

Guiding
is a
profession

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The museum guide
in art and history
museums

Museum guide speaking about the profession:

'It's so amazing to start with an object, let the children experience all sorts of things, and then return to the object. This interaction makes it so rich: looking, feeling, discovering, imagining, and then going back to looking.'

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The museum guide
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Editors Mark Schep, Pauline Kintz

With contributions by Noortje Bijvoets, Carla van Boxtel, Herman van Gessel, Frouke Jorna, Marie-Thérèse van de Kamp, Marie-José van Schaik

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Introduction

In 1590, when a group of art-lovers in Dresden begs for a glimpse of the royal collections Christian I, Elector of Saxony, does the usual thing: he asks his curator to give the guests a tour. Because that's how it was done: art collections were visited by connoisseurs, artists or amateurs and, for centuries, providing an explanation number among the curator's or director's tasks. Nowadays, educating the public has become an independent expertise within the museum world, even the smallest museum has an education officer(s) or education department, museum education is taught at institutes of higher education and universities, and is the subject of scholarly research. Education has become a profession. And the museum tour? Its importance has only increased; museums in the 21st century strive to be more open and inclusive than ever, a place at the centre of today's communities, where visitors can enjoy a meaningful experience that lingers in the memory far longer than the hour or two of their visit. The museum's visitor services policy has long revolved around far more than offering an explanation in the classic sense of the word. Rather, key words are terms such as engage, challenge, stimulate curiosity. And who better to do so than the museum guide, who connects with visitors face-to-face? Which also explains why, over the last few years, a variety of tour guiding formats have been developed, which also predominantly feature interaction.

In 2014, a joint PhD research project that centred on the profession of museum guide was launched by the education departments of the Rijksmuseum Amsterdam (Annemies Broekgaarden), the Stedelijk Museum Amsterdam (Rixt Hulshoff Pol), the Van Gogh Museum (Marthe de Vet) and the University of Amsterdam (Carla van Boxtel, Marie-Thérèse van de Kamp, Julia Noordegraaf). The research was prompted by the realisation that little is known about learning and educating within the museum context. Learning in formal education and the competencies required of educators are areas that have been studied at length. But despite being a vital component of the museum's current visitor services policy, museum guiding is a neglected field of academic pedagogic research. The purpose of the study, conducted by doctoral candidate Mark Schep, was to arrive at the profile of an effective museum guide for the school sector (the educational museum guide) in art and history museums. What is a good museum tour? What is a good museum guide?

The concrete research questions:

- 1 What characterises learning and teaching during guided tours of art and history museums?
- 2 Which competencies should educational museum guides in art and history museums have?
- 3 Which instruments can we use to evaluate the quality of museum tours and the competencies of museum guides, and does the use of these instruments contribute to developing the competencies of museum guides?
- 4 How can museum guides and student teachers learn together in a professional learning community?

The research focused on museum tours aimed at primary and secondary school students. But by emphasizing the specific setting of the museum as learning environment, the outcomes also offer food for thought concerning the profession of museum guide in general, also for other demographics.

This publication contains a brief outline of the results of the PhD research in the hope of offering a practical guide to educators and museum guides at a wide range of museums. Not with the goal of providing a cut-and-dried answer because every museum, depending on its mission and vision, has a different definition of what makes a good museum guide. The aim of this publication is to offer a helping hand when answering the question every museum asks – what is a good tour for my museum – and providing tools to realise that.

A good museum guide* considers himself a professional, and invests in his development. A good museum is a learning organisation. To remain relevant in a dynamically changing world, where new audiences are emerging and visitors increasingly feel the need for personal connection, the museum – along with the museum guides – must keep learning. We sincerely hope that this publication inspires you to do just this because, as both museums and museum guides are aware: guiding is a profession!

* In this publication, the term 'museum guide' refers to both a man, and a woman. For the sake of readability 'he'/'his' is used, which can also be construed as 'she'/'her'.

Partners

Museums

Rijksmuseum Amsterdam
Stedelijk Museum Amsterdam
Van Gogh Museum

Faculty of Social and Behavioural Sciences UvA

Research Institute of Child Development and Education
Inter-faculty Teacher Training Programmes

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Amsterdam Centre for Cultural Heritage and Identity
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Dutch Centre for Art education
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This research was made possible by

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Museum guide speaking about the profession:

'A museum guide takes you deeper into the museum. The museum guide takes you to where, as an ordinary visitor, you don't dare to go. Like a torchbearer, the guide lights the way.'

Guiding is a profession

Chapter 1

Identity

Who are you?

Each museum is unique, and that starts with the hardware: building and collection. A museum can be anything from a bunker to a glass cube, from a windmill to a ship, from a dungeon to a palace. Collections can consist of musical instruments, mounted animals, paintings, and there are museums that focus on their location and offer their visitors the experience of 'being where it happened'.

Your museum's DNA is characterized by its location and collection; they define who your visitors are, and the bounds and possibilities of your visitor services policy – which stories you can tell and which resources you can use. Accordingly, the objects (or the place) and the presentation format determine whether you can tell your story chronologically, adopt a thematic approach or focus on a single individual, or reflect on history or concentrate on the present.

The DNA of your museum also dictates the choices you can make in the way you tell the stories. A natural history museum aims to give visitors an impression of the imposing stature of a dinosaur, and shows how the animal's skeleton is built up bone by bone. An art museum wants visitors to look at the objects, so endeavours to hold their interest long enough for them to become immersed in the presentation or wonder what may have moved the artist to create the work.

Who are you, who do you want to be that for, what do you want your visitors to experience, and what means will you use? Immediately followed by, what is the role of the museum tour? Which is why, when answering the question 'What makes a great museum tour for your institution?' the trajectory begins with your museum's hardware and mission.

Museum guide speaking about the profession:

'I set myself the goal of letting people feel that art isn't too far away from them, that it's connected to them. They can have views about it, and don't need to know a lot to experience beauty.'

Van Gogh Museum

Mission of the museum

The Van Gogh Museum makes the life and work of Vincent van Gogh and the art of his time accessible to as many people as possible in order to enrich and inspire them.

Collection

The Van Gogh Museum houses the largest collection of paintings, drawings and letters by Vincent van Gogh in the world, and works by contemporaries and adherents.

What can you tell people with your collection?

The collection of the Van Gogh Museum is centred around one individual. This allows the museum to present Van Gogh's artworks, and tell the story of the artist's life, with all its dramatic twists and turns. Because the collection is built up around Van Gogh, the museum also focuses on the time in which he lived: the end of the 19th century. The museum tells the story of the life and work of Vincent van Gogh and the art of his era.

What do you hope to achieve?

The collection and mission of the Van Gogh Museum make it possible to reach people in a meaningful way. The collection's strength lies not only in the colourful artworks, but in the moving life story of the artist himself. Van Gogh tried to find a suitable education, occupation, love. He had ambitions, made choices, experienced setbacks. He struggled with his illness, and his life was tragically cut short by suicide. This life story touches on universal emotions and dilemmas that every present-day visitor can relate to. Because they ask the very same questions: Who am I? Where does my talent lie? What's my place in the world? Seeing

himself reflected in Van Gogh creates a personal connection between the visitor and the artworks and the person of the artist. This is what gives the museum visit its value, and memorability.

