



MUSEUMS
ASSOCIATION OF
SASKATCHEWAN
MUSEUMS ARE MORE...

HOW TO TRAIN YOUR SUMMER MUSEUM STAFF

MANUAL & WORKBOOK FOR TRAINERS

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Museums Association of Saskatchewan

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INTRODUCTION

During summer months, many organizations in the Tourism sector see an increase in visitor numbers and interest. Museums of all sizes are among the most common destinations that tourists seek, so many museums increase staffing during the summer to support visitor numbers and programming. This means that summer staff are a significant component of museum organizations from May to September, as they are ambassadors for the organization and community.

Both students and the museum benefit from working together. This is an opportunity for students to learn and refine a variety of skills. It is also an opportunity for the museum to meet the needs of their visitors and complete projects. Summer staff are seasonal support, but they need and deserve the same respect and training that all full-time, part-time and volunteer staff receive when joining the organization.

This manual and workbook is designed as an exercise and guide for those who train summer staff in community museums. When trainers have completed the workbook sections, it becomes a permanent resource for the museum to use annually when introducing summer staff to their new position and orientating them to the museum.

This manual includes five sections for training:

1. Introduction to Our Museum and Your Role as a Summer Staff Member
2. Our Operating Procedures
3. Being a Welcoming Ambassador
4. Guiding Tours & Demonstrations
5. How to Handle Artifacts

HOW TO USE THE MANUAL

Each section is a complete unit offering trainers flexibility in developing training and orientation for their summer staff (new or returning).

The pages in each section feature a script for trainers to use (word for word or as a guide). Prompts in outlined boxes will help trainers to fill in the blanks of the script and identify all of the necessary information to have prepared for new staff.

Additional support material is included with this manual and can be found in the appendices. The material in the manual can be delivered within one full day (a refresher for returning staff), two days or over the course of a week. We recommend that all content is delivered to staff within two weeks of their start date. This ensures that they are comfortable with their responsibilities, the museum facility, and human resources (board/staff/volunteers), and that they will continue to operate by the policies and procedures that produce a safe, positive experience for all visitors.

SECTION 1 (Time: 1 hour)

An Overview of Our Museum and Your Role as a Summer Staff Member

The purpose of this section is to introduce you to our museum and the tasks in which you will be involved. We will go over the functions, programs and administration of our museum.

Complete the content below by expanding on the following information and providing details.

1. When and why was the museum created.
2. The geographical area the museum serves (urban and rural communities).
3. The subject area and time period covered in the collection.
4. History of the building / property in which the museum is housed, or resides on.

1. Our Museum began in _____

_____.

2. Our geographic boundary for historic information and general audience is _____
_____.

3. Our mandate is _____

_____.

4. The museum building is _____
_____. This is important because _____

_____.

Identify resource materials in the museum where staff can learn more information.

- Local history books • Maps • Photographs • Archival material • General history books

More information can be found here (list specific resources):

Functions in Museums

In our museum, we emphasize _____, _____ and _____ functions. (list additional if applicable)

Some examples of these functions in our museum are:

Important *functions* of a museum include:

- Collection • Research • Preservation • Exhibits • Education / Interpretation

Working with the Collection

Your summer job in our museum will be (position title) _____.

This includes: _____,
_____, and _____. (list additional if applicable)

Areas that museum staff work in:

- | | | |
|---------------|-----------------|----------------|
| • Acquisition | • Documentation | • Research |
| • Cataloguing | • Numbering | • Preservation |
| • Storage | • Display | • Housekeeping |

Working with the Public

There are _____ ways in which our museum is engaged with the public. These include:
(check all applicable)

- | | |
|---|--|
| <input type="checkbox"/> Exhibits | <input type="checkbox"/> School Programs |
| <input type="checkbox"/> Tours / Demonstrations | <input type="checkbox"/> Gift Shop |
| <input type="checkbox"/> Audio-Visuals | <input type="checkbox"/> Children's Activity Room |
| <input type="checkbox"/> Outdoor Presentations / Field Trips | <input type="checkbox"/> Lectures |
| <input type="checkbox"/> Travelling Exhibits | <input type="checkbox"/> Memberships |
| <input type="checkbox"/> Clubs | <input type="checkbox"/> Special Events |
| <input type="checkbox"/> Period Costumes / Re-enactments | <input type="checkbox"/> Volunteer Program |
| <input type="checkbox"/> Welcoming / Reception | |

You will be involved in and responsible for:

- 1.
- 2.
- 3.

Our museum welcomes many different visitors each year. This includes _____, _____ and _____. During the summer months, you are more likely to interact with _____, _____, and _____.

Thinking about the types of visitors above, fill in the bullets to let summer staff know what they will need in order to interact with visitors. *Be as specific as possible.*
i.e. positive demeanor and open body language

To be a welcoming representative for our museum, you will need to know:

-
-
-
-

Governance & Management

Our museum is lead by a _____ whose responsibility it is to ensure the museum operates in a legal, ethical and effective manner.

The following are members of our museum board (note positions on the board when listing):

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

The following are museum staff members (note positions when listing):

The following are museum volunteers (note responsibilities when listing):

As a member of our museum team, you should be aware of and have an understanding of how our institution operates.

1. The main functions of our board are _____, _____, _____, _____, and _____.

2. Public trust means _____
_____.

3. The philosophy and goals of our museum are _____

_____.

4. Our museum is a: ☐ Registered Non-profit ☐ Committee or Board of a
Corporation Governing Authority

5. Our administrative structure is (sketch out a hierarchy tree with boxes and insert names):

Our museum is a

• Community Museum	• Historic Site
• Art Museum	• Local
• Children's Museum	• Provincial
• Community Archive	• National

This means: _____

_____.

Other museums in our region are _____, _____,
_____ and _____. They feature collections
that focus on _____, _____, and
_____.

