Technology and Teaching

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For Better Or Worse ...

Like Superman, technology possesses "super-powers." Unlike Superman, however, technology’s powers may be used for good or ill. As a concerned educator, who has strongly-felt opinions about technology’s role in museum education, I’d like to express my cautionary thoughts and then offer a few suggestions for its appropriate use.

It is said that we live in the "information age." People have access to more information, and have greater ways of retrieving it, than ever before. The various technologies that support and deliver this information reservoir are, in themselves, intriguing and seductive. Interactive computers, video presentations, holographs, and other wonders capture our attention and imagination with their impressive capabilities.

All this available information can be a blessing or a curse, however. If a mind is primed and ready, information can satisfy curiosity, answer questions, and lead toward new avenues of fascination. But, if that mind has little exposure, background, or understanding, then information can confuse, distract, frustrate, or overwhelm.

Ironically, casual visitors to our institutions search for information in their quest to understand and value what they see. They hope that by gathering facts, their understanding and interest will be super-charged. Unfortunately, simply being given information rarely satisfies unprepared or dubious minds. (Consider how reams of information can fail to legitimize some works of modern art and may even increase the general public’s feelings of hostility or insecurity.)

A Few Strongly-Held Opinions

Simply being handed information does not lead to understanding or valuing because, when speaking about education, we can’t own what we haven’t earned. Museum objects yield their "secrets" by aggressive pursuit. Examining and appreciating a work of art, an historic artifact, or scientific specimen requires an "act," an active participation in gathering thoughts, retrieving and organizing ideas, and constructing meaning.

This process of pursuit, also known as inquiry or inquisitiveness, requires asking relevant questions and seeking answers. Many museum visitors seem discouraged when they discover that they must put forth such effort, and few have any notion of how or where to begin. But, the process demands personal involvement.

Works of art, historic objects, and scientific specimens are "dense." Rarely do they have the entertaining qualities and immediate impact that films, television, or computer-enhanced graphics have. Nevertheless, the subtleties of our collections have great significance and unfold in their meaning as they are examined and considered.

While technology can aid in the pursuit of information, it can also preempt the mental rigor and disciplines of the inquiry process if it delivers information without requiring the formulation of questions, cultivating the desire to know, or demanding the expenditure of personal involvement and effort. And, while it is tempting to create a bigger "bang" of stimulus by using technology, it can actually overload and inhibit the learning process.

For all but scholarly audiences, educational programming in museums, historic sites, zoos, aquariums, parks, and gardens should teach visitors how to gather information from the authentic art, artifacts, and specimens they encounter. We ought to teach as much about "process" as we do about "product."

Providing access to information does not satisfy our educational obligations to visitors. In error, we might think of inquiry as simply a means to an end — like driving to get from here to there. Why not give visitors the information so that they know why our collections are significant? Why make people "reach" for it? This attitude may diminish the importance of inquiry, but not its usefulness. For it is the quality of "wanting to know" — of seeking, finding, and reflecting — that establishes the appropriate mind set for intellectual growth, comprehension, and ultimately, appreciation. And, it is the process of finding out that teaches us how to learn.

Unlike in prior times, today museums and other such facilities must compete with the highly seductive appeal of mass-produced entertainment. Museum objects are neither as enticing in that manner, nor are they as ubiquitous. In fact, it is their very depth and rarity, rather than their glitter and glitz, that make them inherently special and important.
A Few Relevant Thoughts

These days, children don't just watch a movie, they see it 2 or 3 times in the theater, repeatedly on video, and have the characters marketed to them at toy stores and fast food restaurants. Blatancy, rather than subtleties, are their training ground.

It is easy to see why, when competing against the weight of contemporary culture, exhibit designers, curators, and staff educators are tempted to introduce highly stimulating, technologically compelling accompaniments to their exhibitions. And yet, are we not furthering the loss of intellectual pursuit and reflective thinking that is so essential to critical and creative thinking?

If a computer offers the casual visitor immediate access to facts about a 17th century firearm, for instance, what is being taught and what is being learned? Naturally, something informational about that firearm will be available, but will it be understood and retained? What may actually be learned is how to retrieve information from the computer, because that is an activity that requires personal involvement.

Though long pauses, careful inspections, and silent reflections cut against the grain of contemporary society, as fostered by computers and the entertainment and information media, they should be preserved as the cornerstones of an inquiry-based instructional unit. And, while you might doubt that your brief encounter with visitors could begin to serve as a counterweight to technology's super-stimuli, (and, indeed, you might be correct) you do contribute to a legacy of "counter-type" experiences.

A Few Modest Suggestions

Direct encounters with art, history, or science collections should be fundamentally different from encounters with reference tools, such as library books and computer programs. Educational activities should make the most of the immediacy visitors have with the collection and not emulate readings from the encyclopedia.

Technology is a tool, not a teacher. It can, however, be most helpful in its ability to store information, organize information, communicate information, and manipulate information.

Technology as a reference tool.

Technology can be very useful to the visitor who wishes to pursue an interest that was honed in the galleries while in direct contact with the collection. Any docent who accomplishes his or her task through inquiry-based instruction should create a desire to know more on the part of the learner. Sending that learner to a computer with a set of questions, like sending a person to the library, is an entirely appropriate use for technology.

Computers are great at providing a wealth of information fast and without discrimination. Therefore, it is best that younger visitors receive some guidance in the use of computers as reference.

Technology as a video tool.

Technology in the form of video presentations can serve as a good introduction to encounters with a collection, especially if what is taught in the video is sought in the galleries. Most of us are so used to the medium of television that video presentations easily engage their audience. Unless they are poorly conceived or executed, videos are an effective and engaging way to tell visitors a story about an exhibition, person, time period, event, place, animal, ecosystem, etc.

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Computer links to schools are wonderful ways of facilitating communication between your institution and theirs. E-mail messages allow teachers and docents to communicate with each other when it is difficult to connect by phone. Teachers can make requests for tours, while docents can learn of teacher expectations, the students’ current classroom studies, and any special needs that should be planned for.

Institutional web sites can provide visitors with introductions to the collection, as well as offer visitors a calendar of events and an overview of the exhibition schedule. Interactive computer programming (sometimes called “chat” opportunities) could allow visitors to ask questions of curators or educators as a follow-up to their visit.

• Technology as a comprehension tool.

