IDENTIFICATION AND VALIDATION OF TOURING COMPETENCIES FOR VOLUNTEER DOCENTS IN ART MUSEUMS

DISSERTATION

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The purpose of the study was to (1) identify pedagogical touring competencies needed by volunteer docents in art museums, (2) catalog the competency statements into major competency categories, (3) validate the list of competency statements, and (4) compare priority designations awarded each statement by the individuals within the two major subgroups: museum staff and volunteer docents.

A preliminary list of competency statements specifying acceptable docent performance with children in art museums was compiled from the literature and from interviews with museum staff and volunteer docents. The competency statements were classified into four categories: communication competencies, knowledge competencies, affective attribute competencies, and touring methods and strategies competencies. A validation instrument was designed listing these forty-three statements in the four categories. The instrument was designed to elicit the opinions of museum educators and in-service volunteer docents regarding the merit of each statement as a possible objective in a docent training program. The instrument was validated by three museum educators before being distributed to museum staff and volunteer docents in eighty-four art museums throughout the United States. The respondents recorded their preferences on a five-point, Likert-type

scale. Frequency distributions and priority rankings were used to describe the importance given each statement by the respondents.

Below are summarized the findings:

1. All but two competency statements were accepted by the majority of the respondents.

2. Of the four competency categories, the statements in the affective attribute category received, on an average, the highest priority ratings.

3. Across all four competency categories, the statements receiving the five highest priority ratings specified that prospective docents should (1) exhibit a positive and enthusiastic attitude toward volunteer work, the museum, art in general, and the museum's collection; (2) possess the ability to exhibit enjoyment for touring and help the children enjoy the museum; (3) possess the ability to communicate a positive and enthusiastic attitude toward the museum, the collection, and art in general; (4) possess the ability to make children feel comfortable in the museum; and (5) possess the ability to adjust the content of the tour for children of different ages and different backgrounds.

4. The museum staff and volunteer docents were in close agreement in their ratings on all the statements.

5. Varying amounts of museum experience accrued by the respondents exhibited virtually no observable effect on the ratings.

6. There was no evidence to indicate a systematic relationship between varying amounts of staff responsibility for supervision or training of docent and the ratings on the statements.

7. There was also no evidence to indicate a systematic relationship between the academic training or the amount of teaching experience accrued by volunteer docents and ratings on the statements.

In conclusion, many of the needs represented by the highest ranking competencies in each category are seldom addressed in the traditional volunteer docent training program. This study showed that abilities to help the child feel comfortable in the museum and combinations of abilities to help the docent make judgments regarding the presentation of the material require attention and, at the very least, special training. It is recommended that training personnel in art museums identify the needs of volunteer trainees and design training programs less on traditional guidelines and more on the specific needs appropriate to the task.

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CHAPTER I

INTRODUCTION AND STATEMENT OF PROBLEM

The American Association of Museums officially defines a museum as:

> an organized and permanent non-profit organization, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule [3, p. 9].

This definition has some key words worth noting. According to the Museum Accreditation Committee of the Association, "essentially educational or aesthetic" refers to the "expressed responsibilities of the museum to exercise knowledgeable utilization of its objects for elucidation and enjoyment" [3, p. 8].

Evidence of the increased attention given to education in the museum is documented in a 1973 report presented to the Department of Housing and Urban Development by a Special Committee of the American Association of Museums. The report recommends that, in order to meet the need for re-ordering priorities within the museum, "a shift of importance to such departments as education and community relations" is required. This statement is provoked by the new involvement of the museum with the broader community. The report

designates the educational and public relations functions as the most important part of the existing museum structure [3, p. 13].

With the increased attention for education has come increased concern for evaluation. The question of evaluating art awareness has been given attentive study in art education. However, gauging the success of art programs traditionally has been difficult. In the introduction to Friedberg's Arts Awareness II, Philip Yenawine of the Metropolitan Museum of Art suggests that art museums have not tried to develop cogent, convincing instruments with which to measure what they accomplish in their programs. "The day has come," suggests Yenawine, "for museums to evaluate and to present the findings with candor and accuracy" [4, p. 1].

A major consideration in any effort to measure what is accomplished in these programs is the performance of the individual who acts as tour guide, facilitator, or interpretor. Sixty-seven percent of a sample of the nation's art museums with tour programs for school children use volunteers to conduct tours and a variety of other programs. In fact, it seems clear that without the services of volunteers, a considerable number of museums would be forced to severely restrict their educational programs [9, pp. 43-44].

Background

Museums throughout the country depend upon volunteers to implement programs designed to aid the child in cultivating an understanding and an appreciation of art. It has been widely acknowledged by museum directors in a study conducted by the Council on Museums and Education in the Visual Arts (CMEVA) that only because volunteer docents are available have museums been able to open their doors to legions of school children [2, p. 242]. All of the museums that use volunteers, in what is now the traditional docent role of instruction, feel deeply indebted to their docents. Without volunteer docents, they say, an education program would be financially impossible. The Boston Museum of Fine Arts, for example, reports that it is able to serve 60,000 children a year; the Rochester Memorial Gallery, 13,000; and Atlanta's High Museum, 10,000 [1, pp. 242-243].

The traditional, and probably most widely accepted form of help given to groups of visitors, is the gallery talk. The gallery talk, according to George Heard Hamilton, is a form of help "through which the visitor may acquire the rudiments of historical perspective and a sense of what he might look <u>for</u> rather than merely look <u>at</u>" [5, p. 110].

The concept of museum sponsored training sessions for volunteers is a widely accepted practice. Adrienne Horn, speaking on the place of volunteers in the museum community, at the 1973 American Association of Museums annual meeting,

identified directors and educators as personally responsible for the performance of the individual docent since docents serve under and are coordinated by paid staff. "Those directors and educators who complain that their docents are poorly trained in the subject matter, unable to communicate effectively, or unwilling to take directions," says Horn, have a program which "is poorly planned and supervised" [10, p. 44].

The type of docent-training provided by directors and educational curators varies from museum to museum. With regard to just one variable, the length of the training period, Jones found that 15 percent of the docents received less than ten hours of instruction, while 17 percent had over one hundred hours, 26 percent received ten to thirty hours, and 38 percent from thirty-one to one hundred hours [8, p. 34].

The critical factor in any docent-centered education program is the ability of the individual docent to perform competently, for it may be assumed that the competency of the individual museum docent is directly related to the quality of the child's experience on a guided tour. The key word in this statement is "competency." Competency, or competence, regardless of the field, has been defined as "adequacy for the task" [7, p. 3]. One dictionary defines competent as "having requisite ability or qualities" [12, p. 169].

It is within the scope of contemporary educational understanding to identify and validate the specific purposes of an art museum tour conducted by a docent and the particular docent competencies which ostensibly bring about the desired outcomes. Such a strategy is the first step in the planning of a systems approach to education sometimes referred to as "Competency Based Education." Conceived during the 1960's as a technique to revolutionize teacher education programs, the format of competency based education is also applicable to a variety of training programs, such as docent training, where the emphasis is not on comparative grading, but on attaining a given level of competency in performing essential tasks.

A competency based education program specifies the competencies to be demonstrated by the trainee and makes explicit the criteria to be applied in assessing the trainee's competencies. It also holds the trainee accountable for meeting those criteria [11, p. 1]. Such an approach seeks to develop the knowledge, skills, and attitudes which will enable the trainee to perform effectively in order to demonstrate competence [11, p. 3].

Need for the Study

In a 1974 study sponsored by the Smithsonian Institution and reported by Bay, it was concluded that "Museums seem to stumble into one docent training program or another

choosing what appears at the time to be the most acceptable course with little knowledge of the options open, or the merits and demerits of a given approach [1, p. 29]. These findings seem to call for rethinking of the needs and goals in a docent training program and establishment of a validated list of objectives to (1) bring about realistic modification to existing programs, and (2) create a foundation for new docent training program models.

In addition, Harrison feels that training in pedagogical techniques is a significant need. She acknowledges that "popular interpretation" is very difficult work. According to Harrison, anyone who is to be successful in helping people to see and enjoy museum material needs to know as much about human nature as he does about the exhibits. For that reason, she goes on to suggest that pedagogical training of some kind can teach a man or woman to know the needs, interests, limitations, and potentialities of children [7, p. 82].

Problem Statement

The problem is to ascertain competencies which could be attributed to effective docent performance and which could also possibly be used in the design of a docent training program.

Purpose

The purpose of this study was to (1) identify pedagogical touring competencies needed by volunteer docents in

art museums, (2) catalog the competency statements into major competency categories, (3) validate the list of competency statements, and (4) compare priority designations for the individual competency statements awarded by the individuals in the two major sub-groups: museum staff and volunteer docents.

Assumptions

The study is based upon three underlying major assumptions.

1. It is feasible to identify particular pedagogical touring competencies which may be attributed to effective docent performance.

2. It is feasible to catalog the competency statements into major competency categories.

3. The list of competency statements can be validated by polling museum staff and volunteer docents in art museums throughout the country.

Questions to Be Answered

Specific questions to be examined in this study are

1. Do the majority of the museum staff and volunteer docents designate each statement as a significant need?

2. Which competency category receives, on the average, the highest priority ratings, as determined by the ratings on the individual statements by all of the respondents?

3. Which competency statements receive the highest priority designations by all of the respondents?

4. Do the staff and volunteers rank order the statements differently?

5. Do the differences in the amount of museum experience accrued by the respondents cause differences in the priority designations for the statements?

6. Do museum staff who have some responsibility for supervision of docents rate the competency statements differently than those who have no responsibility?

7. Do museum staff who have some responsibility for docent training rate the competency statements differently than those who have no responsibility for this task?