In addition to working with the public and collection, you will also be expected to:

-
-
-
-

SECTION 2 (Time: 1 ½ hour)

Our Operating Procedures

This section will give you all of the information you need to know about operating procedures and regulations for our museum. After we review and discuss the procedures together, please review them again on your own to become familiar with them. They will guide you in all aspects of daily operations.

Develop procedures using the examples presented here OR insert the existing procedures of your museum.

Personnel Procedures

1. Hours of Work

- a) *Work Day.* ____ hours a day with two 15-minute coffee breaks, and a supper / lunch break of ____ min/hr. (usually from ____ to ____ pm).
- b) *Overtime.* If overtime work is required, arrangements will be made to provide time off in lieu of pay, within limits.
- c) *Work Week.* (Fill in the hours of operation for each day)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

- d) *Time Off.* By request, time off is allowed for medical/dental appointments as well as other personal appointments which cannot be arranged during non-working hours. Requests for time off are made to _____ (two weeks in advance).
- e) *Personal Days.* In special situations, personal days off may be allowed for urgent personal business. Permission must be granted by _____.
- f) *Absence Reporting.* For each day of absence, the employee shall report to _____, stating the specific reason for absence (e.g. illness) and an estimated date of return.

g) *Late Reporting*. Employees shall notify _____ if he or she will be more than 15 minutes late when reporting for scheduled work hours.

h) *Holidays*. Employees are entitled to be paid for statutory holidays occurring during the period of employment.

i) *Reporting*. Employees are to report to _____ as their supervisor, regarding all aspects of their employment and duties assigned. In their absence, an alternate supervisor will be designated.

2. Pay Practices

a) *Pay Periods*. Employees will be paid on a _____ basis on the _____ of the week in which the pay period ends.

3. Assignment of Tasks: Works Schedules

a) *Daily Tasks & Work Schedules*. Duties will be assigned and developed by _____. If there is a need to change the schedule, it should be negotiated with _____ as soon as a conflict is realized.

b) *Performance Appraisal*. _____ is responsible for an end of term performance review.

4. Personal & Professional Conduct

The museum is a public institution; therefore, certain standards of conduct are expected of all staff and volunteers. These include the following:

a) *Proper performance* of assigned duties and responsibilities, including efficient and careful use of materials, supplies, equipment and time.

b) *Presence* in assigned work areas during work hours, except when authorized or required by work assignment.

c) *Maintenance* of clean public and private work areas.

d) Use of liquor or drugs is prohibited on museum premises. Smoking is permitted only in designated areas.

e) *Adherence* to work hours, starting and finishing times as outlined above.

f) *Adherence* to procedures outlined in training with respect to authorized commitments or expenditures on behalf of the museum.

g) *Adherence* to safety rules and practices.

h) *Respecting* confidentiality of museum affairs. Knowledge of internal museum affairs is not to be shared with the general public.

i) *Avoiding* personal use of museum supplies or equipment. This includes telephones, computers, printers, cameras, and internet. Telephones may be used for brief personal business unless museum business is disrupted by such use.

j) *Dressing* appropriately and suitable for meeting the public or completing duties. Extreme styles in dress and personal grooming should be avoided. Employees are not permitted to wear

_____	_____
_____	_____
_____	_____
_____	_____

k) *Being courteous* at all times in dealing with fellow staff, volunteers, board members, and the general public.

5. Personal Use of Museum Property & Facilities

a) Museum tools, equipment, supplies or material shall not be removed or borrowed from the premises without approval from _____. Similarly, museum spaces shall be used for assigned work only.

Handling Money

1. Treat Visitors Courteously.
 - a) Spending money can be a stressful transaction for some individuals regardless of the form of payment or reason for purchase. Make a pleasant experience by being polite, patient, and helpful.
2. Avoid interruptions.
 - a) Handle one transaction at a time.
 - b) If you are interrupted during a transaction, politely ask the individual to wait until you are finished.
3. Count money twice.
 - a) Count the change to yourself while taking the money from the cash drawer/box; and
 - b) Count the change into the visitor's hand.
4. Do not get confused by visitor demands.
 - a) Maintain your composure at all times.
 - b) Do not allow the visitor to hurry, rattle, upset or mislead you.
 - c) If you do get confused, stop the transaction and start over.
5. Do not put bills in the cash drawer until the transaction is complete.
 - a) Keep bills and change provided by the visitor on the counter until the transaction is complete.
 - b) Make necessary change following the steps above.
 - c) After the transaction is complete and the visitor is satisfied, place all money into the cash drawer/box.
6. Check large bills.
 - a) Do not leave large bills in highly visible or easily accessible areas of the cash drawer or work station. Such temptation is too much for some individuals.
 - b) Take extra care with bills that are crumpled, torn, taped or altered in any way.
 - c) Quickly inspect bills to determine whether they are counterfeit. Most counterfeit bills are created in smaller values (i.e. \$5, \$10, \$20).
 - o Feel raised ink on the large bill value number and *Bank of Canada* text.
 - o Look for the transparent outline of the large maple leaf, stripe behind the bill value and small maple leaf border.

- o Tilt the bill to see the holographic portrait that matches the face of the bill; it will change colour when tipped on an angle.

If summer staff do not have experience handling money, *demonstrate* these procedures for them.