Computers can be used to store and organize data collected by students during their museum, garden, or nature center experience. Computers can also organize data into graphs or charts that students could read and draw conclusions from, but not easily create on their own. Computers could also assist in constructing historical timelines that would allow for constant revision as learning or data retrieval occurs.

Computers can construct graphic representations of archeological sites and digs, and can produce visual reconstructions of distant lands, skeletal mounts, geographic terrains, and the like. They can enhance an exhibition or collection by showing or demonstrating things that can not, practically, be available in your facility but relate directly to what is displayed.

• Technology as an experiential tool.

Under the right circumstances, and with an educator’s guidance, technological devices can provide visitors with opportunities to safely learn concepts and principles that could not be practically experienced otherwise. Computer programs could simulate animal dissections, laws of physical science, and chemical interactions to name but a few.

It is important to emphasize, however, that there is a difference between using technology to “experience” a lesson and using technology to substitute for the lesson. Technology does not serve as an experiential tool if it simply delivers information that is not put to a higher teaching purpose.

A Final, Concluding Thought

While there are many appropriate uses for technology, substituting for a docent with good teaching skills, who can stimulate curiosity, respond to interests and discoveries, and adapt to audiences isn’t one of them. As I’ve stated earlier, technology is a tool and not a teacher. It is not the receiving of facts that makes a good lesson. As Sven Birkerts reminds us in his book The Gutenberg Elegies: The Fate of Reading in an Electronic Age, “Wisdom has nothing to do with the gathering or organizing of facts — this is basic. Wisdom is a seeing through facts, a penetration to the underlying laws and patterns.”

Alan Gartenhaus
Publishing Editor
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The fabric is clearly red and the sign says wool, but as any frequenter of yardage stores knows, seeing is not enough for believing. One must touch the material, feel it, in short, have a hands-on experience. Handling objects invites discussion and encourages questions, the answers to which visitors can puzzle out themselves. Adding tactile to visual experience also helps the docent's commentary move from lecture to conversation and open-ended questions.

It's a given that handling objects is not unsupervised. Depending on the size and age(s) of the group, the docent decides which objects are likely to elicit the most curiosity and apply to his/her theme. It is the visitor's discovery process, however, that makes hands-on activities valuable. That personal discovery becomes the "ahah!" moment generated out of the individual's own imagination, the kind of learning that has greater impact than merely listening.

More vital is the docent's learning to use artifacts and specimens as tools to inspire visitors with those wonderful open-ended questions! Does this remind you of anything you've ever seen before? What do you think it might've been used for? Who do you think might've made it? What do you think the color and texture of this pelt might tell you about the place where this creature lives? What do you think these fossil footprints tell you about the animal that made them?

And, of course, the docent keeps track of what is handed out. Replica or genuine, these items, more often than not, are expensive and hard to come by. Docent training is necessary in handling, storing, and controlling items so that they are maximally protected. However, it must be accepted that hands-on items will suffer some wear and tear.

But, one may protest, the museum's collections are the real thing, and museums are responsible for preserving and protecting real, irreplaceable objects. The museum is not a theme park. Of necessity, hands-on learning requires replicas, exact representations, but in some instances may also include the authentic and genuine. At the Los Angeles County Natural History Museum nearly all of the halls have a cart with artifacts or natural objects related to the subject or theme of the hall. Some of the items in the cart are real and some are fabricated.

For instance, the beautiful dioramas tell much about habitat and adaptation, but stroking a pelt, handling a skull, and feeling the configuration of the teeth dissolve the barrier to the "eyes-only" dioramas. Mimicking the motions of a gold miner with a miner's pan graphically and amusingly conveys the labor intensive work of panning for gold. A reel of film, each frame recording infinitesimally changed movements, shows how complex a motion picture is.

Just as travel to a new place gives a special flavor to what we have previously read about that place, holding an artifact in our hands imparts a reality, an immediacy that enriches the required and important information told about it.

Greg Mertz, in Smithsonian Institution Collaborative Education Outreach (undated), reminds us that, "Conventional education is learning about the world through the interpretation and manipulation of symbols. Museum education is learning about the world through contact with and analysis of objects." The museum's special obligation and unique ability is to provide objects and artifacts whose stories visitors can interpret through their hands-on experience, motivating them to learn still more.

Sylvia Khan
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Los Angeles County
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For a complete list of our previous issues or to order copies, write us, call us, or e-mail us. Our addresses and phone numbers are in the masthead on page 3.
Taking Distance Out of Learning

Imagine that you are a student at North Montgomery High School in Crawfordsville, Indiana. It's 9:30 on a brisk October Friday morning, and your art teacher has just announced that today your class will use the current exhibition at the Indianapolis Museum of Art, located forty-five miles away, to discuss contemporary glass sculpture. Since you haven't been excused from the rest of the day's classes or been asked to have your parent sign a field trip permission form, you know that you're not about to spend an hour aboard a bus headed for Indianapolis.

Just as you begin to wonder if you're in for a passive "art in the dark" session of looking at slides or videos, the image of internationally celebrated glass sculptor Howard Ben Tré flashes across the 53" video monitor positioned at the front of the room. "Good morning, North Montgomery!" Ben Tré bellows. "Hey, you in the front row, nice shirt!"

While this scenario might sound like science fiction, it's actually played out several times each week as part of the Indianapolis Museum of Art's distance learning program. Thanks to pioneering efforts by Ameritech, the local telephone company serving midwestern states, the IMA has been delivering distance learning programs via video conferencing since 1993. Since then, we've gone from viewing these sessions as "electronic field trips" aimed at duplicating the tour experience to understanding the potential of this medium to fundamentally change the museum's relationship with schools.

Nuts and Bolts
Through its Opportunity Indiana program, Ameritech has extended an advanced communications network consisting of broadband wire, data, and interactive video application with broadcast quality to every interested school (a potential of 1,700), educational institution, library, hospital, and major government center in its Indiana service area. This initiative included the creation of the Corporation for Educational Communications (CEC), an independent, not-for-profit corporation that provides grant administration, project planning and administration for educational programs utilizing evolving communications technologies.

The CEC has formed twelve planning clusters around the state where schools and content providers (such as museums) collaborate to develop plans and submit annual grant applications. A distance learning coordinator is housed at each cluster hub. Today, more than 200 schools and content provider institutions are connected to and using Opportunity Indiana distance learning network. This translates to nearly 125,000 K - 12 students and 80,000 college and university students who have access to the network. An average of 2,500 of these students participate in IMA distance learning programs each year, and our numbers are growing as the network grows.