8. Do volunteer docents who possess undergraduate degrees in different areas of academic specialization rate the statements differently?

9. Do volunteer docents who have accrued elementary level classroom teaching experience rate the statments differently than do the volunteers without this experience?

Limitations of the Study

Many museums pay part-time and full-time docents to perform many of the same functions of the volunteer counterpart. The continuing education of volunteers in art museums, of which the education of the child is a by-product, is the concern of this study. In addition, volunteers perform many

functions in art museums. Not only do they train to be docents, but they are also trained to assist with various administrative, social, and curatorial tasks. This study is limited to the training of volunteers to become effective docents.

This study is also limited to identification and validation of a list of competency statements associated with effective docent performance. A description of the length, content, and other characteristics of existing training programs is beyond the scope of this study.

Definition of Terms

Pedagogical Touring Competencies.--Statements which describe learner post instructional behavior which is believed to generate appropriate learning behaviors in the museum visitor.

Museum Staff.--Museum personnel employed by an art museum on a part-time or full-time basis and paid for their services on an hourly or salaried basis.

Volunteer Docents.--Museum personnel who volunteer specified amounts of their time to the educational work in a museum. The German term "docenten" means a person licensed to teach, but without the charge or dignity of a professor; a tutor. In common usage, the term has come to refer to a tour guide in a museum.

The Museum Tour.--Groups of children who visit art museums are generally treated to an eduational experience

designed to enlighten and inspire them about art objects. This educational experience may range from a lecture based upon an object, or a collection of objects, to a supervised "self-directed" session where the structure of the tour is based upon the questions asked by the visitors.

Docent Training Program.--Training programs for volunteers vary from one museum to another. Generally, however, these programs are administered by the education department and designed to prepare the volunteer to lead a group of children or adults in an educational experience related to the objects in the museum's collection. A volunteer may be in training for anywhere from one week, in some museums, to two years before being permitted to perform as a docent. The content of the docent training program seems to be primarily information about art history and facts about the museum's collection. Monitored tours and observations of tours are frequently part of the training program.

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CHAPTER II

RELATED LITERATURE

This chapter presents a summary of the literature related to volunteers and volunteer training, museum volunteers, and considerations for development of a competency based docent training program. The chapter is divided into three main sections: (1) an overview of volunteerism in the United States, (2) volunteers in museums, and (3) an overview of comptency-based teacher education and its possible applications to docent training.

An Overview of Volunteerism in the United States

Volunteerism is a widely accepted practice in the United States. Throughout history, there have been individuals willing to give of themselves in time, effort, resources, and money to help their fellow man. Routh [36, p. 3] explains the recent surge of interest in volunteerism as an acknowledgement of a "termendous disparity which exists between presently functioning programs of health, education, community and social services and the amount of the local community's budget necessary to provide comprehensive services to millions of citizens requiring them."

Sometimes the primary reason for using volunteers is to provide more complete services. Routh [36, p. 3], Carter and Dapper [7], Janowitz [22], and Stenzel and Fenny [31, p. 4] agree that the intelligent use of carefully selected and well-trained volunteers is the answer to needs which cannot be met by existing agencies because these agencies are unable to hire necessary staff.

Based upon a 1965 Office of Manpower Research of the Department of Labor survey, Sanford and Bird [37, p. 87] estimate that American women "give away" nearly $14.2 million worth of work every year to worthy causes. That survey reported that there were approximately 36.6 million volunteers in the United States at that time. Based upon past trends, Sanford and Bird placed the size of the volunteer force in 1975 at at least 43 million.

Prior to the 1960's, the typical volunteer corps was composed primarily of middle-aged, middle class, female recruits. O'Connel [31], Naylor [30], and Aves [1] see the volunteer of the 70's coming from both a wider socio-economic condition and a wider age range. Once predominately a female domain, volunteerism is now atracting men. The middle-aged, middle class female volunteer is forced into different activities. Rather than work in social or community service, these activities are often largely cultural. These women, often wives of successful men in cities throughout the country, work on what Bolger [3, pp. 71-72]

terms the "prestige circuit." These elite volunteer activities include women's committees and women's auxiliaries of art museums, symphony orchestras, opera companies, and public television stations.

Today, volunteers are being used in many aspects of public education. Volunteers serve as teaching aides and tutors in subjects such as language and mathematics. Many school districts use volunteers to assist in clerical and non-teaching duties. According to Carter and Dapper [7, p. 13], cities with only a few hundred volunteers several years ago now have thousands.

The volunteer is more than an unpaid worker. Preparation, training, and reponsibiliteis of a volunteer are quite different from that of a career worker. Stenzel and Feeney [41, pp. 5-7] suggest that the literature on volunteerism implies five dimensions of volunteering which help to clarify the volunteer-career worker differences:

1. The volunteer is not a career worker. The volunteer can usually decide how much time to give to an organization or cause. Many volunteers give, regularly, many hours.

2. The volunteer does not receive salary, wages, or honorarium for his services.

3. The volunteer has a different kind of responsibility from that of an employed staff member. The volunteer cannot be held accountable for program management except as stated in the by-laws of the organization.

4. The volunteer has a different kind of preparation for his volunteer service than for a career or trade, in contrast to a paid employee who

must meet specifically stated qualifications in education and experience for his position.

5. The volunteer has a different identification with the organization and community than the career worker who may be promoted into positions with other agencies in other localities in the interest of professional advancement. Most volunteers think of the goals and services of the organization first and of their specific activity in it afterward.

Much of the research on volunteerism is directed toward answering questions related to training of the volunteers. Some of these questions are: Is the trained volunteer more effective than the untrained volunteer? What are the purposes or objectives of volunteer training? What criteria should be used to determine satisfactory completion of training? Should training be required for all volunteers?

There is little dispute over the question of the necessity and value of training. Volunteers need more than good will and brotherhood in working with people. Route [36], Naylor [30], Aves [1], Carter and Dapper [7], Williams [44], Levine and Schmidt [24], and Chambers [8] agree that volunteers must be trained.

The results of a study conducted by Naylor [30] revealed that the respondents, all experienced volunteers, agree that more training is needed. Naylor concluded that training can no longer be offered cafeteria style, but will need to be actively promoted as essential, if not required for some jobs.

Carter and Dapper [7, p. 85] found that school volunteers felt they needed more than the ability to cultivate a

warm relationship with children. This was summed up by a New York City school volunteer who cited the need for some skills and a few simple tools.

In the Williams study, sponsored by the Mississippi University School of Education [44, pp. 32-39], no significant difference between the reading achievements of the groups tutored by trained and untrained volunteer tutors was found. Yet, training was recommended for all volunteers because training seemed to give the volunteers more self-confidence, a greater sense of commitment to the program, and, as a result, a lower rate of attrition.

Any effort to design a volunteer program should begin with a statement of objectives, specifying desired trainee performance at the conclusion of training. On the subject of specific outcomes of goals of training, Chambers [8] suggests that out of any volunteer training should come well-informed and competent volunteers. The terms "competent" and "competency" are used frequently in the literature on training of volunteers to specify the particular goals of training. Naylor [30], Chambers [8], Routh [36], Aves [1], and Stenzel and Feeney [41] recommend the need for training objectives which state in very practical terms the (a) knowledge, (b) skills, and (c) attitudes to be sought, and indicate the level of competence to which the trainee might aspire. In a Dade County Public Schools [12] project concerned with the development of learning modules for

individualized volunteer education, "terminal objectives" are specified; these objectives are defined as "competencies which the volunteer will be able to apply in carrying out his function."

Volunteers require training rather than education. Naylor [30, pp. 122-127] points out that formal education enables the individual to grow in understanding of a profession. In training, focus is on an understanding of the job in a particular situation. Naylor also suggests that we can know when training is successful by monitoring the person's performance on the job. Adequate training should enable the volunteer to perform as expected. Aves [1, p. 147] views training as an opportunity for the person who receives it to do better work, and this is the only purpose. Any training scheme which fails to enable the volunteer to apply his knowledge can achieve little and may even defeat its aim by confusing the volunteer or undermining his confidence.

Stenzel and Feeney [41, p. 25] emphasize that knowing and doing are of equal importance. The content should be specific and practical in its application--"teaching how to do, not teaching about volunteer activities." Naylor [30, p. 159] offers this comparison:

> Telling is helping to know
> Teaching is helping to know and grow
> Training is helping to know, grow and do.

Volunteers in Museums

Volunteers donate many hours to art museums throughout the country. According to a survey conducted by the National Endowment for the Arts [29, p. 87], nearly two-thirds (60 percent) of all museums (art, history, science, and others) used full-time or part-time volunteers in 1971-72. A significant proportion of museum volunteers' time is donated exclusively to educational programming. The National Endowment survey showed that 38 percent of the volunteers in all museums worked in education. It was noted that this phenomenon was in marked contrast to full-time and part-time personnel distribution percentages in all museums. In a study funded by the National Endowment for the Humanities dealing with humanities education in 24 history, natural history, and art museums for young people, Bay [2, p. 25] found that the majority of museums included in her study used volunteers in the role of interpreter in their educational programs.

Traditionally, volunteers who function as tour guides or interpreters for education departments in museums are called "docents." The term is from the Latin docere which means "to teach, instruct, give instructions." According to Grace Ramsey [34], the term has come to refer to the person in the museum who teaches or lectures. Also according to Ramsey [34], the first museum docent was appointed to the duty of free public instruction in the galleries of the

Museum of Fine Arts, Boston in 1907. Traditionally, the docent is not an "instructor of subjects," cites Ramsey, but rather an "interpreter of objects."