And the museum tour?

It cultivates a personal connection. So, there is no one size fits all museum tour, because every visitor is different, has their own interests, and is affected in their own way. A good museum tour is tailor-made, and connects and engages with each individual visitor. Rather than one-sidedly communicating facts, this type of museum tour acts as a bridge between the visitor, and Van Gogh's life and work. And by so doing, contributes to a person's development.



Objects encourage exploration and critical thinking

Work of art: Pae White, Hollywood Crinkle, 2010

Rijksmuseum Amsterdam

Mission of the museum

For national and international visitors, the Rijksmuseum connects the past with the present by offering a representative overview of Dutch art and history from the Middle Ages onwards, including the connection of the Netherlands with the rest of the world.

Collection

The Rijksmuseum collects artistic and historical objects from Dutch history from the Middle Ages to the present day, and works of art from other European countries, and Asia.

What can you tell people with your collection?

The breadth of the collection of the Rijksmuseum, and the superb quality of the objects allow visitors to explore the crème de la crème of Dutch art, and also provide insights into the development of the Dutch nation. By presenting artistic and historical objects together, century by century, the museum tells the story of that era, both in art and in history. It is a story that encompasses high and low points: visitors enjoy, for instance, the masterpieces by Rembrandt, Vermeer and the other great masters of the Golden Age, and also see the context within which the wealth was amassed, including the colonial role of the Netherlands in the world.

What do you hope to achieve?

Knowledge of the past widens our vision, shedding new light on our own lives today. Through a clear presentation, engaging and accessible information and a personal approach, we touch the heart and mind of every visitor, and he/she gains a greater awareness of developments that shaped the past and how they relate to the present: an awareness of time. In addition, the visitor is challenged to look closely and, with this, to see more, which encourages an appreciation of beauty. In this way, a visit to the museum expands the visitor's perspective, and enhances his or her ability to think and look critically.

And the museum tour?

The tour is the ideal way to reach every visitor: the personal approach of the museum guide means that our stories can be shared with everyone, irrespective of their knowledge or background, and connections can be



Objects encourage exploration and critical thinking

Work of art: Henk Peeters, Akwarel, 1966

fostered between the collection and the visitor. This is why the guided tour is one of the most vital parts of making the museum relevant to today's visitors.

Stedelijk Museum Amsterdam

Mission of the museum

The Stedelijk Museum enriches people's lives with modern and contemporary art and design.

Collection

The Stedelijk Museum collection encompasses art and design dating from the end of the 19th century to the present day.

What can you tell people with your collection?

Modern and contemporary art do not tell a single unified story, but reveal a multiplicity of themes (sometimes socio-political and philosophical) and quests. The collection also challenges visitors to think outside the box, and be open to the unknown, to set aside preconceived opinions and ask new questions. The Stedelijk Museum doesn't explain the 'why', but poses questions and encourages dialogue between the visitor and the artwork.

What do you hope to achieve?

To inspire people to open up to the unknown, not to make snap decisions about whether a work is beautiful or ugly, stimulating or dull;

to encourage visitors to think critically, to question things (including themselves) and, most of all: to trigger a dialogue between the visitor and the artworks.

And the museum tour?

Instead of offering ready-made stories, the tour is an opportunity to provide visitors with inspiring information about the objects on display and teach them how to cultivate curiosity. The museum tour encourages visitors to ask relevant questions about the work of art, themselves, and, above all, makes it clear that their opinion matters. This creates a dialogue between the visitor and the artwork, and makes looking at, and talking about modern art, an enriching experience.

The museum as learning environment

A museum is a learning environment with extraordinary qualities. In most cases, it's a place for free-choice learning: visitors come voluntarily, often without a specific learning goal, which may mean that they are more open to new experiences than they would be in a formal learning environment. Also, a museum visit in the context of a course is a different experience to a lesson in a lecture hall or classroom. An essential part of the visit is to offer museum-goers a sensory experience by presenting (authentic) objects. After all, other than written or spoken texts, objects stimulate the senses and augment the cognitive learning aspect with affective aspects. In a museum, you can see a genuine prehistoric battle axe, or 'touch' Van Gogh, Rembrandt or Mondrian with your eyes. And sometimes the objects are unique – there is only one in existence, and it's here.

What's more, objects invite exploration and critical thought. An object piques curiosity, making visitors wonder about aspects not immediately visible: the time it was made, how it was produced, what it was made from, how it was used, what the artist was trying to say, and the creative process behind it.

The museum as learning environment is also characterised by less conducive elements. At peak times, visitors get in each other's way, the building's routing could be complicated, the acoustics may be less than optimal, fragile objects are protected by a glass case or filtered light that creates distance, and you have little insight into visitors' prior knowledge and experiences. All aspects that play a part in the search for answers to the question 'What makes for a great museum tour?'

Guiding is a profession

Chapter 2

What do you learn?

What can you learn during a museum tour?

Learning can be approached in a variety of ways, and works differently for every visitor. While one is affected by a compelling story, another enjoys being challenged to talk about an object, and a third prefers to use their own creativity. Just as the traditional one-way interaction between guide and visitor is far from the ideal way of sharing information with visitors, the alternatives (dialogue, discussion, asking questions, looking without providing information, and so on) may not always be the method best suited to everyone.

A description of learning: 'Learning can be defined as: the creation or development of relatively lasting changes in knowledge, attitude and skills and/or in the capacity to learn, by means of selecting, absorbing, processing, integrating, documenting and usage and assignation of meaning to information by individuals, groups or (parts of) organisations.' Robert-Jan Simons, *Leren: wat is dat eigenlijk*.



The museum guide challenges to look closely by giving a drawing assignment



The museum guide challenges participants to look closely by telling a good story



The museum guide stimulates students to look by experiencing how to pose for a portrait



The museum guide has challenged the students to look closely at a painting, by telling each other what they see

In the case of museum tours for schools, the purpose is to teach students something. But what, exactly? Each tour has specific learning objectives and, dependent on those learning objectives, the emphasis may lie on developing interests, on knowledge, insights, skills, changing attitudes or cultivating an awareness of their own identity. The PhD research explored this aspect of the educational tour, and asked: which learning outcomes are possible within the museum as learning environment? A literature study and a questionnaire answered by professionals in museums and in schools yielded an overview of learning outcomes considered appropriate for educational tours in an art or history museum.

Here, it should be noted that empirical research demonstrating that museum tours actually result in the stated knowledge, skills or attitudes does not exist for all learning outcomes. More research into this is, therefore, required. The learning outcomes referred to in the literature and which are supported by empirical evidence from previous studies, are historical empathy, gaining knowledge, a pleasant experience, critical thinking, an open attitude towards others, and learning to observe.