No Talking Heads!
Back to North Montgomery High School. As taken aback as you were by the ability of the person on the video monitor (provided through your school's grant from the CEC) to see and hear you, your attention begins to wane as the artist's presentation seemingly evolves into a lecture. Suddenly, however, everything changes. In the middle of an impassioned statement advocating the art of rebellious living, Ben Tré tells everyone in your class to get off their chairs. Everyone does. The next thing you know, Ben Tré is cheering you on as you stack your chairs into what becomes North Montgomery High's newest towering on-site sculpture.

This delightful scene, which actually happened, demonstrates the IMA's cardinal rule of distance learning: Don't even think about using this medium to present a lecture! As difficult as it is to engage students this way in person, it's almost impossible to do so when you are an image on a video monitor. At the IMA, we have adopted several techniques to ensure that our distance learning sessions generate active learning experiences. Each educator who books a distance learning session from our regular menu of programs receives a set of IMA-developed preparatory materials several weeks before the broadcast. That's because we have found that students who have been prepared by their teachers before the programs are much more interested and engaged during the sessions. We have also learned to ask teachers to submit seating charts for each class participating in a session. The power of this simple tool lies in the ability that it lends to IMA presenters to stir even the most seemingly disinterested student with a prompt such as, "Jason, in the last row, what do you think?"

In addition to these practical catalysts to interactivity, we have also developed a number of hands-on sensory materials that students may handle during the session. Our first experiment with this approach was
facilitated by a museum board member who returned from a trip to Washington State with a piece of driftwood cast in bronze by Walla Walla Foundry, a facility that casts sculptures created by Deborah Butterfield. Because our “Telling Times” distance learning session includes the work of Ms. Butterfield in its discussion of contemporary art, we now send our piece of cast driftwood to participating classes before the session. Their ability to interact with the cast bronze driftwood during the session, and to feel for themselves how surprisingly heavy it is, adds an important dimension to this popular program.

¡Hola, Indianapolis Public Schools!

One of the most valuable lessons we’ve learned along our journey into distance learning is that, when it comes to museum education, there’s more than one kind of distance. Five years ago, we interpreted the phrase “distance learning” literally and decided that the value of our new video conferencing technology lay in its ability to take students located at schools geographically distant from the museum on an “electronic field trip.” Then, in late 1996, an IMA-organized exhibition entitled Painting in Spain in the Age of Enlightenment: Goya and His Contemporaries inspired us to take a chance. We heard through the grapevine that a teacher with Indianapolis Public Schools (IPS) was already teaching Spanish-language classes district-wide via video conferencing. Although IPS schools are all geographically near the museum, they were — in some senses — a world away. Diminished funding for field trips, school-wide academic probations and waning support for the arts had contributed to a decrease in the participation of IPS teachers and students in IMA programs.

So, we were thrilled when the IPS Spanish teacher accepted our invitation to teach her classes from the IMA using images from the exhibition. By this time, we had enough video and audio difficulties broadcasting from exhibition galleries to convince us to use digitized images transferred to Photo CDs and broadcast from a museum classroom newly dedicated to distance learning. Taking her cue from the IMA’s commitment to teaching through the arts rather than solely about the arts, the IPS teacher engaged over 3,000 Spanish-language students with the IMA’s exhibition by using it to bring foreign language lessons to life.

Rather than memorizing endless Spanish vocabulary lists, beginning students were able to practice Spanish by naming objects in colorful still-life paintings created by Luis Melendez. Advanced students practiced their conversational skills by participating in lively dialogues focused on paintings by Francisco de Goya and conducted entirely in Spanish. This match between the Spanish language curriculum and the museum’s exhibition was so successful that we now use the IMA’s permanent

The Indianapolis Museum of Art can interact with up to four sites at a time using its 53” video monitor with top-mounted camera, a document camera, a VCR, a Pelco switcher, a Gentner audio mixer with echo canceler, and two Shure microphones.

photo: courtesy of the Indianapolis Museum of Art

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collection of work by Spanish artists to conduct a popular ongoing distance program entitled “Habla Español: Conversational Spanish.”

Although the barriers between IPS students and the museum are real, they are not as tangible as those separating inmates at the Plainfield Juvenile Correctional Facility from the collections and exhibitions of the Indianapolis Museum of Art. Located just outside Indianapolis, Plainfield is Indiana’s maximum security prison for juveniles convicted of serious crimes. About 300 male students aged 13-18 are enrolled in Plainfield’s Indiana Boys’ School, which successfully applied to the CEC for distance learning equipment and service.

Despite the seemingly inherent difficulties in working with a group from the Indiana Boys’ School (IBS), it was, in fact, a group of IBS inmates who poignantly proved to us the power of distance learning during a recent session dealing with contemporary art. Rather than ignoring the nature of the participants’ life experiences, IMA educators related issues in the students’ lives to issues in contemporary art by posing questions such as, “Who has the power to decide what is and what is not art?” and “Does art matter in our society?” When one of the inmates indicated toward the end of the session that the program had made him forget that he was in prison, we knew that we had accomplished something special.

Users or Visitors?
During the early years of our distance learning program, we often heard the question, “But won’t these sessions replace visits to the museum?” This is an understandable concern given the importance of viewing original works of art to both the aesthetic and the museum experience. The problem with the question is that it assumes that distance learning sessions and museum visits fit the same mold. They do not.

To be sure, the payoff for any museum educator is to walk into a crowded gallery and see visitors actively and productively engaged with objects. But visitors like these are not created in a vacuum. They have lived a life in which art (in the case of art museums) matters. They developed a connection — or a connection has been developed for them — between their lives and the content of our museums.

Five years ago, it probably never would have occurred to an IPS Spanish teacher to use works from the art museum to develop her students’ language skills. It may be another five years before the same teacher physically brings a group to the Indianapolis Museum of Art. During those five years, however, the teacher will be using the collection of the IMA to enhance the knowledge, skills, and development of her students. Those works of art will become woven with IPS Curriculum in a way that they never had been before. And, students in those classes will develop a familiarity and a comfort with the role of art in their lives that may well find them, later if not sooner, actively and productively engaging with objects in the galleries of our institution.

Susan Longhenry is the director of education at the Indianapolis Museum of Art. The education division’s four departments include the department of teacher and school programs, which is responsible for developing, promoting, and presenting the museum’s distance learning programs.
Use Technology to Improve Your Teaching Techniques

Teaching is a skill that requires constant honing to remain sharp and fresh. Why not take advantage of technology to assist?