In a 1948 survey of current opinion regarding the most effective educational techniques aimed at the average layman in the museum, Low [26, p. 114] reported that the majority of the 53 museum directors surveyed felt the presence of a competent instructor more effective than any other educational means. In his 1948 study which traces the educational philosophy and practice of art museums in this country since 1870, Low [26, p. 54] concluded that "out of the realization that art did not 'speak' to all men--in fact, spoke to very few--grew the beginnings of docentry."

The role of the volunteer docent in museums is an auxiliary one. According to Bradshaw [4], Payson [32], and Graham [17], the volunteer corps does not replace staff effort; they expand it. They all agree with Reibel [35, p. 30], who cautions that volunteers should always work under the direction of the staff. The volunteer should always accept guidance in following those procedures which have been proven most efficient for the whole.

Among museum educators, little disagreement appears regarding the need for comprehensive training of volunteer docents. Much of the literature devoted to docent training and preparation [28, 42, 26, 2, 34] notes the need for docents to know the museum's collection as well as possess

an understanding of the fundamentals of teaching and contemporary educational trends. Moore [28, p. 25] recognizes experience in the classroom as important. Yet, he emphasizes the dissimilarity of the classroom and the museum setting. According to Bay [2, p. 29], "the ability of the interpreter is paramount in determining how much a child will learn on a guided tour." Bay also reported that as museums have taken an increasingly active role in public education, the ability of the interpreter has become ever more important, not only in determining how much is learned, but also in helping the child develop new insights and learning skills.

Fling [16], Bradshaw [4], and Seidelman [38] feel that they cannot overestimate the need for proper, adequate, and thorough training of volunteer interpreters. Seidelman [28, p. 300] considers "adequate training" to mean a training schedule which includes lectures, seminars, discussion groups, films, demonstrations, model tours, tests, outlines, and book reports. Bradshaw [3], Compton [9], and Seidelman [38] see demonstrations of the type of interpretation the volunteer is being asked to provide as essential. Compton [9, pp. 295-296] cites the need for observation of many tours of different age groups and various categories of museum tours. Seidelman [38, p. 300] recommends model tours led by already experienced guides to illustrate "how" discipline for different age levels.

Those educational curators and docent supervisors writing about their experiences with volunteer training seem to favor a no-nonsense approach to training which is as carefully structured as if each volunteer were a new addition to the professional staff. Fling [16] emphasizes that care should be taken not to dampen docents' enthusiasm with a meaningless mumbo-jumbo of accession or location symbols. He stresses the need for training which enables the volunteer to comprehend the reasons for the ground rules and the relationship between these procedures and the aims of the institution.

According to Bay [2, p. 26], in most of the museums she surveyed, volunteer docents were trained through an initial series of fall meetings followed by periodic brush-up sessions. She also noted that her study revealed that docent-training programs possessed the following features:

(1) A packet of materials typically including an annotated bibliography, papers outlining tour content and tips on methodology was provided at the outset.

(2) After an orientation that involved an introduction to the exhibits and a discussion of purposes and goals, the new docent was required to observe several "model tours" conducted by staff members or experienced docents and to take part in follow-up critiques of these presentations.

(3) Talks by curators and education staff members, required reading and sometimes lectures by outside experts were also a part of training.

(4) At the end of the training period the docent was required to give a trial tour under the scrutiny of a staff member or an experienced docent. If her performance was not satisfactory, she was encouraged to bone up on weak areas and try again.

(5) Periodic "spot checks" throughout the year reinforced the initial evaluation.

As the literature on volunteer training suggests, emphasis in docent training is placed on the ability of the volunteer to perform, and to perform competenty. Flint [16, p. 104] reinforces this position by stating that the results of a good training program is a situation in which the volunteer interpreter "knows her job and can do it without being constantly watched and corrected."

An Overview of Competency-Based Teacher Education

The concepts of "competence," "competency levels," and "performance objectives," discussed in the literature on volunteer training [8, 30, 36, 1, 41] and docent training [32, 16], have been extensively explored in research related to teacher training. A thorough look at the large volume of literature on this subject is not within the scope of this project. There are, however, specific assumptions and findings relevant to the task of creating the groundwork for a competency-based volunteer docent training program.

Competency-Based Teacher Education (CBTE), as a movement, has replaced many traditional teacher training programs throughout the country. Much of the valuable research

essential to the beginnings of CBTE was begun by the Multi-State Consortium on Performance-Based Education in 1970. This group of teacher educators from ten institutions across the country undertook the development and production of this new approach to instruction. According to Houston [20], these efforts were joined by the coordinating work of the National Commission on Performance-Based Education and the National Consortium of CBE Centers throughout the country. Other major efforts to contribute to the development of CBTE, according to Houston [20], are the National Institute of Education created in 1972, and the Committee on Performance Based Teacher Education of the American Association of Colleges for Teacher Education.

The most characteristic feature of CBTE is the "objective statement." According to Burns [5] and Shearron [39], at the heart of any competency-based program lies "objectives"--explicit statements of the criteria to be met by the learner as a sign of successful completion of the learning activities. Objectives explicitly specify that trainees must exhibit the competencies assumed to promote pupil learning, and/or demonstrate their ability to promote desirable pupil learning. In a competency-based teacher education program, the objectives are statements of abilities required by an effective teacher. Burns [5, p. 18] views the practical and operational functions of objectives as:

(1) a means of communication among professional educators.

(2) a means of communication between teacher and learner.

(3) a basis for making decisions about selection of appropriate instructional activities.

(4) a basis for measuring or evaluating learning outcomes.

(5) a means for making decisions about the proper sequence of instructional events.

(6) a basis for determining the proper structure of learner groups.

(7) a means of communication between the professional educator and the lay public.

As a result, accountability is also a characteristic feature of CBTE. According to Houston and Howsam [21], the trainee is held accountable for demonstration of specified competencies at a required level, in an agreed upon manner. In addition, Shearron [39] calls CBTE a "data based system for training"--data are collected and used to make adjustments and changes in the program.

Elam [14, p. 18], in his often quoted publication entitled Performance-Based Teacher Education: What Is The State of The Art?, identifies the essential elements of CBTE as:

(1) Teaching compentencies to be demonstrated are role derived, specified in behavioral terms, and made public.

(2) Assessment criteria are competency based, specify mastery levels, and are made public.

(3) Assessment requires performance as prime evidence, takes knowledge into account.

(4) Student's progress rate depends upon demonstrated competency.

(5) Instructional program facilitates development and evaluation of specific competencies.

"Competencies" of competency-based teacher education are statements which describe an observable behavior related to effective teaching. Henderson and Lanier [19] regard the teacher's actions as "observable manipulations of the givens" in the classroom. The "givens," in this case, are human, environmental, and curricular variables. The importance of observable behaviors in teacher education is of particular significance because one can actually view the teacher performing the task of teaching.

Although one can actually see a teacher performing the task of teaching, the surface operations or the type of manipulation of the variables described above are the result of a complex set of acquired skills. Woodruff [45] and Hall and Jones [18] indicate behaviors of the kind a statement of competency might specify to be composed of a set of related skills together with knowledge. By way of illustration, Woodruff explains the observable behavior of change as the tangible outcome of a cyclical series of events beginning with a decision to act based upon an original perception, acting out the decision, recognizing the consequences that ensue, and redirecting the actions in light of those

consequences. This cycle of learning is very similar to Hall and Jones' [18, pp. 29-30] conception of a behavior. They see it as an acquisition, integration, composite building and application of a set of related skills and knowledge. A "competency statement," then, must specify ability of the individual to master a total performance, that is, the ability to combine thought with appropriate action.

It is not of particular importance that the trainee exhibit competencies on the same level of proficiency as the experienced teacher. The literature suggests that writers of competency statements must determine acceptable standards for the particular trainee in a particular training situation. Weber, Cooper, and Houston [43, p. 3] indicate that competency statements need not reflect the thinking about competencies at the most proficient level, but, instead, specify minimum acceptable standards which program designers set in the belief that performance at that level is a demonstration of potential effectiveness. Similarly, Shearron [39, p. 119] proposes that indicators of proficiency, for each competency, be specified along a proficiency continuum. In this way, the proficiency levels of beginning teachers will be relatively lower than those of more experienced teachers. Shearron's proficiency continuum is particularly applicable to in-service training because it possesses possibilities for identification of proficiency levels which refine teaching skills.

Competency statements should also differ in kind. Cooper, Jones and, Weber [11] identify three different kinds of teacher competencies: (1) knowledge, (2) performance, and (3) consequence. Hall and Jones [18], Burns [5], and Houston and Howsam [21] add two more to the list: affective and exploratory.

Knowledge (or cognitive) competencies specify particular knowledge, that is, intellectual abilities, awareness, and skills that are to be demonstrated. According to Burns [5, p. 29], its specifies behavior that will demonstrate the learner's knowledge, understanding, processing abilities and ability to use a strategy. In a similar vein, Cooper, Jones, and Weber [11] see knowledge competencies as those abilities required to demonstrate performance competencies. Dodl [13, pp. 194-199], on the other hand, does not treat knowledge as a competency, but as an "enabler" to the actual performance.

The second kind of competency, performance competency, differs from a knowledge competency in that the emphasis is placed upon statements which specify those things the teacher should be able to do in order to be effective in teaching children. Hall and Jones [18, pp. 48-49] use the term "psychomotor" to describe the synthesis of knowledge with the actual performance. They emphasize that knowledge

of theory is a prerequisite to demonstration of skill, competency, or subcompetency.

Consequence competencies specify pupil behaviors that are taken as evidence of the trainee's teaching effectiveness. Cooper, Weber, and Johnson [10] regard the consequence of teacher performance as pupil growth, both emotionally and intellectually. Cooper, Jones, and Weber [11] regard a teacher training program which stresses the success of the professional in changing others as being the most able in attesting to the potential effectiveness of its graduates.