Handling Complaints

Golden Rule for Handling a Complaint: **Do not take it personally.**

1. You already know how you feel, check on how the visitor feels. If you offer your very best service to every visitor, you will find few who will not treat you well in return.
2. Never argue with the visitor, regardless of the situation. Do not try to defend yourself, place blame on others or the museum – focus on how to solve the problem. If something is wrong, admit it and correct it, cheerfully. If you do not have the answer, find someone who may, or seek advice from your supervisor.
3. Things you can say:
 - a) "I'm glad you told me that."
 - b) "Thank you for bringing it to our attention."
 - c) "I'm sorry you have had a difficult time, let me try to help."

When you empathize with them, visitors will often calm their demeanor and work with you.

4. If a situation gets out of hand (i.e. screaming, harassment, negative body language):
 - a) Call on your supervisor to respond;
 - b) If your supervisor is not immediately available, explain that you do not have authority to make the change required, write down the visitor's issue and advise the person in charge as soon as possible.
 - c) If negative physical behavior is present, ask the visitor to leave and confirm that a museum representative will connect with them.

Do not hold a grudge. If a visitor returns after having complained (or shouted), treat them in the same courteous way you would for all others.

Procedures Regarding the Collection

Often, public will approach the museum with artifacts or information about artifacts. The following are some common situations you may encounter and the appropriate actions to respond with.

List procedures for the museum that summer staff must follow whether the artifacts are accepted or not.

1. An individual comes to the museum with an artifact they want to donate or loan. You should _____ the artifact on temporary deposit. Please follow these procedures to correctly complete the task:
 -
 -
 -
2. An individual comes to the museum asking about donating or loaning an artifact. You should record the request and contact information. Provide this information to _____.
3. A visitor comes to the museum with information about a particular artifact or photograph. You should thank the visitor, record the information offered, and provide it to _____. This information may be very important in helping our museum increase knowledge about collection and our community.
4. A visitor comes to the museum and requests that a specific artifact is returned to them immediately. You do not have authority to return the artifact. Assure the visitor that you will bring the request immediately to the attention of _____ and a museum representative will get back to you.
5. A visitor comes to the museum wishing to see a specific artifact that may have come from their family. Our policy is _____.

Describe or show the summer staff the policy of your museum in this situation.

Emergency & Safety Procedures

Show summer staff the emergency / disaster plan for your museum. If you do not have one, fill in the blanks to create a *First Response Sheet* below and use for training and reference.

Fire

1. Remain calm
2. Sound alarm
3. Call 911 or Fire Department at _____.
4. Evacuate the building. Use the nearest exits. There are _____ exits which are located _____.
5. Meet at the designated area outside the building. The designated area is _____.
6. Wait for the Fire Department to arrive.

Additional First Response Procedures for Fire (Persons with Restricted Mobility)

Persons with Restricted Mobility, or "at-risk-individuals" include people with temporary or permanent limitations. Examples of these are (but not limited to), difficulty with hearing, visually impaired, use of crutches, use of walker or cane, use of wheelchair, pregnant and difficulty reading or understanding English).

1. When someone enters the museum (prior to any emergency), determine if they match any of the categories on the left. If you are not sure, it is safe to follow these steps regardless.
2. Briefly include a review of emergency routes / exits in your introduction and offer if they would be interested in assistance in the case of an emergency.
3. Keep note of where they are in the museum (as with all other visitors).
4. Follow, in general, the procedure above, if an emergency occurs.
5. Attempt to assist the individual if they agreed to requiring assistance during an emergency. If you are personally put in danger by assisting, abandon the effort and call out to them to inform them. Tell firefighters where they are located.

* If the museum does not have an elevator, the likelihood of someone in a wheelchair / walker visiting secondary levels will be slim. *

Internal Flooding

1. Remain calm.
2. Determine the location and possible cause of flooding without touching anything.
3. Notify _____ at _____ as soon as possible.
4. If the floor around the circuit breaker is dry, shut off the power. The circuit breaker is located _____.
5. If the flooding is caused by a burst water pipe or bathroom overflow, shut off the main water valve which is located _____.
6. Without power, close the museum. This is a safety measure. Without water service, post a sign on the front door and verbally notify visitors.

External Flooding

1. Remain calm.
2. Call public works at _____ and follow their instructions. Should flooding occur due to natural weather, follow instructions from officials (police, fire, emergency management team) in the case of an emergency.

Tornado

Tornados and funnel clouds commonly occur in the afternoon and early evening. The Environment Canada website and local radio stations should be monitored during severe thunderstorms.

1. Remain calm.
2. Close doors and drapes on windows.
3. Guide everyone and yourself inside the building and head to the basement. If a basement does not exist, direct everyone to small areas in the center of the building (away from exterior walls) and under heavy tables or desks.
4. Get the battery-operated radio, which is located _____. Keep the radio on and listen for weather updates.
5. Wait for the notice to clear (emergency responders or radio notification).

It is recommended that every museum purchase flashlights, battery powered radios, hardwired telephones and have batteries stocked in preparation for power outages and severe weather situations.

Wildfires

Wildfires commonly occur from May to September. It is important to monitor local radio stations and follow directions provided by emergency officials (police, fire, emergency management team).

Power Outages

Power outages can occur due to technical malfunctions, damage to infrastructure or severe weather. During an outage, you may be left without heating/cooling, lighting, security, use of cordless phones and radio, and in some instances running water.

1. Investigate whether the outage is just the museum or a geographic area. If it is only the museum, check the breaker box.
2. Turn off everything that was turned on. This protects appliances and the building infrastructure from a power surge when all power returns. Leave one light on to notify you when power returns.
3. When visitors are present, maintain operations for 10 minutes (people will generally remain where they were when the power went out). Tour the museum with a flashlight to check on everyone and where they are.
4. After 10 minutes, if power remains out, gather everyone into a central and open location in the building where natural light is available. Offer seating.
5. After 20-30 minutes, when emergency lighting expires, ask visitors to leave the museum building for safety purposes. If daylight and good weather is present outdoors, offer visitors to spend time on the property in case power is restored soon.