Try video taping docents as they provide tours and presentations to their peers. Video taping allows docents to review their own performance and to accomplish a self-examination of their teaching methods, including such variables as content, personal style, body language, questioning strategies, listening skills, and other aspects of teaching that are essential to a strong performance.

Break the ice by video taping staff presentations first. Review the tape for those variable that docents should be evaluating their own performance.

Who Else Has an Idea?

Computers isolate and compartmentalize learners and, therefore, learners lose the variety of perspectives and interplay of ideas that are forthcoming during group discussions. Group discussions encourage a wider variety of viewpoints and responses that broaden and enhance thoughtful consideration and reflection.

A Last Chance to Purchase
The Best of The Docent Educator

The Docent Educator has created a comprehensive training manual and extensive reference text exclusively for volunteers and staff who teach at museums, zoos, parks, nature centers, aquariums, and botanical gardens. Among the topics thoroughly examined within its pages are: Recruitment, Training, and Evaluation; Teaching Methodologies; Understanding Audience Needs; School Groups; and Special Challenges.

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The Docent Educator Summer 1999
Prior to the explosion of the internet, the use of computers by many docents was limited primarily to word processing functions—drafting reports required as part of training, or perhaps constructing tours and recording or arranging information. With the wealth of information now online, from the everyday to the highly specialized, and the exponential growth of museum and school websites, the computer will soon become as familiar a tool for the average docent as a book, catalogue, or notepad.

Through the world wide web, docents with a computer at home will theoretically (now or in the near future) be able to check schedules of museum tours and training sessions, review facts related to objects on upcoming tours, or, through e-mail, correspond with their education department coordinator in lieu of (or in addition to) placing telephone calls. In their respective museums, in addition to touch-screen terminals with interpretive information that have now become commonplace, docents may come to rely more and more on computers available to them in their meeting or library space.

By the time of the publication of this article, the docents of The Art Institute of Chicago (AIC) will have had a tangerine iMac installed in their meeting room, for the purpose of expanding their means of gathering and sending information, as well as providing them with word processing applications. Set next to the bookshelves loaded with monographs, and popular and scholarly studies of artists’ careers, historical movements, and art of diverse cultures, the monitor, keyboard, and mouse will function as a dynamic extension of the printed page, providing immediate access, through museum sites and educational webpages, to rich sources of abundant information on a wide array of content areas, including topics ranging from the uses of color in art, to Native American pottery, to the exploits and family tree of Hercules.

**Museum Websites and Online Exhibitions**

To encourage docents to surf the net, website demonstrations and computer training sessions for docents will be scheduled at the Art Institute. Creation of a docent home page with an easily read menu of direct links to sites on the internet, and clear placement of icons needed to launch programs will be a convenience for the group as a whole and especially appreciated by novice computer users. (A preliminary poll of the AIC’s 130 docents revealed that an estimated 76% were already computer literate, and the majority of these were daily users with extensive Internet experience.)

Among the numerous benefits of briefing on computer use will be exposure to the wealth of information that is provided via the internet by other museums. Many institutions, such as the National Gallery of Art in Washington, D.C. (http://www.nga.gov) and the Getty Museum (http://www.getty.edu/museum) use their websites to provide detailed interpretive information on their permanent collections. The National Gallery’s remarkably thorough digital monographs on individual artists and objects (“In-Depth Studies of Artists and Works of Art”) are extremely valuable resources for the docent, teacher, and student alike (http://www.nga.gov/collection/webfeats.html). Also of particular note is a section on the Getty’s educational webpage, ArtsEdNet, devoted to antiquities, “Looking at the Art of Ancient Greece and Rome” (http://www.artesednet.getty.edu/ArtsEdNet/Resources/Beauty/index.html) that introduces classical sculpture, using an engaging, inquiry-based style appropriate for students and a good model for docents.

Other museum websites provide visually stunning and content-rich treatments of traveling exhibitions, for example, the Metropolitan Museum of Art’s Glory of Byzantium (held in 1997, archived at "www.metmuseum.org/htmlfile/Education/byzantium/76home.html") and Van Gogh’s Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam (1998-99) at the National Gallery in Washington, DC (see "Vincent van Gogh Teaching Program," at http://www.nga.gov/resources/vggSplash.htm).

Pending funding, an online treatment of an upcoming exhibition at the Art Institute, Taoism and the Arts of China, scheduled for 2000, will constitute a dynamic new aid for docents and teachers, providing information on a complex subject in an accessible format meant to complement the scholarly catalogue. Interpretive material on exhibition objects will be supplemented by teacher lesson plans, a glossary, timeline, maps, and a comparative
and Museum Docents

guide to the other major religions of Asia.

For docents seeking information on exhibitions in other cities that they have traditionally obtained through reviews and feature stories in the press and journals, websites often provide a richer, more in-depth treatment of content and display of images. Such online resources hold value for those in host cities as well as distant locations. Art Institute docents, for example, can apply the interpretive information and discussion questions found in the online Van Gogh exhibition to paintings by the artist in the permanent collection in Chicago. While many exhibitions are presented on the internet, stimulating CD-ROM treatments of some major shows, such as Cézanne, at the Philadelphia Museum of Art in 1996, have been produced in a format designed for young people ("A" is for Art, "C" is for Cézanne).

Teacher Resources Online

The increasing tendency to provide discussion questions, glossaries, and lesson plans designed for teacher use are of strategic importance for docents as well. An excellent resource of this type is the Detroit Institute of Art's "Ancient Egypt Lesson Plan for Teachers" (http://www.dia.org/edu/edu.html). Here users will find a handsomely designed, rich and varied set of lesson plans and classroom activities, cross-referenced with teachers' goals and objectives, arranged according to content areas (language arts, art, math and science, and social studies), and illustrated with step-by-step color photographs. With lesson plans online, both docents and

The menu page of The Art Institute of Chicago's museum website makes exploring their resources easy and visually stimulating.

ing of the project and adjust the tour content accordingly.