Particular attitudes toward various teaching situations and self are specified as affective competencies. The learner's possession of certain attitudes toward, appreciation for, or interest in some idea, object, or event is specified in terms of given overt behavior. While affective competencies appear to be essential to competency-based education, Burns [5, p. 29] warns of three problems, in particular, which make identification of competencies in the affective domain more difficult than in other areas. They are

(1) disagreement about behaviors acceptable as overt indicators of affective attributes,

(2) the occasional inability to describe required behavior specifically enough for reliable identification, and

(3) difficulty in observing or measuring specific behavior at time of evaluation.

Lastly, exploratory, or experience competencies specify experiences essential to teacher training. These are things according to Hall and Jones [18] that instructors want their students to experience. According to Burns [5], this type of competency does not specify a behavior, but describes an event, or events, happening, or situation that is to be experienced by the trainee.

According to Medley and Krathwohl [27, p. 82], the objective of much of the research related to competency-based teacher education is to identify competencies that are related to learner outcomes in a probabilistic sense, that is, teacher behaviors which are most likely to produce the desired pupil learning.

At least four approaches for identification of competencies are proposed in the literature on the subject of competency-based teacher education. The four are distinguishable from one another by their individual points of departure: (1) the child, (2), the curriculum, (3) the existing training program, and (4) the teacher.

The approach which begins with the philosophical assumptions about the child as learner is exemplified by Joyce's [23, p. 78] six-stage model for identification and validation of teacher competencies. His model features an empirical approach to analysis of the teacher's role as manipulator of the environments with which the child interacts. The outcome of this theoretical approach is the

specification of behavioral models appropriate to a number of particular teaching situations. These models are teaching competencies. The ability of the trainee to select and effectively implement the appropriate tested model in a particular situation constitutes teaching competency in that area.

Another approach to identification of competencies begins with an accepted basic curriculum and its suggested instructional strategy, then infers competencies essential to implementation of the curriculum. Cooper, Jones, and Weber [11] refer to this second approach as possessing a "subject matter base." Shearron [39, p. 116] labels this the "curricula approach." This approach involves pilot testing the curriculum in a school for a year or so. After this pilot testing period, competencies thought to be necessary to presenting the subject matter specified in the curriculum, are generated by the teaching staff, the university personnel, and the curriculum and supervisory personnel. The assumption implicit in this approach is the effectiveness of the suggested curriculum, and its suggested teaching strategy.

Shearron and Johnson [40] recognize that an accepted third approach to identification of competencies is translation of traditional teacher training course content into a competency-based format. This approach necessitates rethinking and reconstituting the progress and successful

completion criteria of these courses into the observable and experience oriented terms of competency-based education.

Of the four approaches, the last one described is the most widely used. Shearron [39] refers to this approach as the "speculative approach." As Shearron implies by this label, the process relies on speculation regarding effective teacher performance in particular teaching situations. Those involved in all aspects of the teaching-learning process are asked to speculate about the relative importance, or unimportance of competencies selected from the theoretical and research bases presented in the literature, statements by practitioners, and items gleaned from operational job descriptions. Shearron [39, p. 118] notes that this approach has particular political advantages in that those who are to be affected by such performance criteria, teachers in particular, are involved in the decision making process. Another important advantage of this approach is in the fact that it is possible to structure the list of competencies so that they represent the theoretical and research findings of the field.

Studies by Lofgren [25], Essington [15], Callsen [6], and Prather [34], who were concerned with identification of competencies utilizing the speculative approach, exhibit similarities in (1) their methodology for formulating a list of competencies, and (2) the methodology for validating this list.

In these four studies, the list of competencies was solicited from either a panel of experts, literature in the field, or a combination of both. In 1974, Lofgren [25] reported his findings in this doctoral dissertation concerned with identification and validation of musical and extra-musical competencies of school music teachers. The set of competencies he validated was suggested by professors of music education and music supervisors from several school districts. Also in 1974, Essington [15], in his study of elementary classroom teacher competencies, as perceived by teachers themselves, supervisors and college instructors, used a pilot study to develop his questionnaire. Input for the original list of competencies included that gleaned from a thorough review of research reports, literature, and personal interviews in the area of teacher competencies. In Callsen's [6] study concerning professional competencies needed by home economists in adult education, forty-one competencies were identified as important by a faculty committee. Prather [33] used three sources to develop a list of competencies needed by short-hand teachers: (a) observations of experienced teachers of Gregg shorthand by the researcher, (b) concepts involving effective teaching of shorthand as perceived by writers or shorthand reserach and articles, and (c) teaching suggestions in the instructor's manual of the Gregg shorthand textbook.

Lofgren [25], Essington [15], Callsen [6], and Prather [33] used questionnaires to validate their lists of competencies. Each asked their subjects to rate each competency on a five-point, Likert-type scale. Lofgren [25] also asked his subjects to identify the ten most valued competencies from the list.

Summary

In summary, the literature related to this study emphasizes the need for well-trained volunteers to carry out the function of many service and educationally-oriented institutions in our society. Many educational institutions deploy volunteers to help fill the need for personnel trained to provide tutoring and other specialized services. The literature also supports the need for volunteer training and training objectives which specify in very practical terms, the (a) knowledge, (b) skills, and (c) attitudes to be sought, and the level of competence to which the trainee might aspire.

There is little disagreement regarding the need for comprehensive training for volunteer docents. Well-trained "interpreters" seem to be the key to the success of educational programming for children in museums. The literature on docent training emphasizes competent and responsible performance as the goal of any good training program. Absent from the literature on docent training, however, is reference

to specific docent attributes. The literature on competency based teacher education is devoted to the design of teacher training programs based upon desired teacher attributes. A large portion of this literature is devoted to strategies for specifying these attributes. Application of this research to the need to develop specific goals and objectives for docent training programs seems logical and necessary.

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CHAPTER III

DESIGN OF THE STUDY

This chapter describes the methodology utilized to identify the docent touring competency statements, design and validate the questionnaire used in this study, select the stratified sample of art museums for the survey, and analyze the data from the survey.

Identification of the Docent Touring Competency Statements

To discuss particular characteristics of an effective docent, a series of interviews took place in which questions were directed toward a total of nine museum educators and five docents at the University of Texas Art Museum, Fort Worth Art Museum, Amon Carter Museum of Western Art, Dallas Museum of Fine Arts, Virginia Museum of Fine Arts, and the Hirshhorn Museum and Sculpture Garden. Interviews were solicited from personnel in these museums because they are representative of art museums that are operated by different governing authorities, have contrasting educational programs, train volunteers for docent work in different ways, and exhibit contrasting characteristics with regard to the size of the docent corps, the size of the educational staff, resources, and funding. A preliminary list of competency

statements was assembled from the literature and from transcripts of tape-recorded interviews with museum staff and docents.

The identified competency statements were grouped into four major competency categories: (1) communication skills, (2) knowledge, (3) affective attributes, and (4) touring methods and strategies. Cooper, Jones, and Weber [4], Hall and Jones [6], and Burns [3] suggest the use of the "knowledge" and "affective" categories. The widely accepted "performance," or "skill" competency category was considered too broad. For this reason, it was divided into two separate categories: communication skills, and touring methods and strategies.

Based upon the identified competency statements, an initial questionnaire was drafted listing forty-two competency statements divided into the four competency categories listed above. As suggested by Baker and Popham [2, p. 32], a Likert-type scale was designed to elicit priority designations from all of the respondents on each statement. The following scale was used:

4 = Maximum priority, a desperate need

3 = Great importance

2 = Probably significant need

1 = Possibly significant need

0 = No good evidence of significant need.

Questions eliciting demographic information important to a meaningful analysis of the responses to each statement were also drafted. The amount of experience in the museum was considered to have some possible affect on the priority designations awarded the statements by both staff and docents. The same consideration was made for the amount of time staff members devoted to supervision and training of docents. Because the responsibilities of the staff vary greatly from one museum to another, specific questions were drafted regarding staff responsibilities. For volunteer docents, the possession of an undergraduate or graduate degree, and the specific area of specialization were considered influential variables.

Validation of the Initial Questionnaire

The draft of the questionnaire, along with drafts of the instructions, the list of questions seeking demographic data, and cover letters were delivered to three museum educators for their review, suggestions, and corrections. The three museum educators were Edward Lawson, Curator of Education at the Hirshhorn Museum and Sculpture Garden; David Estabrook, Director of Education Programs for the Smithsonian Institution; and Catherine Crinnan, Docent Training Coordinator at the Virginia Museum of Fine Arts.

As a result of meetings with each of these individuals, suggestions for minor changes in the wording of some of the

statements were made and questions seeking valuable additional demographic data from each respondent were added. One of the three validators suggested using teaching experience and other related experience as variables for the responses of the volunteer docents. Questions seeking this information were added. The museum staff and volunteer docents constitute the two major sub-groups for validation of the competency statements. Consideration was given to eliciting responses from a third major sub-group--classroom teachers as clients of the museum programs. However, one validator expressed the opinion that there would be little interest for this survey among teachers. This opinion was corroborated by a second validator. For this reason, it was decided not to survey the teachers. Also omitted from the questionnaire packets was a list of questions seeking demographic data regarding the amount of funding designated for various functions related to docent training and education in the subject museums. The validators expressed the opinion that it might be difficult for many of the respondents to obtain, or release this information, and that this might, in turn, reduce the number of responses to the list of statements.

