in Southampton to house his rapidly growing collection of Italian Renaissance art and reproductions of classical Greek and Roman statuary. He purchased a small parcel of land adjacent to the Rogers Memorial Library on Jobs Lane and commissioned a fellow Southampton resident, the architect Grosvenor Atterbury (1869-1956), to design a suitable structure. Trained at the Ecole des Beaux-Arts in Paris, Atterbury designed the museum over a period of nearly twenty years.

The first Art Museum at Southampton, as the Parrish was then known, was a single large exhibition hall. Constructed in wood and entered from Main Street, the hall was built during the summer of 1897. A Concert Hall was added in 1905, and the wing to the street was constructed nine years later. An Arboretum was laid out on the Museum's grounds as well, with a plant list contributed by the well-known landscape architect Warren H. Manning (1860 – 1938).

Parrish Art Museum

Parrish's death in 1932, coupled with the Depression and the war years that followed, slowed developments at the Museum. By 1941, the Village of Southampton accepted the building, grounds, and founding collection as a gift from Parrish's estate.

In the 1950s, a civic-minded Southamptonite with an abiding interest in the arts, Rebecca Bolling Littlejohn, became President of the Board and took on the overwhelming task of reviving the Museum. A heating system was installed so the building could remain open year-round and a charter was obtained from the New York State Board of Regents, recognizing the Museum as an educational institution. Perhaps most important, Mrs. Littlejohn believed the museum should look not only to the past civilizations but to American artists, especially those who had worked on the East End of Long Island. Her estimable collection of American paintings, including those of William Merritt Chase, Thomas Moran, and Childe Hassam, which she bequeathed to the Parrish, became the core of the outstanding collection of American paintings held by the Museum today.

Expansion

By the mid-1980s it was clear that the Parrish had outgrown its original building, which lacked not only the basic infrastructure required by a professional museum but also the space necessary to share its collection with the public along with temporary exhibitions. In 2005 the Museum purchased fourteen acres in Water Mill, New York, and the Board of Trustees selected the internationally celebrated architectural firm Herzog & de Meuron to design a new and expanded building there. Ground was broken in July 2010, and the 34,400 square-foot building opened to the public November 10, 2012." (source: parishart.org)

The Permanent Collection

“The light and landscape of Eastern Long Island have drawn artists to the region since the Long Island Railroad extended its service to Southampton in 1870. Members of New York’s Tile Club visited Bridgehampton, East Hampton, Montauk, Greenport, and Shelter Island in 1878, and William Merritt Chase established the Shinnecock Hills Summer School of Art, the first school in America devoted to plein-air painting, in 1891.

World War II saw the departure of many notable artists from Europe to the United States, and many of these émigrés visited the East End. American artists of the New York School followed, such as Jackson Pollock, Lee Krasner, Willem de Kooning, and Esteban Vicente. For the past 60 years, the East End has been home to a veritable pantheon of modern and contemporary artists, among them Fairfield Porter, Larry Rivers, Jane Freilicher, Roy Lichtenstein, April Gornik, Cindy Sherman, Eric Fischl, and Dorothea Rockburne.

The Museum’s holdings now consist of more than 3,000 works ranging from early nineteenth-century landscape paintings through American Impressionism and into the twentieth- and twenty-first centuries. In addition to those names above, it includes such important artists as Childe Hassam, John Sloan, James Whistler, Dan Flavin, and Louise Nevelson, as well as such members of the dynamic contemporary art scene as Ross Bleckner, Chuck Close, Elizabeth Peyton, Jack Youngerman, and Joe Zucker.

The William Merritt Chase Collection and Archives

The Parrish holds the largest public collection of William Merritt Chase (over 40 paintings and works on paper) and an extensive archive, including more than 1,000 photographs relating to the life and work of the artist, in particular family photographs of summers spent on the East End.

As portraitist and landscape painter, and as a teacher of art, Chase was unequalled in his day. Thus it was not surprising that when a group of Southampton boosters had the idea of improving the summer resort by establishing an art school—the Shinnecock Hills Summer School of Art—they chose the prominent artist to be the first teacher.

The Museum’s collection features paintings from all periods of his work, including the early Still Life with Fruit (1871), works from the famous New York park scenes series, notably Park in Brooklyn (c. 1887); major studio paintings from the 1880s, such as The Blue Kimono (c. 1888); and of course, the paintings made during those summers in the Shinnecock Hills, including The Bayberry Bush (c. 1895).

The Fairfield Porter Collection and Archives

Fairfield Porter was the most important American realist painter from 1949 until his death in 1975. Not coincidentally, these were the years when Porter lived in Southampton, and in 1979 his estate recognized the bond between the artist and the Museum by donating some 250 works to the Parrish collection. Porter was both a gifted painter and an accomplished writer who produced some of the most lucid art criticism and commentary of the time, notably his reviews for the magazine Art News. He insisted that he painted what he saw rather than what he might assume to be there. Porter painted what he was familiar with—his family and friends and the places he lived and visited, including Southampton and a family-owned island off the coast of Maine where he had summered since childhood.

An artist who steadfastly maintained a figurative vision, Porter knew and admired many Abstract Expressionist artists on the East End, especially Willem de Kooning. Porter once wrote: ‘The realist thinks he knows ahead of time what reality is, and the abstract artist what art is, but it is in its formality that realist art excels, and the best abstract art communicates an overwhelming sense of reality.’”