Some web pages for teachers generously provide multiple pathways to complimentary websites. An outstanding example is found on ArtsEdNet (www.artsednet.getty.edu), the website devoted to arts education produced by the Getty Education Institute for the Arts, which features an extensive, multi-part curricular unit centered around ancient Rome during Trajan's reign (www.artsednet.getty.edu/ArtsEdNet/Resources/Trajan/index.html). This exceptional resource, titled "Trajan's Rome: the Man, the City, the Empire" was prepared in collaboration with the National Center for History in the Schools at UCLA. An extensive digital bibliography of other websites on topics related to the world of Trajan includes 44 direct links. Other lesson plans offered through ArtsEdNet include, "The Web of Life: The Art of John Biggers," "Chicana and Chicano Space," "Focus on Original Art — Seventeenth-Century Comparisons."

Docents can also glean insights from websites of the school systems in their respective geographic locations. For example, the Chicago Public Schools website (www.cps.k12.il.us), which debuted in August 1998, includes descriptions of class projects and websites of interest in various content areas (fine arts, language arts, math, science, social studies, physical education, and technology) and carries direct links to the Art Institute and other Chicago museums.

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Website Upgrades

Docents at The Art Institute of Chicago recently witnessed — along with internet users globally — a significant development in the growth of their museum's own website (www.aic.edu), with a dramatic increase in the number of permanent collection works reproduced and interpreted with text narrative. From the twelve works that had been previously featured, the number increased to over 100 in April, 1999. Though the text is not new (it was transferred from the Art Institute's illustrated Pocketguide), the ability to view enlarged digitized images of objects that are reproduced only in miniature in the printed guide provides an immediate advantage.

Another feature becoming a fast favorite among the docents and general website visitors is the introduction of QuickTime software "movies" that offer uninterrupted 360 degree views of selected galleries in a format allowing viewers to pan and zoom at their discretion.

Currently in progress is a transfer to the website of Cleopatra: A Multi-Media Guide to Ancient Art, which for several years has been illuminating the Art Institute's classical collection for museum visitors from terminals located in museum galleries.

The extensive narrative information in this program, which features still images, QuickTime clips, and animated segments relating to elements of the technique, style, iconography, function, and provenance of 18 objects from the Art Institute's classical collection is currently being transformed from its original touch-screen format to the point-and-click mode of the internet. The accessibility of this extensive information on any networked computer will be a matter of no small consequence to docents at the Art Institute and elsewhere. Added to the existing Cleopatra program will be an extensive number of lesson plans in five content areas (art, English language arts, mathematics, science, social sciences) keyed to Illinois goals and standards, and a website bibliography, directing students to sites such as Perseus (www.perseus.tufts.edu), an exhaustive database on classical culture administered by Tufts University, which now features two sections for young people, "Hercules: Greece's Greatest Hero," and the "Ancient Olympics."

Proposed AIC website enhancements of interest to both docents and teachers include the posting of reproductions linked to the menu of 23 docent-led school tour topics from which teachers select their field trip visits, such as "Impressionism and Post-Impressionism," "Africa and African-American Art," and "Clues from the Past." This would mean that small, thumbnail images of eight objects featured on a tour of Asian art, for example, would appear on the screen if that topic were selected, most of which would link to narrative paragraphs about them. This enhancement will allow docents to visually reference and review at a glance the range and scope of objects on their tours. In addition, it will give teachers a more in-depth preview of tour content, helping them design pre- and post-visit work for their students.

Within another year, interactive aids for the Art Institute's permanent collection will hopefully extend further to include teacher lesson plans, questioning strategies, bibliographies (both printed and digital sources), glossaries of terms, maps, and home activities for parents and children. Interactive hypermedia games excerpted and adapted from CD-ROM's produced by the AIC, With Open Eyes: Images from The Art
Institute of Chicago and Telling Images: Stories in Art will also comprise part of the comprehensive upgrade.

Merging Digital and Print Media

Within the next few years, the Art Institute’s website will most likely become an indispensable supplement to the collection of curriculum manuals (slides, transparencies, and printed texts) now distributed through the Elizabeth Stone Robson Teacher Resource Center. In fact, the line between hypermedia and traditional printed material will be bridged with the release of a teacher manual on ancient Mediterranean art in the permanent collection of the Art Institute.

This will be the first manual to make reference to the website in its text, with suggestions for a number of student projects based on use of Cleopatra and other Internet resources.

A major step in the merging of digital and print media was taken in 1998 by the Education Department of the San Francisco Museum of Modern Art with release of a spiral bound Classroom Curriculum Guide written to accompany the award-winning CD-ROM, Voices and Images of California Art (a digitized compendium of artworks and written documents on eight California artists) that had been released previously for general audiences. Developed in close collaboration with teachers, this guide supplements the wealth of information provided in the CD-ROM with classroom suggestions in language arts, history, and visual arts designed for grades four to twelve and includes a timeline, bibliography and curriculum skills grid.

Brave New (Digital) World

Like it or not, the computer and internet revolutions have arrived, with consequences for docents and the schools they serve that will result in dynamic change. The most welcome component of that change will be the dramatic improvement in availability of current information and ease and speed in communication.

While it is true that many museums, docents, and schools have neither the computers nor the Internet connections to join in the digital revolution at present, the world wide web marches on.

As a poll taken earlier this year by the Pew Charitable Trusts shows, the demographics of Internet use are shifting to embrace a more democratic sector of the American population: “Increasingly people without college training, those with modest incomes, and women are joining the ranks of Internet users, who not long ago were largely well-educated, affluent men.”


As Internet use expands in museums and homes, the web may come to serve as an electronic link through which docents communicate. This could be accomplished through the creation of list serves or newsgroups, in which messages are posted online to be read by subscribed members of the respective user groups, either limited to the docent’s own museum or broadened to include docents from around the country or the world. Such a national (or international) docent newsgroup, if realized, could parallel Museum-Ed, the principal list serve for museum educators launched in 1995 (www.sirius.com/~robinson/muse-ed.html), which some docents now monitor.

In the future, it is not unrealistic to imagine a docent checking her e-mail at home in the morning for interesting postings on the docent list serve, consulting the updated schedule of school tours on file share and finding that a change has been requested in the contents of an upcoming tour; and brushing up on facts about several works that are not included in existing handbooks and catalogues. An e-mail question from a teacher coming with her class for a tour next week is received, which the docent answers before heading to the museum. Once inside the building, the text of a research paper, stored on disk, that she has been preparing as part of training is completed on the docent computer. After she examines several works in the galleries to verify prior observations. The paper is printed out, ready to be handed in by the deadline.