After final review of the questionnaire, it was printed on a four page, one sheet format. To facilitate proper distribution, the questionnaires directed to museum staff were printed on blue paper, and those directed to

volunteer docents were printed on beige paper. Cover letters were printed on letter-head stationery and the questions seeking demographic information were printed on sheets of paper separate from the list of statements.

Selection of the Sample Museums

Based upon the listings in The Official Museum Directory compiled by the American Association of Museums [1], a total of 178 art museums, indicating active docent programs, were identified as the total population for this study. The directory also specified the governing authority for each museum. This information was used to divide the population into five separate categories. They were: (1) Federal, (2) State, (3) Municipal or County, (4) College or University, and (5) Non-Profit Organization.

Because of budgetary limitations, it was necessary to limit the mailing of the questionnaire to only half, or 84, of the museums which constituted the total population. Half of the number of museums in each governing authority category were randomly drawn from a hat containing cards with the names of all the museums in the category. The results constituted a stratified sample of the total population according to governing authority.

Distribution of the Questionnaire

Packets of questionnaires were prepared for mailing to docent coordinators in each of the sample museums. The

packets contained four copies of the "Docent Training Questionnaire," two printed on blue paper for the museum staff (see Appendix B.3), and two printed on beige paper for volunteer docents (see Appendix B.6). Inside each folded questionnaire was the list of questions seeking demographic information from each respondent (see Appendices B.4 and B.7); an addressed, business reply envelope; and a post card to be returned separately if the respondent wished to receive a summary of the findings (see Appendix B.9). A cover letter, explaining the purpose of the study and some of the background for the study, accompanied each of the packets (see Appendices B.2 and B.5). In another cover letter addressed to the docent coordinator in each of the museums (see Appendix B.1), it was requested that the addressee answer and return one of the staff questionnaires and give the other blue questionnaire to another staff member. Further, the docent coordinator was asked to distribute the two questionnaires designated for volunteers to any two experienced volunteer docents. There was also a provision in this letter for someone to return the packet if no volunteer docents were deployed in the museum receiving the packet.

On February 1, 1978, the packets were mailed. On April 15, a reminder letter (see Appendix B.8) was mailed to docent coordinators in all of the museums not yet responing to the original mailing.

Analysis of the Data

Analysis of the Priority Ratings for the Competency Statements

The number of respondents awarding each statement particular priority designations was summarized for the total group and the two major sub-groups: museum staff and volunteer docents.

The responses to the questionnaire were analyzed to answer the following questions:

1. Do the majority of museum staff and volunteer docents designate each statement as a significant need?

2. Which competency category receives, on the average, the highest priority ratings on the individual statements by all of the respondents.

3. Which competency statements receive the highest priority designations by all of the respondents?

4. Do the staff and volunteers rate the statements in the same way?

5. Do the differences in the amount of museum experience accrued by the respondents cause significant differences in the priority designations for the statements?

6. Do museum staff who have some responsibility for supervision of docents rate the competency statements differently than those who have responsibility for this task?

7. Do museum staff who have some responsibility for docent training rate the competency statements differently than do those who have no reponsibility for this task?

8. Do volunteer docents who possess undergraduate degrees in different areas of academic specialization rate the statements differently?

9. Do volunteer docents who have accrued elementary level classroom teaching experience rate the statements differently than those without this experience?

A test of statistical significance appropriate to this ordinal level data, with independent samples, is the Chi-Square Test for Independence [5]. This non-parametric test is designed to determine whether a systematic relationship exists between two variables. This is done by computing the cell frequencies on a contingency table which would be expected if no relationship is present between variables given the existing row and column totals. The expected cell frequencies are then compared to the actual values found in the table. The computation is performed according to the following formula:

$$X^2 = \Sigma \frac{(O-E)^2}{E}$$

In this formula, "O" equals the observed frequency in each cell, and "E" equals the expected frequency calculated as:

$$E = \Sigma \frac{(CxR)}{N}$$

where "C" is the frequency in a respective column marginal, "R" is the frequency in a respective row marginal, and "N" stands for the total number of valid cases. The greater

the discrepancies between the expected and actual frequencies, the larger the Chi-Square becomes [7, pp. 223-224].

In cases where the data did not satisfy the requirements for meaningful analysis by the Chi-Square test, as specified by Siegel [8, pp. 109-110], the Wald-Wolfowitz Runs Test and the Kuskall-Wallis One-Way Analysis of Variance by Ranks Test were used.

The Wald-Wolfowitz Runs Test for small independent samples was used to test for differences between the ratings and the rank order of the competency statements by the two job status sub-groups (museum staff and volunteer docents) and the two museum experience sub-groups: all respondents with less than 5 years of museum experience, and all respondents with 5 years or more of museum experience [8, pp. 135-138]. For computation of this test, average ratings on each statement within each competency category were figured. The scores of the two groups involved were rank ordered into one ordering, and the number of runs (instances of consecutive scores from one or the other groups) were counted. A table of critical values of "r" was used to determine statistical significance at the .05 level [8, p. 252].

The Kuskall-Wallis One-Way Analysis of Variance by Ranks Test is used to decide whether independent samples are from different populations. It tests where the differences among the samples signify genuine population differences or whether they represent merely chance variations such as are to be

expected among several random samples from the same population [8, pp. 184-189]. The Kuskall-Wallis test was used to test the differences between the ratings on the competency statements within the museum staff and volunteer docent sub-groups. In the computation of this test, the frequencies were converted to percentages and ranked from lowest to highest across groups. The ranks were summed in each group. The test was used to determine whether these sums of ranks were so disparate that they were not likely to have come from samples which were drawn from the staff or volunteer populations. Tabled values of "H" were used to determine statistical significance at the .05 or .01 levels [8, pp. 282-283].

Ranking of the Competency Statements

The total point scores were computed for each statement based upon the frequency distributions for the total group, and the two job status sub-groups (museum staff and volunteer docents). The score was computed by multiplying the frequency of response at each level of the scale by the value designation for each scale level. The products of this computation were totaled and divided by the number of respondents in each group to arrive at an average score for each statement. These scores were used to rank order the statements within each competency category.

Ranking of the Four Competency Categories

The point totals used to rank the individual statements were totaled within each category and divided by the number of statements in the category. This yielded an average rating score for each category. The category with the highest average point score was ranked highest, the second highest was ranked second, and so on.

Recoding and Computer Analysis of the Data

The responses to the statements and the demographic questions were coded into an "all-numeric" system to facilitate computer anlysis of the data. In addition, the 0 through 4 scale employed on the questionnaire for designating priority level on each statement was recoded so that the frequency of omitted responses could be analyzed. The following recoding procedure was utilized:

Blank = 0 (No Response)
0 = 1 (No good evidence of significant need)
1 = 2 (Possibly significant need)
2 = 3 (Probably significant need)
3 = 4 (Great importance)
4 = 5 (Maximum priority, a desperate need)

The data were submitted to the computer analysis utilizing the Statistical Package for the Social Sciences (SPSS) program developed by Nie, Hull, Jenkins, and others [7].

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CHAPTER IV

ANALYSIS OF THE DATA

This chapter begins with an analysis of the response to the survey. It is followed by a description of the sample based upon the demographic data. The analysis of the frequency distributions for the ratings of the competency statements are presented in four sections. Each section corresponds, in order, to the four competency statement categories: (1) communication, (2) knowledge, (3) affective attributes, and (4) touring methods and strategies.

Based upon the total point scores, the statements are ranked in descending order from highest to lowest priority within each competency category. In addition, each of the statements are analyzed for each of the following selected variables:

1. Major sub-group classification: museum staff or volunteer docent.

2. Museum experience, in years, for both museum staff and volunteer docents.

3. Certain amounts of staff responsibility devoted to supervision of docents.

4. Certain amounts of staff responsibility devoted to training of docents.

5. Undergraduate degrees possessed by volunteers in particular areas of academic specialization.

6. Number of years of teaching experience accrued by volunteer docents with elementary level experience.

Description of the Sample

The survey instrument was mailed to docent coordinators in a sample of eighty-four art museums. At least one individual in fifty-four (64.3 percent) of the museums completed and returned a questionnaire. A list of the museums participating in this survey appears in Appendix A. An average of 2.61 questionnaires were received from each of the fifty-four museums, for a total return of 141 individual responses. Eight of the sample museums were disqualified. Of the eight museums, one was disqualified because the questionnaire packet was returned by the United States Postal Service (for lack of known addressee). The remaining seven museums were disqualified because they did not have a volunteer docent program. Altogether, these disqualifications constituted 12.9 percent of the response. Counting these disqualifications, 73.8 percent of the sample museums responded to the survey.

Responses to the questionnaire were received from art museum personnel representing museums in each governing authority category. Figure 1 shows that the highest percentage of responses was received from personnel in art

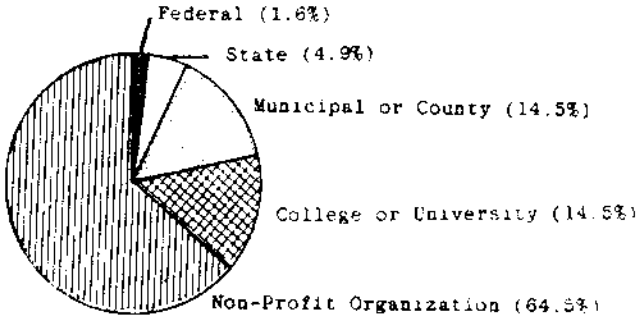

Fig. 1--Art museums by governing authority.

governed by non-profit organizations; while responses from personnel in federally governed museums represented the lowest percentage.