Some of these learning outcomes are obvious and are not unique to the museum as learning environment, such as 'develops curiosity about art and history', 'acquires knowledge about artists' and 'acquires knowledge of historical facts'. Others are less evident, despite playing a significant role in the development of cultural and historical awareness, and can specifically be gained in a museum. One such example is 'acquires insight into the ways in which people in the present address the past'. A museum preserves and displays objects for a reason; the very fact that they have been preserved expresses their importance for previous generations. A tour – a form of object-based learning that focuses on authentic objects – can explore the question of why an object has been preserved, and provide insights concerning how an object acquires meaning: who decides that an object is important, for which reasons, which story does this preserve and tell to successive generations, and what other conceivable perspectives could be attributed to the same object?



Object based learning in the museum

Learning outcomes

- of a guided tour in history museums
- of a guided tour in art museums



Learning outcomes of a guided tour in history museums

To cite this list: Mark Schep, Carla van Boxtel & Julia Noordegraaf (2017). *Learning outcomes in a history museum*. Amsterdam: University of Amsterdam.

| Category | Learning outcome |
|------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The pupil | |
| Affective | 1 has a pleasurable experience during the guided tour. |
| Attitudes and Values | 2 develops curiosity about and interest in history. 3 develops tolerance towards other perspectives, cultures and times. |
| Identity | 4 learns about himself, others and the world. |
| Knowledge and Understanding | 5 develops the awareness that there is evidence of historical events. 6 acquires knowledge of historical facts, concepts, people, developments, and events. 7 acquires insight into the ways in which people in the present address the past. |
| Skills | 8 develops historical empathy. 9 learns to critically analyze representations and stories of the past. 10 learns to ask historical questions. 11 learns to place objects and events in a historical context. 12 learns to connect the past, the present and the future. |

Learning outcomes of a guided tour in art museums

To cite this list: Mark Schep, Carla van Boxtel & Julia Noordegraaf (2017). *Learning outcomes in an art museum*. Amsterdam: University of Amsterdam.

| Category | Learning outcome |
|------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The pupil | |
| Affective | 1 has a pleasurable experience during the guided tour. |
| Attitudes and Values | 2 develops curiosity about art and interest in art. 3 develops appreciation for art. 4 develops tolerance towards other perspectives, cultures and times. 5 gains confidence to express himself. |
| Identity | 6 learns about himself, others and the world. |
| Knowledge and Understanding | 7 learns to understand that art is a subjective expression. 8 learns to understand that sensory experiences and knowledge about art contribute to a better understanding and appreciation of art. 9 acquires knowledge about concepts, artists, techniques and the historical and social context. 10 develops awareness of personal, social and moral issues. 11 acquires insight into the beliefs of the artist and the role of the artist in art and society. 12 acquires insight into the ways in which people in the present address the past. |
| Skills | 13 learns to situate the emotions, the thinking and the acts of an artist in an art-historical, historical and social context. 14 learns to empathize with an artist and understand why an artist decides to make a certain work of art. 15 develops critical and analytical thinking skills. 16 learns to express an opinion about art. 17 learns to ask questions about art. 18 develops creative thinking skills. 19 develops visual literacy. 20 learns to work together with and to learn from others. |

Which learning outcomes do you consider important?

In addition to how your museum's collection and vision defines the aims you seek to accomplish with a tour, the intended learning outcomes must also be meaningful and feasible for the specific group taking the tour.

Imagine that a tour in the Rijksmuseum about the Dutch Golden Age is meant to replace a lesson that the children would otherwise be given at school. In this instance, one of the tour's objectives could be to ensure that, after visiting the museum, the children can explain why this period of Dutch history is known as The Golden Age. This kind of learning objective determines the subject of the tour: the choice of objects, the structure of the story, the theme, forms of working, discussion methods.

During the tour, it is the museum guide who accomplishes the intended objective, in a way that connects with the students, and captures their interest. Therefore, the list of learning outcomes that were identified in the PhD research as important, can serve as a guideline, not only for designing a tour, but also for giving one.

Acquires knowledge about concepts, artists, techniques and the historical and social context

A museum tour at the Stedelijk Museum sets out to make sure that, after their visit, students can identify which techniques the artists used. Consequently, the museum guide starts the tour by telling them that this is what they're expected to know within an hour. She begins with questions about painting, etching, spot welding, charcoal, iMovie; what techniques can be used to create an artwork? She chooses artworks that were each made using a different technique, and encourages the students to look closely. How can you spot a certain material: can you see woodgrain, the lustre of marble? How do you recognise a technique: do you see a welded seam, nails, or glue? Later, if the students can't remember the names of the artists, it doesn't matter!



Students explore the techniques that were used to make the work
Work of art: Willem de Kooning, Clamdigger, 1972

Develops tolerance towards other perspectives, cultures and times

First, the museum guide needs to discover what students' assumptions and attitudes are now, so he starts with questions to gather information about the group. By doing this, he simultaneously activates their prior knowledge, triggering them to reflect on 'respect' and what it really is. Using artworks that can serve as conversation pieces, he initiates discussions that are based on the underlying theme: art is always an expression of the maker's culture, whether that is American, Congolese, Swedish or Iranian. By taking his time, and looking and talking about the work, he encourages the students to respect the artist, even though he or she may hold very different views.

Develops creative thinking skills

Looking at the painting *The Yellow House* in the Van Gogh Museum stimulates pupils to use their imagination. They are challenged to study the painting closely, and use what they see in the painting as part of a bigger story. The idea is to encourage the children to free associate. The museum guide asks: 'Imagine that what you see here is the end of a story – what would the story be then?' A pupil comes up with a story of a monster that lives under the ground, because of the tunnels he sees. Another focuses on the moving train and imagines the people who may have left on it.



A museum guide appeals to children's empathy: 'What was it like to be a child in the 17th century and lie in this cradle?'

Museum guide:

'What would you like to take home with you?'

Pupil:

'You.'

Learns to understand that sensory experiences and knowledge about art contribute to a better understanding and appreciation of art

The museum guide and a group of students are sitting in front of Willem de Kooning's bronze sculpture, *Large Torso*, in the Stedelijk Museum. The guide lets everyone free associate: 'What does it look like?', followed by: 'Get a piece of clay, close your eyes and create a shape in 1 minute'. This way of working is the bridge to explaining the artist's creative process: 'De Kooning placed constraints on himself: he often sculpted with his eyes closed, like you've just done.' The assignment gives the students an idea of De Kooning's way of working, and allows them to see *Large Torso* through the eyes of the artist, and experience the intuitive evolution of his work for themselves. The sensory experience also teaches them better observation skills. 'Looking at this artwork, you can see how De Kooning used his hands.' Next, the guide asks a number of questions: 'Did he make the work quickly or slowly? How can you tell? And if you look at your objects, is there anything to show how fast they were made?'