Even as you read this article, the use of computers is altering, directly and indirectly, the speed and the quantity of information exchanged by docents with museums, schools, and other docents. It is important to confirm that the energy and resources of the brave new world of educational technology are being channeled to enhance, not interfere with the fundamental encounter, mediated in the museum by the docent, between object and visitor. Enhancing this encounter is, after all, the aim of museum education, and a primary objective of any docent conducting a gallery tour, who now has at his and her disposal a powerful new aid — digital technology — to assist in the challenging mission.

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The Docent Educator Summer 1999
Technology in Art Museums

Technology has revolutionized communication in virtually every aspect of daily life and, hence, has the potential to dramatically alter the nature and level of communication between museums and their visiting publics. In many cases, it already has. Not surprisingly, science museums and children’s museums have enthusiastically embraced the newest technologies, while art museums have been significantly slower to infuse their rarified atmospheres with high-tech gadgetry.

In all contexts, including museums, technology mediates relationships among people, objects, and ideas in truly remarkable ways, both positive and negative. Nowadays, when you make a phone call, do you find yourself hoping to reach an answering machine rather than a real person so you can leave a message instead of having a conversation? New technologies have opened up vast worlds of possibility for museums as we go about our business of transmitting and interpreting culture, creating at the same time new challenges concerning mission, medium, and message. Some of these challenges are philosophical in nature, while a surprising number of them are practical and logistical.

In this article I have chosen to focus on three areas of technology in art museums, institutions with which I am most familiar. I draw my observations from technology-infused art museum experiences in my own community, including the museum where I am employed, as well as from a recent trip to our nation’s capital during which I had additional opportunities to think about the integration of technology into the public areas of the five world class art museums I visited. A fortuitous bonus happened halfway into my trip: I was able to chat about technology in museums over lunch with Stephen Weil in the cafeteria of the Hirshhorn Museum where he was deputy director for a quarter of a century. Far from retired, Weil is currently employed as the Emeritus Senior Scholar at the Smithsonian Institution’s Center for Museum Studies.

Audio Technology

In the realm of audio technology, recorded tours are the most prevalent example in art museums. Practical issues related to recorded tours include their origination costs (not insignificant for the top of the line); maintenance costs; public preference for different styles of devices (from wands to headsets); type and level of content; objects included/omitted; and narrator’s voice and style of delivery to name a few. Despite these challenges, Weil proclaimed that, “People love it. Curators hate it.” As an example of a wildly popular recorded tour, he referenced one developed by the Hirshhorn in which the director’s narration was interspersed with living artists’ recorded voices. According to Weil, it was a huge hit with the public. Expanding this approach, and addressing the issue of “expert as authority,” Weil proposed the development of a recorded tour that would allow the visitor to choose from a menu of narrators and corresponding perspectives. As he said, one could choose between “an art historian and Blondie. Why not?!” Why not, indeed? The issue of “what content” and “who says so” is as significant for recorded tours as it is for label copy. Yet, in most museums, the point of view from which both are written is too little debated.

While I have not been privileged to speak with many curators about recorded tours, I trust Weil’s pronouncement. In support of it, I distinctly remember a prominent curator from D.C. telling me several years ago that recorded tours spoil the “aesthetic experience.” While there is certainly something to that notion, I would counter that, even if recorded tours are capable of spoiling the aesthetic experience (and I am not sure that they necessarily are), there are many other valid and valuable kinds of experiences one may have with works of art. And, regardless, I have observed that, at the very least, recorded tours do tend to encourage visitors to look longer and more closely at works of art. And they frame the works within some kind of context that most viewers would not bring to the works.

The issue of what context and whose perspective remains.

In support of Weil’s assessment of positive public sentiment, Catherine Jordan Wass, deputy director and registrar of the Chrysler Museum of Art in Norfolk, VA reports receiving from visitors only the most positive feedback on their new recorded tour. Recently, the Chrysler chose the Acousti-guide brand “wand” style device which resembles a lightweight telephone receiver. Visitors are able to randomly access 45-second recorded “bites” of information about 80 different works of art, each identified by a number on the label. Twelve of the stops,
identified by a number and a star, were written especially for families. This allows families to take an abbreviated tour together. Too many recorded tours do not address the needs of family visitors. "Random access" means that there is no set sequence in which visitors must listen to the narration. Jordan Wass feels that visitors who use the recorded tours seem to feel more comfortable in the galleries, while also being able to "connect in a way that they haven't in the past." For herself, she finds it a fun way to explore the collection, commenting that even she frequently learns something new. In fact, she has started using recorded tours, when available, on visits to other institutions.

Stephen Weil also applauds random access recorded tours, calling them the closest thing to a personally guided tour that we can offer individual visitors. Still, as he points out, at least with current technology, we lose the interactivity that characterizes a good docent-led tour, though he speculates that audio tours will soon have video components and the potential for greater interactivity.

Aside from recorded tours, I was most impressed with an audio program in which high school students were able to interview contemporary artist Eric Fischl by means of a pre-arranged telephone conference call. The call took place in the galleries of the John and Mable Ringling Museum of Art in Florida where Fischl's work was exhibited. The exhibition curator also participated in this well-planned teleconference, which was incorporated into a tour. I believe that museums should find additional innovative and meaningful ways, such as this, to use technology to complement the docent-led tour. Video programming, if thoughtfully implemented, can serve the purpose, but it can also provide challenges to docents.

**Video**

My trip to D.C. revealed video to be the most prevalent technology in the gallery spaces of museums. (Currently, the museum where I work is screening a series of three videos in conjunction with an exhibition, as is a small art museum in a neighboring town.) The challenges of using video as interpretive programming seem as straightforward as the benefits until one realizes how often problems arise, even in highly regarded institutions.

Generally, curators choose to screen videos in spaces adjacent to the related exhibition. Logical, right? Yes, but not without potential conflict. As a docent, have you ever been conducting a tour in a gallery adjacent to a VCR? It can be very distracting to both docents and visitors — not to mention the people trying to watch the video — as the docent tries to raise his or her voice in competition with the recorded sound. The solution seems simple: turn the video off or lower the volume during group tours. This might be a reasonable option, especially in public museums with no admission fee. However, if a person has paid for entry, he or she may not be pleased to find the video turned off or the sound adjusted to a near inaudible level. When people pay for an experience, they generally want the whole experience or, at least, they want the option of the whole experience. The obvious solution is some kind of sound barrier between the video area and the gallery. But this solution is not as simple as it seems or sound carry-over would not be the frequent problem that it is. In lieu of a sound barrier, museums should perhaps consider a policy by which the receptionist warns visitors before they enter that videos will be turned off or the volume turned down while tour groups are in the vicinity.