Of the original sample, at least 50 percent of the museums in each of the governing authority categories responded to the survey. Personnel in all three of the state governed art museums selected from the population, responded to the survey. There was also a high percentage of return from college and university funded art museums (81.8 percent) and those museums operated as non-profit organizations (75.5 percent). The response was lower for federally funded museums (50.0 percent).

Sixty-four respondents (45.5 percent) were paid staff members in their respective museums; while seventy-seven (54.5 percent) of the respondents were volunteer docents.

Over 91 percent of the respondents were female. The respondents represented a wide age range. Most of the respondents were 25 years of age or older, but less than 55 years of age. Almost 60 percent of the staff were 35 years of age or younger, while in contrast, 87.1 percent of the volunteers were over 35 years of age.

Figure 2 shows that more than half of the respondents had less than five years experience in their jobs as staff or as volunteers. More staff members (62.5 percent) than

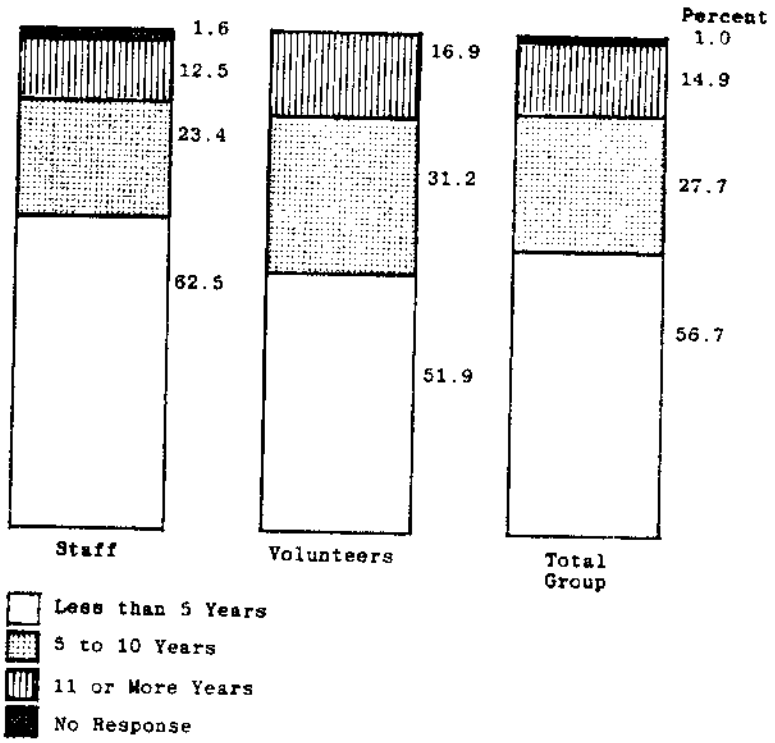

Fig. 2--Percentages of respondents with certain amounts of museum experience.

volunteers (51.9 percent) had worked in their respective museums less than five years.

Figure 3 describes comparative amounts of staff responsibility devoted to particular tasks in the museum. This graph illustrates that most of the respondents had some responsibility for supervision, evaluation and training of

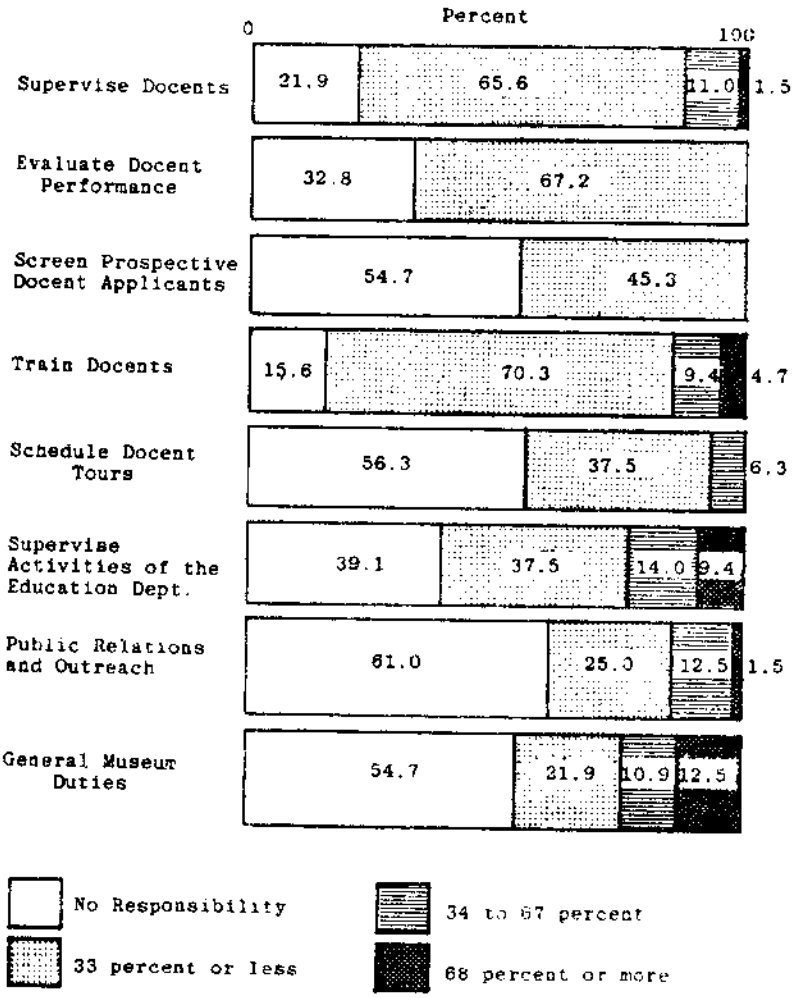

Fig. 3--Percentages of total responsibility devoted to particular tasks for museum staff.

docents. A small number of the staff indicated that 68 percent or more of their total work responsibility was devoted to supervision of docents and the training of docents. Only 15.6 percent of the respondents in the staff sub-group indicated that they had no responsibility for docent training. Large percentages of the respondents indicated that they had no responsibility for screening prospective docent applicants, scheduling docent tours, public relations, or general museum duties.

Figure 4 represents the average percentages of total responsibility devoted to the eight activities shown in

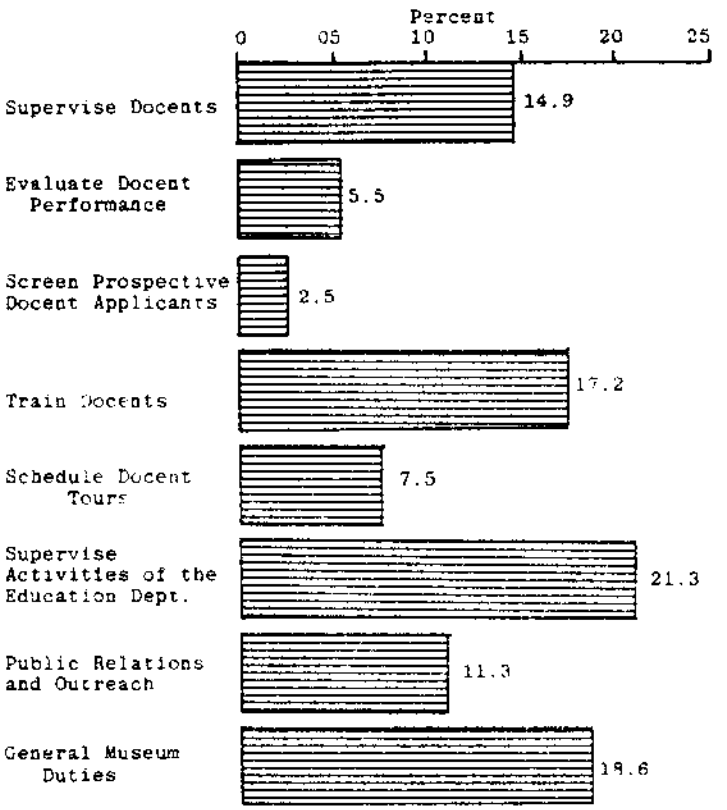

Fig. 4--Average percentages of total responsibility devoted to particular tasks for museum staff.

Figure 3. The activity which, on the average, consumed most of the respondents time was the supervision of activities within the education department. A high percentage of the respondents claimed that this activity consumed more than one-third of their total work responsibilities. Large amounts of staff time were also devoted to general museum duties and the training and supervision of docents. The respondents spend just over 17 percent of their total time training docents and almost 15 percent of their time supervising docents.

Figure 5 depicts the percentage of volunteer docents possessing specific amounts of college level education, as well as, the particular areas of specialization in which earned degrees were awarded. The graph shows a total of 71 percent of the volunteer docents responding to this survey possessed bachelors degrees. Almost 17 percent of those with earned bachelors degrees also held graduate degrees. More than half of the docents were awarded their undergraduate degrees in education or the arts. Of those docents with graduate degrees, over 70 percent were awarded them in education or the arts.