SaskPower phone number: 310-2220 (toll free 24/7)

Vandalism

Crime in Progress

1. Remain calm.
2. Do not confront the suspects. You do not know if they are under the influence of substances or armed with anything that could be used as a weapon.
3. Quickly determine a description of the issue and suspects involved.
4. Move yourself to a safe place away from the suspects.
5. Call 911 or the RCMP Detachment at _____.

Crime Not in Progress

1. Ask the suspected individual(s) to leave the museum.
2. If they refuse, do not confront the individual(s) further.
3. Move yourself to a safe place away from the suspects and call the police.

Theft

1. Use your common sense, if it appears safe to do so, address the person(s) and ask them to return what they have taken. If an altercation seems likely, do not confront the person.
2. Get the best possible description of the suspect(s).
3. Call the police.

Intoxicated Person

1. Ask the individual to leave the museum
2. If they refuse, move yourself to a safe place and call the police.

Bomb Threat

1. Listen.
2. Be calm and courteous.
3. Do not interrupt the caller. Callers will typically offer the only information they wish to provide before ending the call.
4. Obtain as much information as you can including background noises, the speaker's tone, accent, gender, manner of the speaker (excited, stutter, etc.), and the **exact wording** of the threat.
5. Call the police and share all of the information you gathered.

Arrange a separate training time for summer staff with local resource people for fire safety and first aid if available.

You will find a copy of the *First Response Sheet* posted around the museum in these locations:

- 1.
- 2.
- 3.
- 4.

Please familiarize yourself with the information.

The next two pages feature checklists that can be used as a tool to ensure all opening and closing procedures are followed. Use these examples to develop checklists which are more appropriate for your museum. (Photocopy the checklists for use each week by the summer staff.) *Walk* summer staff through each step.

OPENING CHECK LIST

WEEK OF _____

	SUN	MON	TUE	WED	THURS	FRI	SAT
UNLOCK FRONT DOORS							
TURN OFF SECURITY SYSTEM							
TURN ON LIGHTS & EQUIPMENT/APPLIANCES							
OPEN BLINDS							
UNLOCK GALLERY							
TURN ON EXHIBIT LIGHTS							
CHECK EXHIBIT AREAS							
TURN ON INTERACTIVE EQUIPMENT IN EXHIBITS							
TURN ON BATHROOM LIGHTS/FAN							
CLEAN BATHROOMS							
TURN OFF ANSWERING MACHINE							
HANG OPEN SIGN							

CLOSING CHECK LIST:
WEEK OF _____

	SUN	MON	TUE	WED	THURS	FRI	SAT
REMOVE OPEN SIGN							
LOCK FRONT DOORS							
CHECK EXHIBIT AREAS							
SHUT OFF INTERACTIVE EQUIPMENT IN EXHIBITS							
SHUT BLINDS							
SHUT OFF EXHIBIT LIGHTS							
LOCK GALLERY							
CHECK BATHROOMS							
SHUT OFF BATHROOM LIGHTS/FAN							
COUNT & BALANCE CASH							
TRANSFER CASH RECEIPTS AS INSTRUCTED							
TURN ON ANSWERING MACHINE							
SHUT OFF LIGHTS & EQUIPMENT/APPLIANCES							
TURN ON SECURITY SYSTEM							

DEPART & LOCK DOORS

Now that we have reviewed and discussed the procedures for our museum, here are some typical situations you may come across in your work. Some of the following questions may suggest more than one appropriate answer. State the one you think fits best and then we can discuss the response and approach that is usually followed in our museum.

Sample Questions

1. A visitor does not have money to pay the admission fee. Do you let the person into the museum?
R. _____.
2. The cash intake does not balance. What do you do?
R. _____.
3. A visitor is smoking in the museum. How do you tell them to put it out?
R. _____.
4. A visitor arrives 15 minutes before the museum is scheduled to close for the day. What do you do?
R. _____.
5. Who do you contact about replenishing supplies (bathroom paper, etc.) and when?
R. _____.

You have given some thoughtful responses to these sets of circumstances. Are there any other situations that could occur?

Suggest some situations specific to the museum and review responses.

Section 3 (Time: 1 hour)

Being a Welcoming Ambassador

Before we talk about how to be a welcoming ambassador for our museum, it is important for you to realize that our institution is among several resources and destinations for visitors to come to in the summer. We like to assume that our staff is a visitors' first contact in this region and we want to give them the best experience possible.

You & Tourism

Tourism Saskatchewan represents and support government and business involved in the tourism industry. Since 2013, an average of \$14.4 million has been invested in tourism from the provincial government. Tourism attracts in over \$2.15 billion to the province each year and supports organizations such as ours.

The real key to success is for visitors to return again and again, bringing their friends and family.

So here's where you fit in...

...First Impressions are lasting ones...

Since you are the front-line person, the "meeter-greeter", you often have the greatest impact on a visitor's first impression of our province, community, and organization. You may also be the deciding factor in whether or not they enjoy their trip enough to come back.

If they have not enjoyed themselves, yet have been treated well, then all of the advertising in the world will not bring them back.

Studies show that travelers feel Saskatchewan has a lot to offer and they get good value for their travel dollars.

The rest is up to you!

For additional support with tourism questions, Tourism advisors are available
Monday to Friday (8am-5pm) toll free: 1-877-237-2273

Developing Your Professional Attitude

Being professional is . . .

- Knowing Your Museum
- Knowing Your Job
- Knowing Yourself

When you think like a professional, you act like a professional.

When you act like a professional, you are a professional.