In one of my favorite museums in Washington, videos accompanied two exhibitions. I generally think of videos as a bonus. However, in this case, there were significant problems. First, neither of the video areas provided seating, not even a hard bench. If you have ever been a tourist in a "walking" town such as D.C., New York, or many other urban areas, you know how fatigued you can become. For me, after a few hours of sight-seeing, standing on a stone floor in front of a video was less than appealing. Nonetheless, I stood for a couple of minutes, but only long enough to realize the second problem: sound carry-over. Standing in front of one VCR, I could hear the other a few yards away. The intruding sound from the second VCR was annoying and distracting, especially given the hard surfaces and resulting acoustics in this handsome old building. Needless to say, I chose not to stick around for very long. It is a shame, as these two problems have simple solutions: a few chairs or a bench in front of each VCR; and either an altered placement of the VCRs or an adjustment of the volume. Mostly, however, the solution lies in the museum staff being attuned to the nuances of the visitor experience: customer service, as it is called in the retail world.
Technology in Art Museums

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The issue of sound carry-over can be disconcerting, even when it is not necessarily distracting. A museum in our community recently exhibited a collection of photos on its first floor, while screening the accompanying video on the second level. The sound of the video was quite audible in the adjacent second-floor gallery, though it was unrelated to the paintings exhibited there. The experience was not so much unpleasant as it was incongruent, especially considering that there was a small gallery on the first floor, adjacent to the photo exhibition, that seemed perfect for video screening. Undoubtedly, the museum had its reasons for not switching the small exhibition in the downstairs gallery with the video in the upstairs gallery. Still, I found that the effect was not as powerful as it could have been.

Computers

In my community, as well as in the museums I visited in Washington, computers are simply not found in the exhibition areas of art museums, though visitors may have access to computers in library facilities within the museum. One could argue that whatever uses a visitor might have for a computer could just as easily be accomplished in a non-gallery space. Still, just as I found the immediacy of tables and chairs with reading materials very inviting in the galleries of the Denver Museum of Art a few years ago, I could imagine the same being true of computer terminals.

There is no question that, as an educational tool, computer technology offers phenomenal capabilities whose applications we have, as a society, only begun to explore and understand. Watching the kinetic enthusiasm of children in “high tech” science museums, one is led to believe that all we need do is “Build a computer, and they will come.” However, a great deal of planning, piloting, assessment, and revision must be included in the design of successful computer-based educational exhibitions, lest the interaction become a delighted frolic of kinesthetic experience to the exclusion of other learning goals. Watching students on a recent teacher-led tour at a science museum revealed children rushing around from one exhibition to the next, delighted to be pulling levers, punching buttons, and spinning dials. Used by the students in a more thoughtful and deliberate way, however, these same exhibition components could, quite literally, achieve learning objectives unattainable by any other means. Therefore, issues such as preparation, learning context (self-guided, guided, guided by whom), and age and maturity level of visitors become critical factors in the successful integration of computer technology.

Conclusion

If art museums have been slower to integrate technology into our exhibition designs, is it necessarily because we are being more thoughtful and strategic about the process? Perhaps. But it might also be for practical reasons, such as funding; aesthetic reasons, including avoiding visual competition with the artwork; or philosophical reasons such as a less emphatic commitment to the educational mission. (There are those who still see the art museum's role as providing a pleasurable respite or treat for the eyes more than for education.) Could it even be that we are resisting the inevitable "intrusion" of science into our midst?

Despite the enduring schism between arts and sciences, technology is, at base, a "scientific method of achieving a practical purpose" (Webster's 9th New Collegiate Dictionary). As art museums continue to struggle with the practical purpose of communicating with their publics in fulfillment of their evolving missions, new and emerging technologies will no doubt come to play as central a role as "old-fashioned" technologies such as light bulbs and air conditioning.

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We Still Need the Teacher

When I began my teaching career, in the mid 60's, my principal issued each teacher textbooks for every subject she taught, a record player, a tape player/recorder, and a box of chalk. Our school also owned two projectors, one for 35mm movies and another for filmstrips, and a mimeograph machine. During that first year, I averaged grades "by hand," but before my second year I bought my own calculator for $85. My last classroom, a few years ago, had two computers, an overhead projector, a closed-circuit television/VCR, a tape player/recorder with headphones, a classroom set of hand-held calculators, microscopes, fewer textbooks, and a box of dry erase markers. A great software program made averaging grades a breeze. The teachers' workroom had two copying machines and a laminating machine. During the thirty years that I spent in a variety of elementary, middle school, and college classrooms, my teaching became more and more effective. Part of my success had to do with technology.

Some of the technological tools in my 90's classroom saved me time, giving me more of the precious stuff to spend on individualizing instruction, attending in-service classes to learn new and better ways of teaching, learning more about my students. Some of the technology brought my students and me better, more current, information. As we studied world history and geography, for example, we gave up our "out-dated-before-they-were-printed" textbooks and relied on primary source material available through the internet.

No matter how wonderful the new technology was, however, no one seriously suggested getting rid of me. That's why I'm always a little nervous when I enter a museum today and see audio guides, but no docents.

Two museums I visited a few years ago gave me my first twinges of concern. After a truly inspiring docent tour of one museum's definitive collection of my favorite artist, I complimented the docent on an excellent job. Her eyes filled with tears as she asked me to please pass on my comments to the museum administrators who were in the process of phasing out the docent program in favor of a new, state-of-the-art audio program.

A few days later, on the same vacation trip, I visited an historic site that made extensive use of an audio wand that I hadn't experienced before. I was fascinated by the freedom it gave me to visit a part of the site I was drawn to, punch in a number code, and hear a brief description of what I was seeing. I could play it again and again. Of course, I couldn't interact with it, so before I left the site, I sought out a docent to answer my questions. Then we discussed the site's proposed use of the audio wand. He explained that the original plan called for, again, phasing out the docent program. However, after one summer of use, that plan was jettisoned. It was found that without docents to guide them from one area to another, most visitors drifted rather aimlessly (even when numbers marked a chronological order) or tended to "bunch up" in one area causing terrible "traffic jams." Without a docent to ask and answer questions, learning about the site was superficial, even though more factual information was being presented through the wand than even the most avid docent could impart.