Sensory experiences enhance a better understanding of history. A museum guide lets the students smell the spices that, in the 17th century, were taken to the Netherlands for the first time

Guiding is a profession

Chapter 3

Competencies

The museum guide as intermediary

In a tour, you use the collection of your museum as a source of cultural and (art)historical education. Whether your tour group comprises students visiting as part of a school curriculum or recreational visitors, your goal is always to ensure the tour is an enriching experience; during the tour, you want participants to see, experience, know or be able to do something in a different manner than before. In this process, the museum guide is the intermediary. Who, well-informed, with an interest in art and history and using the objects in the museum, must be able to enthuse and inform museum-goers of different ages and interests, and – depending on the learning objectives of the tour – make a meaningful contribution to developing those visitors' knowledge, skills and attitudes. And that in the complex situation of the museum floor. This calls for specific competencies.



The museum guide uses an unorthodox way of enthusing and informing visitors



Taking a creative approach, the museum guide makes sure that the students closely observe the sculpture

Work of art: Willem de Kooning, Seated Woman on a Bench, 1972

The competencies of a museum guide

To identify the competencies that are required to practice the profession of museum guide, the PhD researcher conducted a literature study, and interviewed sixteen museum guides and the heads of three Education departments. This was followed by consulting a broad group of experts: museum guides, educators and teacher trainers in the disciplines of history and art. This resulted in a list of 45 competencies that these experts believe are required by guides in museums of art and history. The experts were also asked which of the 45 competencies a new museum guide should (largely) have at their fingertips. This generated a list of sixteen competencies: 70% of the experts agreed that these represented the basic competencies.

The competencies are divided into four main areas:

Area 1 Handling the group within the museum environment

Museum guides are enthusiastic and flexible, are open, able to connect with the group and assess a group, are sensitive to the group dynamic and what the group wants, and can adapt in response to those needs. Museum guides take the lead, protect the objects and maintain an overview of the group.



The museum guide shows a genuine interest in the students' preoccupations

Area 2 Communication skills

Museum guides are excellent communicators, both verbally and non-verbally. They can initiate and facilitate discussion. They speak clearly, listen closely, and can use the input of the group to enrich the dialogue.



The museum guide listens closely, and uses the student's input to enrich the dialogue



The museum guide creates a positive and relaxed atmosphere by letting the students perform for each other

Museum guide speaking about the profession:

'A museum guide slows down the museum visit. School students in particular aren't used to looking at an artwork for long. So, that is my biggest challenge: to slow down and make people really look and enjoy it!'

Girl, aged four, after a tour:

'I'm going to work in the museum too when I grow up.'

Area 3 Knowledge and pedagogy

Museum guides possess a broad general historical, cultural and art historical knowledge, knowledge of the collection, and are acquainted with the education curriculum. They are able to use this knowledge flexibly to convey information about objects, tell stories, and respond to students' questions. Museum guides can encourage pupils to interact with objects in a meaningful way, and inspire them to observe objects closely.



The museum guide uses an activity that resonates with the group: 'This is going to be an amazing journey!'



The museum guide encourages the students to participate
Work of art: Kazimir Malevich, An Englishman in Moscow, 1914

Area 4 Professionalism

Museum guides are reliable and represent the museum. They can collaborate with colleagues and visiting teachers. Museum guides are able to reflect on their performance, are open to giving and receiving feedback, and actively work on developing their skills as a museum guide.

The competencies that belong to the categories 'Handling the group within the museum environment', 'Communication skills' and 'Professionalism' in particular, are probably relevant for every museum. The role of the competencies in 'Knowledge and pedagogy' will, however, differ per museum. The goal of one institute will be to encourage visitors to look closely at art, while another museum uses the objects as a window onto a certain historical period, which requires a different skillset.



The museum guide lets the students experience how to catch movement in a photograph

Flexibility is the core

In almost all the interviews with museum guides and heads of Education, one term leapt out: flexibility. The guide must be able to deploy his knowledge flexibly, be able to adapt the content of the story to the target group, and must be able to respond to visitors' needs and wishes. He also needs to be able to react flexibly to situations in the museum that may unexpectedly occur: a group that turns up late, a painting that isn't in its usual place, another museum guide at the object he was going to use. To some extent, flexibility – like other competencies – is a personal trait. No two people are alike, and not everyone is capable of dealing with change. Experience can nonetheless inspire growth. An experienced museum guide with a thorough knowledge of a museum's collection and routes will (regardless of his innate flexibility) more easily be able to deviate from the planned path than a museum guide who is less at home in that same museum.



Flexibility is the core of all competencies



Synergy of competencies: the museum guide takes the lead, is aware of the environment and positioning, keeps an overview, and makes sure the objects are not endangered

Work of art: Sol Lewitt, Walldrawing #1084, 2003

The synergy of competencies

All competencies can reinforce and compensate each other. A strong connection exists between *making an immediate rapport* on one hand and, on the other, *open attitude, assessing the group, interest in the group, enthusiasm and energetic, sensitivity for the group dynamics and careful listening*. A museum guide *leads the group, is aware of his environment and of the positioning*, but also *keeps an overview of the group* and makes sure that he *protects the objects*.

When creating a *common thread*, a number of different competencies also come into play. A museum guide who creates a common thread, uses his knowledge to connect objects and composes a story with a clear structure. The *time management* competency also relates to this; a skilled museum guide is able to structure the tour so as to tell a story with a clear beginning, middle and end, within the available timeframe. To make the common thread visible for visitors, too, the guide needs to master the skill of *interpretation*. After all, a guide must engage the group in the bigger story he wants to tell, using the individual objects.

Competencies

of the museum guide in art and history museums

To cite this list:

Schep, M., Van Boxtel, C., & Noordegraaf, J. (2017). Competent museum guides: defining competencies for use in art and history museums. *Museum Management and Curatorship*. doi:10.1080/09647775.2017.1387590.

Or:

Mark Schep, Carla van Boxtel & Julia Noordegraaf (2017). *Competencies of museum guides*. Amsterdam: University of Amsterdam.

This list is the result of literature study, and of a consult amongst museum guides, educators and teacher trainers in the disciplines of history and art. These experts believe that these 45 competencies are required by guides in museums of art and history. Sixteen of the competencies are believed to be basic competencies of museum guides. These sixteen competencies are here made red.

The competencies are divided into four main areas:

Area 1
Handling the group within the museum environment

Museum guides are enthusiastic and flexible, are open, able to connect with the group and assess a group, are sensitive to the group dynamic and what the group wants, and can adapt in response to those needs. Museum guides take the lead, protect the objects and maintain an overview of the group.

Area 2
Communication skills

Museum guides are excellent communicators, both verbally and non-verbally. They can initiate and facilitate discussion. They speak clearly, listen closely, and can use the input of the group to enrich the dialogue.

Area 3
Knowledge and pedagogy

Museum guides possess a broad general historical, cultural and art historical knowledge, knowledge of the collection, and are acquainted with the education curriculum. They are able to use this knowledge flexibly to convey information about objects, tell stories, and respond to students' questions. Museum guides can encourage pupils to interact with objects in a meaningful way, and inspire them to observe objects closely.

Area 4
Professionalism

Museum guides are reliable and represent the museum. They can collaborate with colleagues and visiting teachers. Museum guides are able to reflect on their performance, are open to giving and receiving feedback, and actively work on developing their skills as a museum guide.