Attitude makes the difference!

Visitor Relations

Visitors Expect:

- Cleanliness
- Courtesy
- Good Value

Your appreciation of them will in turn help them to appreciate you.

One of the challenges, and part of the excitement of working in the tourism industry is that you meet people "head on" - you do not always know who they are or what experiences they have encountered before meeting you. Behaviors that reflect negative or impatient attitudes on their part may be due to:

- Being in a strange place.
- Travelling all day.
- Having had an unpleasant experience before visiting your site.
- Having worked all day in high pressure meetings.
- Being embarrassed about asking you for help for fear that you will think their request is "silly" or problem is "trivial".

Continue to offer positive and courteous service, this will make them feel at ease and improve their experience.

Have to keep them waiting?

Just speak to them. A quick, “I will be with you in a moment”, lets them know they are not being ignored

Someone is kept waiting for another employee?

Do something constructive:

- Get help;
- Remind the other person that someone is waiting for them; or
- Speak to the visitor and avoid making excuses.

How you handle initial contact with visitors can make the difference between satisfaction and awkwardness. Make them feel wanted, needed and above all, welcome. Be aware, disarm them with a smile and remember, you are a professional.

Key points in establishing a comfortable environment for your visitor.

- Quietness as you work. Avoid loud talk in visitor areas, rattles, crashes and noisy equipment.
- Keep alert and listen if you are called for questions or assistance.
- Watch for details. Keep track of visitors’ behavior and where they are in the building.
- Save steps and trouble – have a system.
- Respect others and their property.
- Speak clearly.

Answer a question directly and openly. Do not confuse the visitor.

TIPS for Developing a Good Telephone Personality

1. *Smile . . . your caller can hear it.*

2. *Answer by identifying the museum and yourself.*
3. *Speak clearly and confidently.*
4. *Be polite and use a pleasant voice.*
5. *Say "May I ask who is calling please?" If you are taking messages.* Take the spelling of the name accurately and completely.
6. *Find out what callers want before putting them on "hold".* It only takes a few seconds and callers appreciate being acknowledged. If you have to put callers on hold, make sure they cannot hear your conversation with others in the office.
7. *Do your best to be helpful to the caller.* Volunteer as much information as possible without disrespecting the museums' confidentiality. Provide quick explanations or describe certain procedures if necessary. If you do not have the information, say you will call them back once you have it.
8. *Answer the phone when it rings.* People who enter your office can see when you are busy, telephone callers have no way of knowing unless you tell them. Ask if you can put them on hold while you finish with another visitor or offer to return their call.
9. *Jot down what you want to discuss before making calls.* It is easy to forget major details when you are in the middle of a conversation

TIPS for Looking the Part

1. *Dress appropriately for the job.* Consider the type of work you are doing, the image the museum wishes to project and your own personality. Wearing wildly fashionable clothes may not be appreciated in an office but may be exactly what is required of a sales clerk in a fashion store. If you are unsure about what to wear, discuss what is acceptable with your supervisor.
2. *Look and act self-confident.* Speak calmly, clearly and loud enough to be heard. Put expression into your voice, maintain eye contact with the person you are talking to, and do not appear flustered when things get busy or you are doing something for the first time.

3. *Keep your work area neat and clean.* Neatly arranged and organized offices and workplaces give people an impression of efficiency, and encourage visitors to come back

TIPS for Improving Quality and Quantity of Work

1. *Make sure you understand instructions for any task before you begin.* If you think you might forget, write down the steps involved and refer back to them.
2. *Follow instructions exactly the first few times you do a new task.* From time to time, check over instructions to make sure you have not forgotten any steps. Ask your supervisor if you are doing things correctly and make an honest effort to try any suggested improvements.
3. *Do your work as correctly and carefully as possible.* Thoroughly check your work before handing it over. Do not hesitate to start over if you think it is unsatisfactory.
4. *"to err is human."* No one is perfect and all of us make mistakes. Learn from your mistakes. Ask questions and feel comfortable saying, "I do not understand", if that is the case.
5. *Work at a steady pace.* Be known as the one who always gets things done.
6. *Learn the "tricks of the trade"* from senior staff. They will have systems for accomplishing tasks due to their experience.
7. *Be willing to accept new ideas that can improve your work.*
8. *Take initiative.* When you have finished one task, move on to the next without waiting to be told.
9. *Keep up to date on new developments and advances in your field.* Read as much as you can and talk to people who can give you new information.
10. *Be confident in your abilities and potential to learn new skills.*

Community Resources & Services

The following is a list of the most common services and locations that visitors will be in search of after touring the museum. We want to know and direct people to these resources as quickly and accurately as possible. Here are two lists of resources and a community calendar. The first list is community resources and services that visitors frequently want information for.

Create a sheet with names, phone numbers, addresses and times for these establishments in your community.

Visitor Information

- Chamber of Commerce
- Bus Routes
- Taxicabs
- Airport
- Train Station
- Bus Depot
- Beer & Liquor Stores
- Hotels/Motels
- Banks
- Churches
- Post Office
- Camp Grounds
- Restaurants

For Drivers

- Saskatchewan Motor Club
- Gas Stations
- Mechanic

Emergency Services

- Police
- Fire Department
- Ambulance
- Dental Emergency
- Hospital

This is a list for resources where a brochure or map could be offered to the visitor. These materials are kept_____. If we run out of brochures / maps you should _____.

THINGS TO SEE & DO IN OUR AREA

	Activity	Contact	Phone No.
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

This is a calendar of community events for the next four months. Take some time to review the calendar and keep it handy. When visitors are done at the museum, encourage them to check out something happening.