It is shown in Figure 6 that over half of the docents responding to this survey had no classroom teaching experience. Just over 36 percent had one to ten years of teaching experience. The docents acquired most (40.0 percent) of

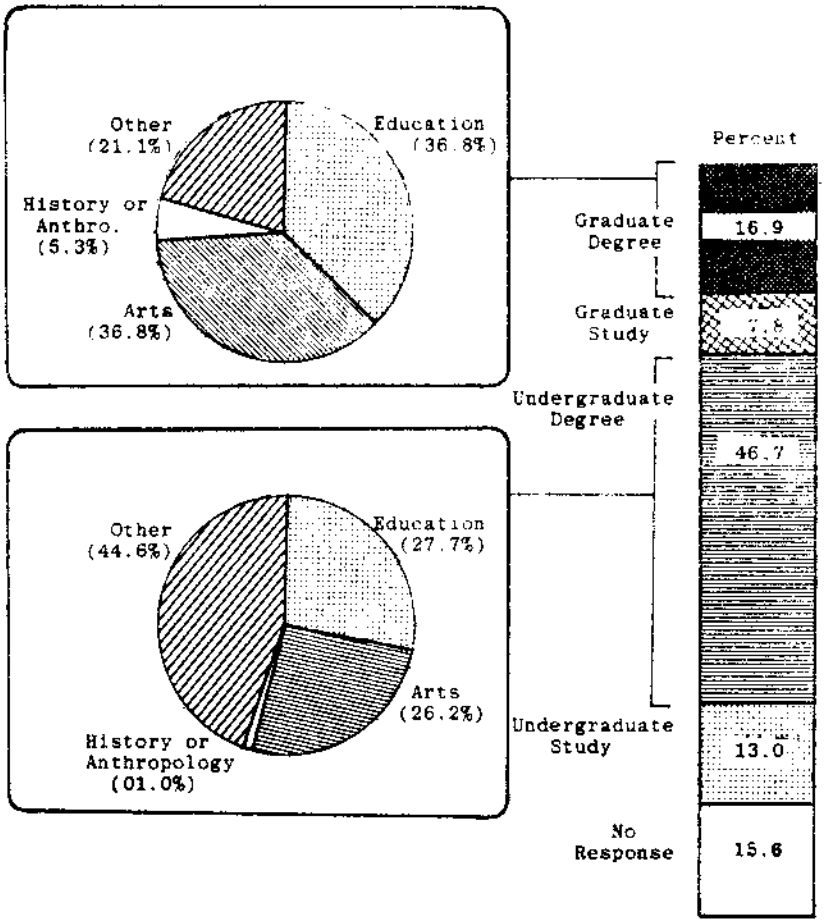

Fig. 5--Percentage of volunteer docents possessing specific amounts of college level education and academic degrees in particular areas of specialization.

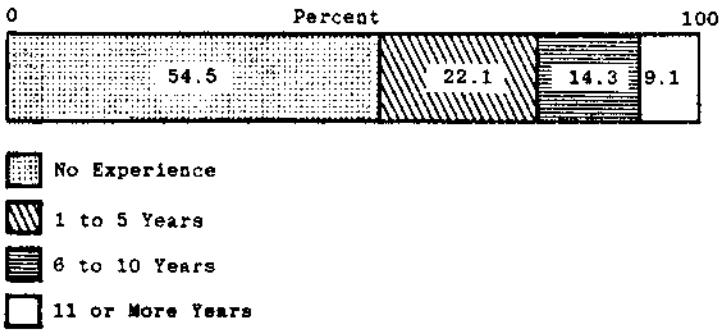

Fig. 6--Percentages of volunteers possessing certain amounts of teaching experience and designations of experience at particular levels.

their classroom teaching experience with children at the elementary school level.

As shown in Figure 7, more than half of the docents designated that they had acquired experience in fields other than teaching. Most of this related experience was in education-related areas. Experiences as a scout leader, a Red Cross volunteer, or a Sunday school teacher were typical examples cited by volunteers.

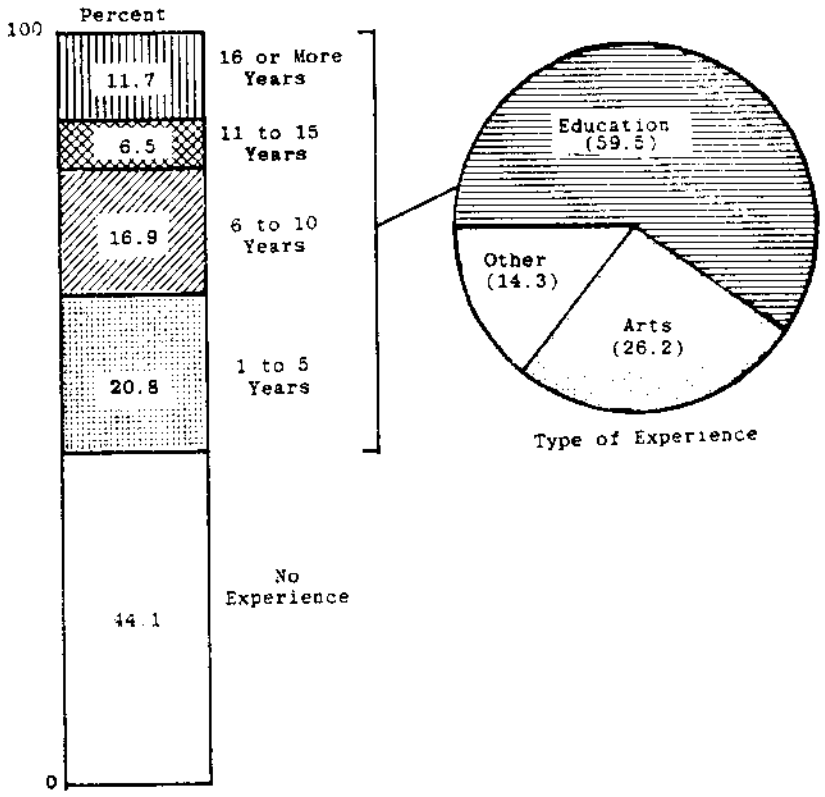

Fig. 7--Percentages of volunteers possessing certain amounts of related experience and type of experience.

Over 26 percent of the volunteers claimed arts-related experience (as an artist, dancer, or musician). Over 14 percent claimed professional or work experience not related to education or the arts.

Analysis of the Priority Rankings According to Competency Category

Analysis of the response to each competency statement is presented in four sections, each corresponding to one of the four competency categories. Within each competency category, each statement is priority ranked according to the total point scores received from (1) the total group, (2) museum staff, and (3) volunteer docents. As a general overview of the ratings, the results of the priority ranking by the museum staff are compared with that of the volunteer docents. A more detailed analysis of the data is presented in tables which illustrate, in percentages, the frequency distributions for the responses to each statement with respect to the variables in this study.

Communication Competency Statements

The result of computing the total point scores for statements in this category reveals general agreement on the priority ranking by museum staff and volunteer docents. Figure 8 illustrates the comparison. The docents ranked statement III (speak clearly, audibly, and with modulation) significantly higher than did the museum staff. In contrast,

statements I (exhibit honesty, sincerity, unaffectedness, naturalness, and spontaneousness during a guided tour) and

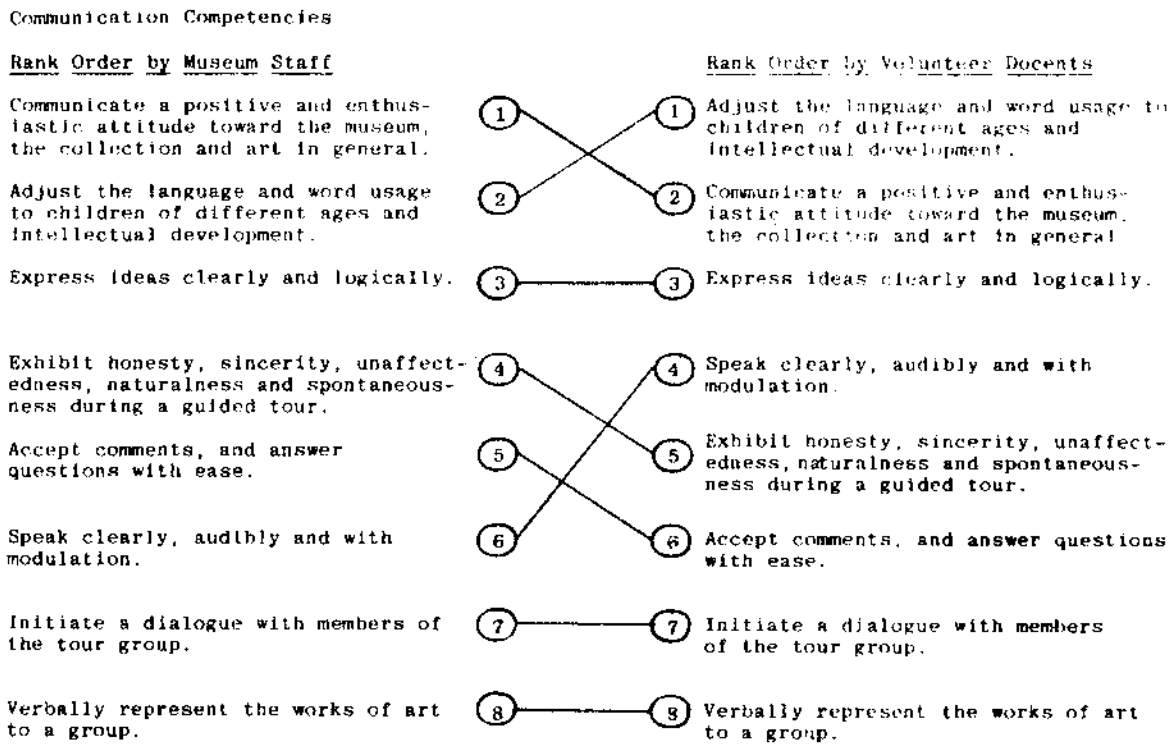

Fig. 8--A comparison of the priority rank ordering of the competency statements in the communication category by the museum staff and volunteer docents.

VI (accept comments, and answer questions with ease) were each ranked one step lower by the volunteers than by the staff. Both groups awarded statements VIII (communicate a positive and enthusiastic attitude toward the museum, the collection and art in general) and IV (adjust language and work usage to children of different ages and intellectual

development) high rankings. A minor difference was that the staff rated statement VIII highest, while the volunteers ranked it at number two.