Area 1

Handling the group within the museum environment

- 1 Open attitude** The museum guide is relaxed, approachable, and has an open attitude towards the group and the diversity of persons and views within the group.
- 2 Making an immediate rapport** The museum guide is capable of establishing an immediate rapport with the group, is able to make the students feel at ease, and maintains this during the tour.
- 3 Assessing the group** The museum guide has knowledge about the target group and can make an estimation of the interest, expectations, and level of the group by asking questions and 'reading' their non-verbal communication.
- 4 Interest in the group** The museum guide takes the students seriously and shows interest in the ideas, questions, and backgrounds of the students.
- 5 Creating a safe environment** The museum guide is capable of creating a safe learning environment in which students can participate in an equal way and in which their input is dealt with in a respectful way.
- 6 Creating a positive and relaxed atmosphere** The museum guide is able to create a relaxed and positive atmosphere, for example, by using humor.
- 7 Enthusiastic and energetic** The museum guide is energetic and enthusiastic about the things he or she tells, and knows how to kindle enthusiasm in the students.
- 8 Sensitive to the group dynamics** The museum guide has a certain sensitivity for the group dynamic and is capable of adjusting his or her behavior to the situation.
- 9 Coping with resistance** The museum guide knows how to cope with resistance or inappropriate remarks and tries to use these remarks to enrich the dialogue.
- 10 Taking the lead** The museum guide takes the lead and is clear about the program, rules, and expectations towards the group, without putting him or herself above the group.
- 11 Protecting the objects** The museum guide is consciously aware of the safety of the objects and corrects possibly dangerous behavior of the students.
- 12 Time management** The museum guide is capable of using the time efficiently, and the tour has a clear beginning, middle, and end.
- 13 Awareness of the environment and positioning** The museum guide is flexible and capable of dealing with the busyness in the museum. The guide positions him or herself and the group in front of the object in a way such that all students can see the object without blocking the passage for other visitors.
- 14 Keeping an overview** The museum guide keeps an overview of the group, makes sure all students are following, and ensures the students do not bother other visitors.

Area 2

Communication skills

- 15 Clear talk** The museum guide speaks clearly, audibly, and with an appropriate intonation.
- 16 Vocalization and expression** The museum guide breathes quietly, speaks with a pleasant timbre, and is able to engage the students through his or her intonation, rhythm, timing, and mimics. The guide knows how to use his or her voice without damaging it.
- 17 Careful listening** The museum guide listens carefully and sincerely and uses the input of the group to enrich the dialog.
- 18 Linguistic skills and use of language** The museum guide is linguistically skilled, has an extensive general and specialized vocabulary, and adjusts his or her use of language to the level and perceptions of the students.
- 19 Conversation techniques** The museum guide is skilled in starting and facilitating a conversation in different ways and is capable of encouraging participation of the students.
- 20 Non-verbal communication** The museum guide gives clear non-verbal cues to the students, and the non-verbal communication (e.g., body language, mimics, posture) is in line with the verbal communication.
- 21 Awareness of one's own communication** The museum guide is aware of his or her own posture, use of voice, and body language and is capable of adjusting this to the situation

Area 3 Knowledge and pedagogy

- 22 Use of knowledge** The museum guide has general knowledge of culture, art history, and history and is capable of using this knowledge in a flexible way, tailored to different groups, to give meaning to objects, contextualize objects, make connections, and to answer questions.
- 23 Use of curricular knowledge** The museum guide has knowledge about the curriculum and is capable of using this knowledge to connect the tour to the curriculum.
- 24 Use of knowledge of the collection** The museum guide has knowledge about the collection and is capable of using this knowledge in a flexible way to give meaning to objects, contextualize objects, make connections, and to answer questions.
- 25 Creating a common thread** The museum guide uses his or her knowledge to create an common thread in the tour.
- 26 Stimulate an open attitude** The museum guide is capable of inspiring the students to have an open attitude towards new experiences.
- 27 Explaining** The museum guide is capable of translating his or her knowledge to the level and perceptions of the target group and ensures everyone's understanding.
- 28 Storytelling** The museum guide is capable of telling stories in relation to an object in an engaging way.
- 29 Asking questions** The museum guide is capable of using questions to activate the knowledge of the students, to give room for different perspectives, and (depending on the goals) to prompt students to create associations, reason, think out loud, analyze, contextualize, interpret, reflect, and use their imagination.
- 30 Stimulate students to carefully look** The museum guide is able to let students carefully look at an object and encourages them to actively make meaning of that object.
- 31 Contextualizing objects** The museum guide finds a balance between looking at objects and contextualizing them.
- 32 Using objects as a window** The museum guide can use an object as a window to a historical period or event.
- 33 Using objects for critical analyses** The museum guide can use objects to critically analyze how art and history are represented and interpreted.
- 34 Usage of learning activities** The museum guide uses learning activities and exercises that are fitted to a certain group, the moment, and the object and (in this way) provides for variation.
- 35 Balance between interaction and explaining** The museum guide searches for a balance between explaining and interaction and ensures that there are enough opportunities for the students to experiences art and history.

Area 4 Professionalism

- 36 Cooperation with other guides** The museum guide consults with other guides about the route and takes other guides into account during the tour.
- 37 Cooperation with security guards** The museum guide communicates (if necessary) with security guards and follows their instructions.
- 38 Cooperation with teachers** The museum guide adjusts the program with the visiting teacher and gives the teacher an appropriate role during the tour.
- 39 Reliability** The museum guide is reliable, loyal, punctual, sticks to the agreements made with the museum, and gives the tours in accordance with the designed program.
- 40 Flexibility** The museum guide is flexible and has an open attitude towards change.
- 41 Represent the museum** The museum guide is aware of his or her role as an ambassador of the museum and behaves accordingly.
- 42 Reflecting on personal performance** The museum guide reflects on his or her own practices and is aware of his or her own strengths and areas for improvement.
- 43 Giving and receiving feedback** The museum guide is open to feedback, uses this feedback to improve, and is willing to give feedback to other guides (and educators).
- 44 Professional development** The museum guide uses the opportunities for professional development offered by the museum and is actively looking for ways to develop his or her competencies.
- 45 Contribute to improving tours** The museum guide critically reflects on tours and uses this reflection and his or her knowledge of pedagogy to contribute to redesigning a program.

The importance of a common language

A list of relevant competencies for a museum guide has practical value in a variety of ways. Firstly, it provides educators and museum guides with a shared language, a framework to consider the profession of guide from the same common vision. Having a common language also means that you can talk about things: by explicitly listing what the profession of museum guide involves, it structures a conversation about the qualities required by museum guides. It also provides museum guides and educators with a means of reflecting on specific skills. This enables a museum guide to identify their strengths and areas that need improving, gives an educator a clear idea of the aspects that require improvement and, together, they can look at ways in which a museum guide can enhance his qualities. Conversely, the museum guide can use the list to tell the educator what he needs to be able to do his work well. For a novice guide, the list of competencies can clarify the skills needed to perform this complex profession well. It can also serve as a basis for courses aimed at training staff for educational roles in a museum.