CALENDAR OF EVENTS

MAY:

--

JUNE:

--

JULY:

--

AUGUST:

--

Section 4 (Time: 2 – 3 hours)

Guided Tours & Demonstrations

We will now work on how to prepare and offer a guided tour or demonstration. To feel comfortable with our exhibits and collection, you should review our resources whenever you are not involved directly with visitors or assigned to other tasks.

These are resources in our museum that you can use (check all that are available):

- | | |
|--|---|
| <input type="checkbox"/> Catalogue cards | <input type="checkbox"/> Photographs / Slides |
| <input type="checkbox"/> Computer database | <input type="checkbox"/> Reference books |
| <input type="checkbox"/> Exhibit labels | <input type="checkbox"/> Videos / Films |
| <input type="checkbox"/> Local history books | <input type="checkbox"/> Volunteers / Experienced tour guides |
| <input type="checkbox"/> Museum produced audio cassettes | |

Demonstrate how to use resources.

1. *List* the key steps for how to use the resource.
2. *Explain* each step
3. *Give* reasons for each step
4. *Allow* summer staff to practice and ask questions about each step

The easiest way to understand key themes of exhibits in our museum is to walk through them with me. As I talk about each exhibit, make notes on major ideas that are conveyed and the main artifact. We will review your notes with mine once we have completed our tour.

Exhibit Name: _____

Exhibit Themes: _____

Key Artifacts Featured: _____

Prepare a *list* of themes for exhibits in your museum and the *key* artifacts you want summer staff to be able to tell visitors about.

Now that we have reviewed key themes and main artifacts for each exhibit. Try studying the following artifacts using the museum resources available.

1. _____
2. _____
3. _____

Guided Tour - The Basics

You are now ready to learn techniques for guiding a tour. Let's look at what you will need to handle different groups touring the museum. When an individual or group enters the museum, your first step is to welcome them and introduce yourself.

Before starting the tour, collect all admission fees and record visitor characteristics (e.g. child, adult, senior, group, etc.) in the provided log. This data is very important for our annual reporting and funding opportunities. If the policy of the museum is to not charge admission, make visitors aware of the donation box and explain the importance of donations for the museum.

After welcoming the group, start the tour by offering an introduction to the museum. The introduction

Tell summer staff brief facts they should provide in their introduction. i.e. When the museum first opened and the purpose of the museum.

should include:

-
-
-

Then, briefly outline the restrictions for our museum. Our museum does not permit the following in the building or through exhibits (check all that apply and add any additional):

- | | |
|--|--------------------------|
| <input type="checkbox"/> Smoking | <input type="checkbox"/> |
| <input type="checkbox"/> Eating or drinking | <input type="checkbox"/> |
| <input type="checkbox"/> Handling artifacts | <input type="checkbox"/> |
| <input type="checkbox"/> Taking photos / video | <input type="checkbox"/> |

These restrictions help us to protect and preserve the artifacts that represent the history of _____.

Encourage visitors to feel free to ask questions during the tour. If you do not know the answer to a question, it is okay to say that you do not know. Avoid making up answers.

Tour Wrap-Up

When finishing a tour, it is important to conclude the information. Thank visitors for coming and provide an opportunity for questions and discussions. Encourage visitors to sign the guest book and indicate where they are from (name and community). This data is also very helpful for annual funding opportunities.

Developing & Leading the Tour

In the first section, we briefly spoke about the different types of visitors our museum receives. Remember that these groups are:

- | | |
|--|--|
| <input type="checkbox"/> Locals | <input type="checkbox"/> Tourists |
| <input type="checkbox"/> Visiting friends and family | <input type="checkbox"/> Bus tours |
| <input type="checkbox"/> School tours | <input type="checkbox"/> Special rentals |

Each of these groups is a slightly different audience. Giving them a tour or demonstration requires different techniques for presentation and sharing of content.

Work with summer staff to write an example narrative for each of the following groups that visit your museum.

To prepare for tours you will need to have a general narrative for each exhibit that can be adjusted depending on the audience you are addressing. The narrative should involve time periods, historic figures and significant events relating to the exhibits and museum. Remember to share the significance of an artifact when you are introducing it (age, material / construction, use).

Tour Versions

(See Appendix B - *Audience Characteristics* for more information)

Discuss with summer staff how they would adjust their tour for a group of children.

Points to consider:

- Short attention span
- Curiosity
- Respond to things that are the same / different than what they are familiar with
- Difficulty in understanding time / space relationships
- Require use of smaller words to understand

Now that you have prepared a general narrative, how would you change it for a group of **primary school children**?

(See Appendix B - *Audience Characteristics* for more information)

*Discuss with summer staff how they would adjust their tour for a group of **senior citizens**.*

Points to consider:

- Physical limitations
- Personal / Past experience

How would you change it for a group of **senior citizens**?

(See Appendix B - *Audience Characteristics* for more information)

Discuss with summer staff how they would adjust their tour for a family (parents and children)?

Points to consider:

- Parents may be interested in leading the discussion
- Different levels of interest
- Visit may be for social interaction
- Distractions will take place
- Children will look for hands-on opportunities

How would you change it for a family (**parents and children**)?

Supervising Tour Training

One of the best ways to learn how to guide a tour is to practice with another person observing you and offering feedback. For the first week or so, _____ will work with you to observe your technique. Throughout the summer you can observe each other.

Before leading a tour, let _____ as the observer know what behaviors you would like them to watch for and offer feedback on.

(See Appendix C, *Improving Tours Through Monitoring and Debriefing* for more information)
After observing the tour, *discuss* the following questions with the summer staff and *describe* your observations from the tour / demonstration.

- How do you feel about the tour you just gave?
- What parts of the tour do you feel were successful?
- If you had to do the tour again, what would you change?