Why would museums and other such informal educational institutions...
We Still Need the Teacher

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want to abolish programs that offer their visitors a personal, rather than machine, tour? Part of the reason may be the difficulty of recruiting, training, evaluating, and retaining quality docents. Another reason, however, has to do with success.

When art museums began offering the touring public "blockbuster," "must-see" exhibits, visitor services directors carefully considered square footage of the exhibition space, the number and size of works in a show, and the average time visitors spend looking at art (30 seconds for a painting, and 15-20 seconds for a sculpture) as they planned the optimal number of visitors per half hour. Audio tours were one very efficient way to handle the crowds. A well-known celebrity welcomed the visitors and, in mellifluous tones, guided them from room to room, from exhibit case to exhibit case. Visitors were encouraged to "turn off your audio guide" and spend more time in each room. However, as anticipated, most simply moved through the exhibition at the audio tape's pace — 30 seconds for a painting, 15-20 seconds for a sculpture, and a look at only a selection of the exhibit’s paintings or artifacts. Lots of people got to see King Tut’s golden mask, da Vinci’s Pieta, and Van Gogh’s The Harvest.

Audio tours do convey quantities of information, and, in some cases, they convey information that is not possible in any other way. In the National Portrait Gallery in London, for instance, an audio wand program makes it possible to hear interviews with the artist and model of some of the paintings. In other cases, speeches by the painting’s subject add a rich dimension to the viewing experience. No docent could match hearing Winston Churchill’s "Iron Curtain" speech in the great statesman's own voice or the unexpected (and unintentional) humor of Scouting’s Lord Baden-Powell’s explanation of the wolf cub’s cry: "Dyb, dyb, dyb means do your best, do your best, do your best. And we reply dob, dob, dob, we’ll do our best, do our best, do our best.” A guide, however, might have ensured that I didn't miss the delightful painting of Sir Edward Landseer modeling one of the enormous lions that corner Nelson’s column in Trafalgar Square just a few steps away from the Gallery. A guide’s words and the shared experiences of a touring group might have made even more poignant the casual family portrait of King George VI and the future Queen Elizabeth II at Christmas, 1951, shortly before his death and her ascension to the throne.

A Powerful Combination

Given the ability of audio tours to convey carefully edited and controlled information, of efficiently moving large numbers of people through an exhibit, and of offering experiences not possible in other ways, museums and other such institutions would be foolish not to consider their use. However, finding ways to combine audio tours with interactive learning only possible with a docent or other guide can create the best of both worlds.

Docents can be an important part of planning before instituting an audio program into an exhibit or collection. As “test subjects,” docents can preview the content and ease of use of a proposed audio tour. As they use the audio material, or read a printed copy of the script, docents can help develop gallery handouts or auxiliary talks to make the presentation more interactive, as well as those materials to be used as pre- and post-visit information for teachers. Questions for after-the-tour discussion groups on site or in classroom follow-up activities can also make the generally passive experience of an audio tour more personal.

Wouldn’t we learn more from an audio tour experience if, in every gallery, the taped voice said, “Now that I’ve given you some factual information about the artifacts in this gallery, turn off the machine and find the docents who are here to help you learn more. They’re easy to spot. They’re wearing red blazers with the museum’s logo on the pocket.” At that point, a docent in each gallery would lead visitors to discover more on their own, asking them questions to find out what they already know, to get them involved, to get a discussion going, to provide a springboard for their ideas on the topic, to stimulate creative thinking about the exhibit, and/or to review and summarize what they’ve seen so far.

Or, how about an informal “after the tour” discussion? The audio tape voice would instruct visitors to “... join us in a discussion of what you’ve just seen. As you leave the exhibit, you may wish to stop for a while in the lounge area just to your left. There a docent will help you learn more.” In a comfortable room (maybe with simple refreshments available), a docent will answer questions and ask those that will help bring closure to the exhibit experience.

Audio tours alone isolate the visitor, putting their learning into the hands (or voice) of an all-knowing “teacher.” Combining the audio with docent involvement once again empowers the visitor, as the docent’s job is to help visitors realize how much they already know and can discover on their own. The conversa-
tions possible within a touring group enhance the viewing experience and different points of view are shared. Inquiry learning shifts the focus back to the learner.

Audio Tours with Children

Audio tours for children hold special dangers. Many children (and some adults) find it extremely difficult to locate the objects about which the narrator is speaking. Instead of gazing rapturously at a selected painting or artifact, children are often literally turning in circles to find the object. This difficulty provides another opportunity for museums to make good use of their docent corps. Like map reading, audio touring is a learned skill. If children are expected to use an audio tour, outreach docs could visit the classroom ahead of time to provide special instructions and practice prior to a class visit to the exhibit. Audio tours provide excellent experiences in listening and following directions, but children shouldn’t have to learn “on the job.”

While children are usually more comfortable with new technology than most adults, they expect it to work properly and are far more frustrated by equipment failure. Docents within an exhibit gallery where audio tours are used should be sensitive to the body language of confused children and quick to assist them.

Some museums effectively combine docent availability with audio guides by stationing docents within galleries to answer questions and provide assistance. Identifying symbols, such as badges with large question marks, help visitors recognize the docent as someone to approach if they have problems with the audio equipment or questions about the exhibit material. Face to face with a “real, live person,” students find it much easier to be attentive. The docent’s vocal variations, body language, facial expressions, and inquiry techniques serve to hold a group’s attention. All these are missing when an audio tour replaces the docent. Gallery docents can also help keep younger visitors focused by interrupting an audio tour from time to time to interact with an individual student or group of students.

General audio tours are designed for the “average” viewer. Unlike a good docent tour, which takes into account the diversity of the group being toured, an audio tour must try to be, to paraphrase St. Paul, all things to all visitors. Neither too scholarly nor too elementary, such tours are often good introductions to a topic. In attempting to compete with other entertainment media, however, some have sacrificed content for drama. One such was the audio accompanying an exhibit of pre-Columbian artifacts from Peru. Dramatic music and whispered voices emphasized the danger and mystery of exploring these ancient artifacts. Even the children in my group thought the narrative terribly silly and, even worse, distracting.

A good audio tour, however, combined with the best of an institution’s docent availability, can be a technological tool that doesn’t sacrifice the communal sharing of a learning experience for mere content. The visiting public gains when the museum offers both.

Jackie Littleton
Associate Editor
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