Handling the group within the museum environment: Creating a safe environment
Museum guide:

'Tim, 11 years old, and visiting the Rijksmuseum with his grade seven class. He is quiet, often looks away, and when he says his name, does so in a quiet voice. From time to time, I try to coax him into giving an answer or sharing his thoughts by asking him what he thinks, but he doesn't respond. After about forty-five minutes, we reach the *Night Watch*. It's busy, so I ask the group to sit close to me. Tim practically sits at my side. When I ask the group what they think is going on in the painting, I see Tim cautiously put up his hand. It's the first time... he does it another couple of times. The answers given by Tim, and the others, I throw back into the group. Who thinks the same thing? Who thinks it might be different? The pupils respond to each other's answers and, together, we come up with an interesting interpretation of the painting. While on our way to the next painting, I suddenly feel a little hand in mine. I look sideways and see Tim beside me, looking straight ahead. He walks at the front for the rest of the tour.'



The museum guide creates a safe environment in which each student feels able to express themselves

Work of art: Pablo Picasso, *Femme assise au chapeau en forme de poisson*, 1942

Knowledge and pedagogy: Creating a common thread

'I'm going to show you how to spot a painting by Van Gogh', says the museum guide at the start of his tour. By saying this, he establishes a clear common thread, and directs students' expectations. The tour begins. The museum guide talks enthusiastically, and gives detailed answers to the many questions raised. What really happened to Van Gogh's ear? Was he able to earn a living as an artist? The museum guide also gives them several assignments, and turns the tour into an active hour: they cover a lot of ground, and the pupils observe the paintings closely. But, in his desire to answer the students' questions, the museum guide loses track of his plan: to encourage the pupils to recognise the characteristics of a Van Gogh painting. So, although the tour was rich and engaging, it lacked a structured narrative.

Professionalism: Reflecting on personal performance

Knowing how to ask the right question is a discipline in its own right. Because of this, at the Stedelijk Museum, trainings and intervision meetings regularly focus on inquiry based learning. During these sessions, the museum guides consider the purpose behind asking questions, and how to formulate intriguing questions. The pitfalls are also discussed – such as how asking questions shouldn't be a fake strategy for the museum guide to tell his story. Divided into small groups, the museum guides practice in the museum. One begins, and receives feedback from the others. The next one can immediately integrate that feedback into her practice session. If, for instance, the first museum guide didn't leave sufficient time for the group to respond, the next guide can pay extra attention to this, and the group gets to experience the kinds of effects that pauses can have. The museum guides find this type of training inspiring. It helps them break out of their routine, learn about the museum's artworks from different angles, and get a clear idea of how they can put this method into practice.



By making connections between the paintings, the museum guide creates a common thread

Museum guide speaking about the profession:

'You need to build up questions. Starting with a philosophical question doesn't work very well – you won't get an answer. It's best to begin with something concrete: "Was it painted quickly or slowly, with a thick or fine brush, where does the light come from?" You have to make sure you don't give the answer away in the question. And don't make it too easy or they'll lose interest.'

Guiding is a profession

Chapter 4

Professionalism

Museum guiding means staying up-to-date

Museums stay connected with the outside world for the sake of their visitor policy. For museum tours, this means always ensuring an optimal match between museum guide and visitor. In this sense, too, the profession of museum guide is the same as any other; it must stay current. Whether the museum guide is a member of staff, a freelancer or a volunteer, for every museum, the quality of the museum tour lies in the match between guide and visitor. Professionalism rests on three cornerstones: the basis (where it begins), quality enhancement, and relevance.

Rondleider:

'We've reached the end of the tour.'

Pupil:

'Already?'

Step 1: BASIS

Selection

First of all, you want to review all the applications and select the museum guides who already possess the basic qualifications (see the sixteen basic competencies, after page 34). And you want the best for your museum, for your audiences, with the languages, knowledge and personality that you're looking for. How do you find out whether an applicant has these competencies? A letter and CV do not offer insights into a person's ability, for instance, to uncover connections between objects, translate specialist knowledge to the level of the visitor, or engage with the visitor. However, you can structure the interview in such a way as to gain an impression of those qualities through the use of a knowledge test, presentation film, trial tour, language test, and so on.

Trial guided tour

The Rijksmuseum uses three forms. First, applicants give a trial guided tour of around fifteen minutes. The visitors are played by a group of museum staff from different departments, including Education. They 'are' the envisaged group of visitors, and respond to what the guide does and says; they ask unexpected questions, wander off if their attention wanes, and so on. Although this is a role-playing game, it immediately flags up an aspiring guide's strong points, and areas in which they are weaker. Next comes a follow-up conversation in which the applicant is presented with the group's feedback. This provides a clear impression of his or her capacity for self-reflection. The conversation ends with a playful approach to testing the applicant's on-hand expertise and their readiness to expand their knowledge. For example, by asking the applicant to tell a story by placing several objects in the museum, in sequence.

Language

Language is a vital aspect of a tour, and should not act as a barrier to sharing information. That's why the guide must be fluent in a language: he must speak clearly and understandably, have a pleasant voice and engaging presentation, and an extensive vocabulary. To measure foreign language proficiency objectively, the Van Gogh Museum uses the model developed by the Common European Framework of References for Languages, which comprises different level categories and standardised testing. The museum guides have a language proficiency score of at least C1+, and have a certificate to this effect.

Embedding in the organisation

For the optimal performance of their role of intermediary, besides knowledge of the collection and the mission of the museum, museum guides naturally need to maintain contact with key members of staff, such as curators and educators, and also be encouraged to build rapport with service staff and the security team.

Step 2: QUALITY ENHANCEMENT

Training competencies

There are countless ways in which museum guides and educators can enhance the tour guide profession.

For instance, one of the most obvious ways to improve quality is by involving educators and curators to organise intervention sessions, give lectures on general key themes or give an introduction to a specific exhibition. But many times, a museum won't have staff with the expertise needed to strengthen specific competencies; inviting specialists from other professional fields such as caring for the elderly, psychology, philosophy, the hospitality industry and so on, to develop trainings can bring to light fascinating insights. Below is a selection of different types of training, some more well-known than others, organised into the four main competency areas.

Handling the group within the museum environment

- I Ask: a method to stimulate openness, bring preconceptions to the surface, and nuanced thinking
- Dealing with resistance, by a specialist from the activist NGO sector
- Hospitality, by specialists from the hospitality industry
- Introduction to ageing and the elderly, by specialists in the elderly care sector

Communication skills

- Storytelling training, by actors
- Dealing with students with special educational needs, by educational psychologists
- Training in conversation techniques
- Non-verbal communication training to understand visitor behaviour, by a choreographer
- Training in dealing with specific demographics such as people with, or in the early stages of, dementia



Museum guides taking part in a training about older people and ageing: they experience the physical restrictions that go hand in hand with getting older

Knowledge and pedagogy

- Lectures on art, history, and restoration techniques
- Lectures on school curricula
- Training in Visual Thinking Strategies
- Training in Visible Thinking
- Philosophising
- Q&A hour with curator
- Training on how to create a common thread
- Training on giving a tour for children, using a glove puppet

Professionalism

- Informal meetings when museum guides share their specific expertise
- A website or closed Facebook page where information about the profession is shared between museum staff and guides and/or between guides
- Notifications up-dating guides on the museum's policy decisions
- Using the self-evaluation form (see page 51) used by museum guides, and defining personal learning goals



Museum guides being trained to use a glove puppet

At the Rijksmuseum, in what's known as *Cups of Wisdom*, museum guides regularly give lectures to their peers in an informal setting. This is one way in which they can share their expertise. Participation is voluntary, and guides can lecture on the subject of their choice.