The following are some common mistakes made in guided tours.

- No narrative - Guide does not tell the story, they only list artifacts in the exhibit.
- Verbal sins - Guide speaks too fast, talks to the exhibit, mumbles, is repetitive and / or uses slang.
- Programmed script - Guide sounds like a robot or is unable to respond to questions without having to start from the beginning of the script.

Situations That May Arise During a Tour

Here are a few difficult or awkward situations that may arise during your tour. How would you deal with each situation?

1. _____

2. _____

3. _____

4. _____

5. _____

From your experience at the museum, make a list of 3 or 4 difficult or awkward situations the summer staff are likely to face during a tour.

Examples:

1. A visitor disagrees with your interpretation.
2. A visitor becomes a "nuisance" by asking silly and irrelevant questions.
3. A group of visitors chat loudly amongst themselves while you are talking.
4. A visitor "takes over" the guided tour.
5. Adults in the group don't take responsibility or correct inappropriate behaviors of children.

Section 5 (Time: 2 hours)

Handling Museum Artifacts

In this section, we are going to focus on the basics of handling procedures for artifacts in the museum's collection. A museum holds artifacts in trust for the benefit of both present and future generations. This means that artifacts require a special kind of care and respect. One of the greatest dangers to artifacts is careless handling. "Handling" involves holding, carrying, moving and placing.

Depending on the material that the artifact is made of, damage could be caused simply from transferring the natural oils in your skin onto the artifact. In other words, simply touching the artifact could result in permanent damage.

In your job at the museum you will be expected to handle artifacts when:

- 1.
- 2.

Please remember to observe these restrictions when you are working with artifacts:

NO smoking

NO food or drinks

NO writing implements except pencils

NO jewelry or watches

NO sticky labels or tapes

NO hand lotions or creams

NO programming materials

The following artifacts in our collection are very sensitive and should not be moved or handled under any circumstance:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

These are the basic rules for handling museum artifacts. Be sure to follow these rules whenever you are in a situation where you must hold or move an artifact.

Provide a copy of Appendix D and explain the importance of each basic rule of handling.

The following are supplies you should use when handling or moving artifacts in our museum (check all that apply):

- | | |
|--|--|
| <input type="checkbox"/> White cotton gloves | <input type="checkbox"/> Boxes |
| <input type="checkbox"/> Trays / Carrying containers | <input type="checkbox"/> Padding |
| <input type="checkbox"/> Carts | <input type="checkbox"/> Padded Blocks |

I will now demonstrate how to handle and move a selection of artifacts that you will encounter throughout the summer. Please pay close attention and take notes. After the demonstration, it will be your turn to practice.

Small Artifacts

Things to consider when handling small artifacts:

- Do not mix light and heavy artifacts in the same carrying container.
- Use one hand to support the bottom and the other to steady the side or top of the artifact.
- Use a carrying container for light or fragile artifacts. Padding and acid-free tissue should be used to protect each piece.
- When using a cart, nothing should extend over the edge.
- Carry detachable parts separately. i.e. teapot lid and pot.

Large Artifacts

Things to consider when handling large artifacts:

- Never try to lift an artifact by an end part. Support the main body of the piece.
- Do not try to carry a heavy or awkward artifact by yourself.
- Remove any dangling or loose parts and carry separately.
- Protect large artifacts in transit with blankets or pads.

*Choose a sample of each type of artifact the summer staff is likely to handle. **Demonstrate** how to handle and move each artifact with the appropriate supplies.*

Now we will practice moving artifacts from one location to another. Remember to follow the rules of handling that we reviewed, and to use appropriate supplies for each artifact.

Direct the summer staff member(s) to practice handling and moving small and large artifacts from one location to another. Set up a room with three tables, one on either side of the room and a third with handling supplies. Place a selection of artifacts on one of the tables. Have a summer staff (one at a time), choose the right handling supplies to move an artifact across the room to the other table using the procedures described earlier. Repeat until everyone has practiced properly, moving 2-3 artifacts. Provide guidance if mistakes are made so that no artifacts are accidentally damaged and staff learn.

AGENDA

Day 1

- 9:00 am *Introduction*
Welcome everyone to orientation and have each person introduce themselves.
- Orientation*
Provide participants with an agenda and explain what topics will be covered during training. Explain to participants the purpose for training.
- 9:15 am *Section 1: An Overview of our Museum and Your Role as a Summer Staff Member*
- Introduction to our Museum
 - Functions in Museums
 - Working with the Collection & Public
 - Governance & Management
- 10:15 am *Coffee Break*
- 10:30 am *Section 2: Our Operating Procedures*
- Personnel Procedures
 - Handling Money
 - Handling Complaints
 - Procedures Regarding the Collection
 - Emergency & Safety Procedures
 - Opening and Closing checklists
- 12:00 pm *Lunch*
- 1:00 pm *Section 3: Being a Welcoming Ambassador*
- You & Tourism
 - Developing Your Professional Attitude
 - Visitor Relations
 - TIPS...
 - Community Resources & Services
 - Things to See & Do In Our Area
 - Calendar of Events
- 2:00 pm *Section 4: Guided Tours & Demonstrations*
- 2:30 pm *Coffee Break*

APPENDIX A

- 2:45 pm *Section 4 - Continued*
- Key Themes
 - Guided Tour – The Basics
 - Developing & Leading the Tour
 - Supervising Tour Training – this may be done on a separate occasion or more than once until summer staff become skilled at giving tours / demonstrations
 - Situations That May Arise During the Tour
- 5:00 pm End of Day 1