Teenager after a tour:
'That's wasn't so bad.'

Museum guide speaking about the profession:
'You have to be able to play with the content, because if you keep saying the same thing every day, you die a little bit too. I see it as something organic that is always changing, and becomes stronger because of it.'

Learning from and with each other

Given that the profession of museum guide is a solitary one, opportunities for museum guides to share expertise and experiences are invaluable. Information-sharing happens at the water cooler or in the bar, but it can occur in an organised way, too. A tried and tested method is intervision: a form of peer coaching in which guides learn from, and with, each other by sharing experiences. Because intervision focuses on museum guides exchanging their experiences, it's crucial that it occurs in an atmosphere of safety, and the guides can talk openly, in an environment in which everyone feels equal.

Learning from and with each other can also take place with professionals, outside the museum. Teacher training courses and courses in the field of heritage, art and history, for instance, focus on similar questions. How can you motivate children and young people to take an interest in art and history? What makes a conversation about an artwork or historic object a rich learning experience?



Museum guides discuss what they have just seen during a museum tour, and share each other's experiences

A professional learning community can also be set up with people with different areas of expertise, so they can learn from and with each other. This working method is useful for the design or redesign of a tour. Museum guides can offer their expertise, and receive theoretical contexts from students, educators and teacher training professionals. Students can (re)design the working practices used in tours, and thereby learn from museum guides, educators and teacher training professionals. Educators and teacher trainers can share ideas on the latest developments in the profession, on requisite or desired goals – from the perspective of both the museum and the teacher training programme. This also further develops museum didactics.



Museum guides during an inspiration-session: looking from a different perspective

Museum guide:

'When you're starting out as a museum guide, this type of self-evaluation is definitely a great idea. And if you've been a guide for a while, it can also help to keep you sharp and perhaps see certain things you're not as aware of. Because everything's so clearly defined, you can touch on specific points, bring them to life and make them explicit, and that's something everyone can benefit from, I think.'

Design

The Stedelijk Museum often involves museum guides in developing tours and workshops. On some occasions, museum guides participate in the initial brainstorming, to generate as many ideas as possible, followed by one of them structuring the ideas into a cohesive whole. Making use of guides' experiences and expertise in this way, makes the programme richer, and more workable in practice.

Visual coach

The Van Gogh Museum uses visual coaching, working with groups of five guides or less. Each museum guide is filmed during the tour. The museum guide analyses the footage, and picks two he wants to use during the intervision meeting. These are used to discuss the learning questions that have been raised. The visual coach leads the meeting, in which the guides offer feedback. The guide then formulates the action points he wishes to work on.

Intervision

At the Rijksmuseum, a guide gives a tour to a group of two or three colleagues, who pick up on particular facets, and give feedback: the tops and the tips. The findings are shared with the other museum guides during a larger intervision meeting.

Observation and post-observation conversation

Another way of learning from and with peers, is through observation and a post-observation conversation. For use as an aid, as part of the PhD research, two tools were developed, to be used in combination: the self-evaluation form, and the observation form.



A museum guide and an educator during a post-observation conversation

Museum guide:

'The self-evaluation offers structure to the conversation. It's not about defending yourself the whole time, but about talking objectively about specific aspects. I found it useful, and there's also room for you to say "yes, but I look at this, or that, this way". Very helpful.'

Where possible, these 45 competencies (see after page 34) are formulated in terms of observable behaviour, whereby each competency can be evaluated on a 5-point scale. The advantage of these tools is that they facilitate a structured conversation between educator and museum guide (see page 36 on the importance of a common language). They also enable this conversation to become part of a development process: even though the answers are given scores, the aim isn't to arrive at a one-sided

assessment, but to learn from practical experience. In which the self-evaluation form is particularly useful: it gives the guide an opportunity to learn from his own experience and, where necessary, make changes based on the observed experience. These tools can also be integrated into intervision coaching activities.

Abridged version of the **self-evaluation form**

The full-length version of the self-evaluation form can be downloaded from www.lkca.nl/guiding-is-a-profession

This self-evaluation comprises scaled questions and open questions. You, as a museum guide, are asked to evaluate your level of proficiency in the stated competencies. The scale ranges from Insufficient (=1) to Excellent (=5).

After completing the scaled questions there is space to add comments or to explain a specific competency. You are then asked, per area, to list a number of competencies in which you're proficient, and aspects that you can, or would like to, improve (accompanied by an explanation).

On the basis of your self-evaluation, you will have a post-observation conversation with the educator at the museum where you work. This will be based on your self-evaluation. You will go through each area with the educator, talking about the competencies you excel at, and those that you feel need improving. The educator does not read your self-evaluation beforehand.

Area 1: Handling the group within the museum environment

1. Open attitude

You are relaxed, accessible, and are open to the group and the diversity of individuals and range of ideas.

| Insufficient | | | | | Excellent |
|--------------|---|---|---|---|-----------|
| 1 | 2 | 3 | 4 | 5 | |

Abridged example of the **observation form**

The full-length version of the observation form can be downloaded from www.lkca.nl/guiding-is-a-profession

This observation form can be used by the educator to make notes during the tour, and was developed to be used in conjunction with a self-evaluation during a post-observation conversation between an educator and museum guide. During the post-observation conversation, the museum guide brings up the strengths and points for improvement for each area, based on his/her self-evaluation. The educator uses the observation form to add to, or adjust, how the museum guide gauges his or her own performance.

Circle the scores: 1 (=Insufficient) 5 (=Excellent)

Handling the group within the museum environment

| No | Competency | Score | Comments |
|----|---------------------------------------------|-----------|----------|
| 1 | Open attitude | 1 2 3 4 5 | |
| 2 | Makes immediate rapport | 1 2 3 4 5 | |
| 3 | Assesses the group | 1 2 3 4 5 | |
| 4 | Shows interest in the group | 1 2 3 4 5 | |
| 5 | Creates a safe environment | 1 2 3 4 5 | |
| 6 | Creates a positive and relaxed atmosphere | 1 2 3 4 5 | |
| 7 | Is energetic and inspiring | 1 2 3 4 5 | |
| 8 | Is sensitive to the group dynamics | 1 2 3 4 5 | |
| 9 | Is able to cope with resistance | 1 2 3 4 5 | |
| 10 | Takes the lead | 1 2 3 4 5 | |
| 11 | Protects the objects | 1 2 3 4 5 | |
| 12 | Provides a clear beginning, middle, and end | 1 2 3 4 5 | |
| 13 | Is aware of the environment and positioning | 1 2 3 4 5 | |
| 14 | Keeps an overview | 1 2 3 4 5 | |

The impact of all these forms of quality enhancement are two-fold: on the one hand, they provide tools for increasing museum guides' self-awareness, while on the other, inspire educators to work with museum guides on the design, or redesign, of a tour.

Museum guide:

'I've been a museum guide for a long time, and this is a new way to challenge me to improve my performance.'

Step 3: RELEVANCE

The world will continue to change, and museums will change with it, evolving new insights on ways to share information, focusing on new audience groups and reflecting social or political developments. Keeping pace with change means always knowing your current audiences and their interests and needs, and those of new visitor groups. And always looking for new ways to touch and inspire your audience, even if that demands new kinds of tour guiding, and specific training for new groups of visitors. Which is why the third cornerstone of professionalism is the perennial question: do the choices made still hold good, and which adjustments, if any, need to be made.



A guided tour for people with Alzheimer's
Work of art: Karel Appel, *Man and animal*, 1949

Further reading

As a museum guide or museum educator you always search for new inspiration and perspectives. Here are some reading tips in English and Dutch that might contribute to this.

Articles resulting from the research project

Schep, M., van Boxtel, C., & Noordegraaf, J. (2014). Wat je kunt leren van een educatieve rondleiding in het museum. *Cultuur+Educatie* 42, 33-54.
Schep, M., van Boxtel, C., & Noordegraaf, J. (2017). Competent museum guides: defining competencies for use in art and history museums. *Museum Management and Curatorship*. doi:10.1080/09647775.2017.1387590.

On learning and teaching in history museums

Van Boxtel, C., Grever, M., & Klein, S. (2016). *Sensitive Past: Questioning Heritage in Education*. New York/Oxford: Berghahn.
Grever, M., & van Boxtel, C. (2014). *Verlangen naar tastbaar verleden: erfgoed, onderwijs en historisch besef*. Hilversum: Verloren.
Marcus, A.S., Stoddard, J.D., & Woodward, W.W. (2012). *Teaching History with Museums. Strategies for K-12 Social Studies*. New York/London: Routledge.

On learning and teaching in art museums

Burnham, R., & Kai-Kee, E. (2011). *Teaching in the art museum. Interpretation as Experience*. Los Angeles: J. Paul Getty Museum.
Ritchhart, R., Church, M., & Morrison, K. (2011). *Making thinking visible: How to promote engagement, understanding, and independence for all learners*. San Francisco: Jossey-Bass.
Ward, O. (2014). *Ways of Looking: How to Experience Contemporary Art*. London: Laurence King Publishing Ltd.
De Rynck, P., & Adriaenssens, I. (Eds.). (2001). *Volgt de Gids? Nieuwe perspectieven voor educatie en gidsing in kunstmusea*. Brussel: Koning Boudewijnstichting.

On the professionalization of tour guides

Katzenstein, P., & Koster, I. (2014). *I ask for open minds*. Amsterdam: Joods Historisch Museum.
Grenier, R.S. (2009). The Role of Learning in the Development of Expertise in Museum Docents. *Adult Education Quarterly* 59(2), 142-157.

Dutch websites on domain specific learning in art and history

www.expertisecentrum-kunsttheorie.nl
www.ivgd.nl

Museum guide:

'I read a lot, because if you have a great deal of knowledge at your fingertips, it's easier to improvise, and easier to make connections between things. You can also offer guests something more than the standard story. You always need juicy stories, which you can often find in (old) books and art journals.'

Colophon

This publication contains an abridged version of the results of the PhD research conducted by Mark Schep from 2014 to 2017 into the competencies required of a good museum guide. The research was initiated by the Rijksmuseum, the Stedelijk Museum and the Van Gogh Museum in Amsterdam, and the University of Amsterdam. The research was made possible by

FONDS 21

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Editors

Mark Schep, Pauline Kintz

With contributions by

Noortje Bijvoets
Carla van Boxtel
Herman van Gessel
Frouke Jorna
Marie-Thérèse van de Kamp
Marie-José van Schaik

Translation Dutch-English

Lisa Holden

Photography

Tomek Dersu Aaron
Ernst van Deursen
Vera Diest
Hélène de Koekoek

Fabian Landewee
Berbe Rinders
Brenda Roos
Kees Steenman
Bibi Veth
Tomek Whitfield

Design

Taluut Ontwerp, Utrecht

Print

Drukkerij Zalsman, Zwolle

Website

The forms listing competencies and learning outcomes, and the evaluation forms, can be downloaded from www.lkca.nl/guiding-is-a-profession

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ISBN/EAN 978-90-5006-201-5

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Thanks to

the museum guides, workshop docents and actors who work for the Rijksmuseum, the Stedelijk Museum and the Van Gogh Museum in Amsterdam.

| | | | |
|----------------------------|-------------------------|------------------------|--------------------------|
| Michelle van Aggelen | Stefanie van Gemert | Elke Kuiper | Charlotte ten Raai |
| Faustina Alonso de Florida | Thijs Gerbrandy | Paul van der Laan | Anita Rademakers |
| Esmé Apeldoorn | Rian Gerritsen | Charlotte Labrie | Mick Rijnders |
| Leontien Apekrom | Maike Glerum | Ruud Lanfermeijer | Lisa de Rooy |
| Vanessa Barbera | Femke Goedhart | Jolinda de Lang | Inge Roseboom |
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| Lottie de Bruijn | Stan Klamer | Judith Montens | Roos Verkleij |
| Wilma Caris | Albert Klein Kranenburg | Romy Muste | Bregtje Viergever |
| Frédérique Chauvet | Margreet Koeman | Maya Mutlu | Isabelle Vigier |
| Melanie Ciuraj | Tineke Koldewey | Noor Nuyten | Anneloes Vink |
| Evelyn Cnossen | Dennis Költgen | Alexandra Oostdijk | Anne van Vlerken |
| Chantal Cossais-Giel | Ute Kohlmann | Barbara Oudejans | Judith Vogels |
| Sander Daams | Marten Koning | Ingrid Pasmans | Irma de Vries |
| Nynke Deinema | Arnout van Krimpen | Maartje van Peijpe | Femke van der Waa |
| Anne Dozy | Yvonne Kuhfus | Peter Pelkmans | Micha van der Wal |
| Morena van der Duin | Robin Kuhlemeier | Hugo Penning | Lisanne Wepler |
| Anna Florido | Natalie Kuik | Paola Pirovano | Marijke Westerveen |
| | | Annick van Pol | Lies de Wolf |
| | | Cindy Pols | Floortje Zonneveld |
| | | Sabien Poutsma | Noek Zwaan |

Museum guide speaking about the profession:

'I always ask myself: why am I doing this? To make children aware of their surroundings, and how they think. And encourage them to think critically and pro-actively, I think that's essential, because that's what matters in life, not dates and facts.'