Day 2

- 9:00 am *Review*
Provide an overview of the key points that were covered in Day 1. Give an opportunity for the summer staff to ask questions about what they have already learned.
- 9:30 am *Section 5: Handling Museum Artifacts*
***Before beginning Section 5, prepare the room for the demonstration and practice exercise: Handling and Moving Artifacts. (described on page 37)
- Rules of Handling
- 10:30 am Coffee Break
- 10:45 am *Section 5 - Continued*
- Small and Large Artifacts
 - Practice Handling and Moving Artifacts
- 11:45 *Wrap-up*
Review key points presented during the morning and give summer staff the opportunity to ask questions.
- 12:00 End of Day

AUDIENCE CHARACTERISTICS

GROUP	CHARACTERISTICS	SUGGESTIONS
Early Childhood (age 3 - 5)	<ul style="list-style-type: none"> • Egocentric • Curious • Non-discriminatory 	Repetition and learning what is distinctive about an artifact improves differentiation of concepts.
Young Children (age 6 - 7)	<ul style="list-style-type: none"> • Awareness of world • Imaginative • Refined motor skills 	Role-playing and imagination assists digestion of information.
Older Children (age 8 - 11)	<ul style="list-style-type: none"> • Socialized • Allow interaction • Literal minded / realism 	Ask questions often to support the processing of information.
Early Adolescence (age 12 - 14)	<ul style="list-style-type: none"> • Emerging sense of self 	Interaction within the group supports sharing perspectives of information.
Adolescents (age 14 - 18)	<ul style="list-style-type: none"> • Abstract thought • Appreciate realism • Goals: to get through school and go to college or get a job 	Being treated as adults supports engagement with information and environment, as they see themselves as adults.
Gifted Students	<ul style="list-style-type: none"> • Increased capacity for knowledge • Curious • Responsive 	Flexibility during the tour and time to pursue special projects or areas of interest spark engagement and processing of information.
Young Adults (age 18 - 30)	<ul style="list-style-type: none"> • Independent • Career and family minded / driven 	A short introduction to the museum provides a foundation for independent discovery.
Adults (age 30 - 60)	<ul style="list-style-type: none"> • Motivated by life needs • Curious • Knowledge acquisition 	Information provided through discussion / conversation supports engagement and interest level.
Senior Adults (age 62+)	<ul style="list-style-type: none"> • Similar to adults, but may have some physical limitations 	Similar to young adults with more questions and dialogue after touring

APPENDIX B

Family Groups	<ul style="list-style-type: none"> • Weekend visitors • Reason for visit may be social 	Adults in the group may be satisfied if their children are busy and interested in the tour. Apply techniques from child audience tour.
Minorities	<ul style="list-style-type: none"> • Varied • Looking for cultural ties 	Sensitivity to cultural differences will support an open environment and increase engagement.
Handicapped	<ul style="list-style-type: none"> • Varied 	Adjust the tour to the nature of limitations (physical, visual, audible, etc.).
Out-of-town, Foreign	<ul style="list-style-type: none"> • Unfamiliar with area • May have specific interests • English is not first language 	May have limited time available or prefer to look rather than listen.

IMPROVING TOURS THROUGH MONITORING / DEBRIEFING

A good tour guide is interested in feedback each time they try a new topic, approach or technique. How can they see themselves as their group saw them? How can they identify areas where improvements could be made? A Monitoring / Debriefing program would assist with understanding both perspectives. It is a way to provide a tour guide with an **Observer**, whose job is twofold:

1. To **Listen** and **Watch** the tour guide while they lead a group. "**MONITORING**"
2. To **Discuss Observations** with the tour guide afterwards. "**DEBRIEFING**"

It should be stressed that the prime purpose of Monitoring / Debriefing is to help the tour guide improve the quality of their tours. If the tour guide feels they are being criticized or judged by a superior, they may feel defensive and become more inclined to justify their actions rather than accept any suggestions.

MONITORING

1. Both the guide and observer should agree on the tour ahead of time. The tour guide should identify a specific behavior they would like the observer to watch for.
2. The observer should be as quiet as possible and not engage on the tour.
3. The observer should take notes for discussion following the tour.

DEBRIEFING

1. After the tour, the observer and guide should discuss the following items:
 - a) How the tour guide felt about the tour;
 - b) What the tour guide would like to change; and
 - c) Observations on the items the tour guide specifically asked the observer to watch for.

Caution

- Do not attempt to correct every fault in one session. Three or four points should be sufficient per session.
- Remember that one purpose of debriefing is to have the tour guide accept responsibility for improvements. Have the tour guide state the necessary action, do not tell them what to do unless it is absolutely necessary.
- It is important that the tour guide feels the main purpose is to help them. Arrange the debriefing session so that there will be no interruptions, and do not convey any sense of a time limit or repercussion for their job.

GENERAL RULES FOR HANDLING ARTIFACTS

1. Handle artifacts as little as possible.
2. **Avoid Haste.** Take your time to plan handling and moving before you do it.
3. Examine artifacts for their strengths and weaknesses before handling.
4. Have clean and dry hands.
5. Wear clean **Cotton Gloves** when handling all artifacts.
6. Handle only **One Artifact at A Time**
7. Use **Both** hands.
8. Support artifacts properly. **Never** pick up artifacts by any appendages or projecting parts.
9. Ensure the destination is prepared to receive the artifact.
10. **Plan A Route** of movement without obstructions. Have someone open doors and clear the way for you. Never walk backwards.
11. **Use** carts and carrying containers whenever possible and do not overload.
12. Separate and cushion, using packing material to prevent movement.
13. **Record** and **Report** any damage immediately. Save and identify all broken and loose pieces.

The most important rule to remember is to handle each artifact as though it were the last one on earth!

We gratefully acknowledge the support of...



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