Table I also shows that communication competency statements IV and VIII were considered to be of "Maximum Priority" by more staff and volunteers than any other statement in this category. Of the two statements, VIII received a higher percentage (58.2) of the highest ratings than did IV (55.3). The other communication competency statements in this category were considered of "Great Importance" by most of the respondents. While most of the respondents rated statements V and VII at the "Great Importance" level, analysis of the data in Table I indicates that there is more disagreement on these two statements than on any other communication competency category statements. The majority of the respondents are distributed between the top three ratings on the priority scale; and some of the respondents indicated "No good evidence of significant need" for these statements. All of the remaining statements in this category received ratings clustered around the two top levels on the priority scale.

As noted above, the difference in the ratings of the two groups was significant for statement III. The Chi-Square test for independence yielded a X^2 of 8.83912 with 2 degrees of freedom for statistical significance at less than the

TABLE I

SUMMARY OF THE RATINGS ON THE COMMUNICATION COMPETENCY STATEMENTS BY THE TOTAL GROUP AND THE TWO MAJOR SUB-GROUPS: MUSEUM STAFF AND VOLUNTEER DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	VIII. Communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.							
	Total Group	58.2	38.3	3.5	..	..	..	141
	Museum Staff	67.2	28.1	4.7	..	..	..	64
	Volunteer Docents	50.6	46.8	2.6	..	..	..	77
								141
(2)	IV. Adjust language and word usage to children of different ages and intellectual development.							
	Total Group	55.3	36.2	7.8	..	..	..	141
	Museum Staff	48.4	39.1	10.6	1.6	..	..	64
	Volunteer Docents	61.0	33.8	5.2	..	..	..	77
								141
(3)	II. Express ideas clearly and logically.							
	Total Group	34.8	58.9	6.4	..	..	..	141
	Museum Staff	34.4	57.8	7.8	..	..	..	64
	Volunteer Docents	35.1	59.7	5.2	..	..	..	77
								141
(4)	III. Speak clearly, audibly and with modulation.							
	Total Group	24.1	66.0	9.2	..	..	0.7	141
	Museum Staff	15.6	68.8	15.6	..	..	..	64
	Volunteer Docents	31.2	63.6	3.9	..	..	1.3	77
	$X^2 = 8.83912$	df = 2				$p < .01$		141
(5)	VI. Accept comments, and answer questions with ease.							
	Total Group	24.1	63.8	11.3	0.7	..	..	141
	Museum Staff	26.6	59.4	12.5	1.6	..	..	64
	Volunteer Docents	22.1	67.5	10.4	..	..	..	77
								141
(6)	I. Exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.							
	Total Group	34.8	51.8	9.9	2.8	..	0.7	141
	Museum Staff	31.3	53.1	10.9	4.7	..	..	64
	Volunteer Docents	37.7	50.6	9.1	1.3	..	1.3	77
								141
(7)	V. Initiate a dialogue with members of the tour group.							
	Total Group	22.0	46.8	20.6	7.8	2.8	..	141
	Museum Staff	28.1	46.9	20.3	1.6	3.1	..	64
	Volunteer Docents	16.9	46.8	10.8	13.0	2.6	..	77
								141
(8)	VII. Verbally represent works of art to a group.							
	Total Group	14.2	36.2	33.3	8.5	5.0	2.8	141
	Museum Staff	12.5	32.8	42.2	7.8	1.6	3.1	64
	Volunteer Docents	15.6	39.0	26.0	9.1	7.8	2.6	77
								141

.01 level. The staff and volunteers were in agreement on the remaining statements in this category.

Museum Experience

Table II compares the responses of groups of individuals with varying amounts of museum experience to each other and to the ratings of the total group. Listed under each communication competency statement are frequency distributions, in percentages, of the values awarded by all of the respondents, respondents with less than five years of experience, and respondents with five or more years of experience.

The group of respondents with five or more years of experience had a higher percentage of respondents awarding statements III, V, and VI a value "4" (Great Importance). This same group also had a higher percentage of respondents favoring statements IV and VIII at a value "5." Chi-Square tests for independence indicated no relationship between the number of years of museum experience and the ratings on this set of competency statements.

Responsibilities of the Museum Staff

Table III shows the frequency distributions for values awarded the statements in this category by museum staff with varying amounts of responsibility for supervision of docents. The distributions for statements II, III, VI, and VIII show consistent agreement between the individuals in each category. Statement VIII was rated at a value "5" by a high majority of

TABLE II

SUMMARY OF THE RATINGS ON THE COMMUNICATION COMPETENCY STATEMENTS BY THE TOTAL GROUP WITH CERTAIN AMOUNTS OF MUSEUM EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response
(1)	VIII. Communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.						
	Total Group	58.2	38.3	3.5	..	..	..
	Less than 5 Years	55.0	40.0	5.0	..	..	..
	5 Years or More	61.7	36.7	1.7	..	..	..
(2)	IV. Adjust language and word usage to children of different ages and intellectual development.						
	Total Group	55.3	36.2	7.8	..	..	..
	Less than 5 Years	52.5	35.0	11.3	1.3	..	..
	5 Years or More	60.0	36.7	3.3	..	..	..
(3)	II. Express ideas clearly and logically.						
	Total Group	34.8	58.9	6.4	..	..	..
	Less than 5 Years	33.8	61.3	5.0	..	..	..
	5 Years or More	36.7	55.0	8.3	..	..	..
(4)	III. Speak clearly, audibly and with modulation.						
	Total Group	24.1	66.0	9.2	..	..	..
	Less than 5 Years	27.5	62.5	10.0	..	..	..
	5 Years or More	20.0	70.0	8.3	..	..	..
(5)	VI. Accept comments, and answer questions with ease.						
	Total Group	24.1	63.8	11.3	0.7	..	..
	Less than 5 Years	26.3	62.5	10.0	1.3	..	..
	5 Years or More	21.7	66.7	11.7	..	..	..
(6)	I. Exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.						
	Total Group	34.8	51.8	9.9	2.8	..	0.7
	Less than 5 Years	33.8	52.4	11.2	1.3	..	1.3
	5 Years or More	36.7	50.0	8.3	5.0	..	..
(7)	V. Initiate a dialogue with members of the tour group.						
	Total Group	22.0	46.8	20.6	7.8	2.8	..
	Less than 5 Years	20.0	42.5	22.5	12.5	2.5	..
	5 Years or More	25.0	53.3	16.7	1.7	3.3	..
(8)	VII. Verbally represent works of art to a group.						
	Total Group	14.2	36.2	33.3	8.5	5.0	2.8
	Less than 5 Years	10.0	43.8	31.2	7.4	6.3	1.3
	5 Years or More	18.3	26.7	36.7	10.0	3.3	5.0

TABLE III

SUMMARY OF THE RATINGS ON THE COMMUNICATION COMPETENCY STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO SUPERVISION OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	VIII. Communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.							
	All Staff	67.2	28.1	4.7	..	..	..	64
	No Responsibility	64.3	35.7	..	..	..	..	14
	Less than 33%	65.1	30.2	4.7	..	..	..	42
	33% or More	87.5	..	12.5	..	..	..	8
								64
(2)	IV. Adjust language and word usage to children of different ages and intellectual development.							
	All Staff	48.4	39.1	10.6	1.6	..	..	64
	No Responsibility	30.0	35.7	14.3	..	..	..	14
	Less than 33%	31.2	39.5	9.3	..	..	..	42
	33% or More	37.5	37.5	12.5	12.5	..	..	8
								64
(3)	II. Express ideas clearly and logically.							
	All Staff	34.4	57.8	7.8	..	..	..	64
	No Responsibility	28.6	71.4	..	..	..	..	14
	Less than 33%	41.9	48.8	9.3	..	..	..	42
	33% or More	12.5	75.0	12.5	..	..	..	8
								64
(4)	I. Exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.							
	All Staff	31.3	53.1	10.9	4.7	..	..	64
	No Responsibility	14.3	78.6	7.1	..	..	..	14
	Less than 33%	39.5	48.8	7.0	4.7	..	..	42
	33% or More	25.0	25.0	37.5	12.5	..	..	8
	$\chi^2 = 17.98752$ df = 9				$p < .04$			64
(5)	VI. Accept comments, and answer questions with ease.							
	All Staff	26.6	59.4	12.5	1.6	..	..	64
	No Responsibility	21.4	71.4	7.1	..	..	..	14
	Less than 33%	30.2	51.2	16.3	2.3	..	..	42
	33% or More	25.0	75.0	..	..	..	..	8
								64

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(6)	III. Speak clearly, audibly and with modulation.							
	All Staff	15.6	68.8	15.6	..	..	..	64
	No Responsibility	14.3	78.6	7.1	..	..	..	14
	Less than 33%	20.9	58.1	20.9	..	..	..	42
	33% or More	..	100.0	..	..	..	..	8
								64
(7)	V. Initiate a dialogue with members of the tour group.							
	All Staff	28.1	46.9	20.3	1.6	3.1	..	64
	No Responsibility	28.6	42.9	14.3	7.1	7.1	..	14
	Less than 33%	34.9	48.8	14.0	..	..	..	42
	33% or More	..	37.5	62.5	..	..	..	8
								64
(8)	VII. Verbally represent works of art to a group.							
	All Staff	12.5	32.8	42.2	7.8	1.6	3.1	64
	No Responsibility	14.3	42.9	14.3	7.1	7.1	14.3	14
	Less than 33%	11.9	31.0	47.6	9.5	..	..	42
	33% or More	12.5	25.0	62.5	..	..	..	8
								64

individuals in each category. Statement IV is rated at a value "5" by individuals in two of the three responsibility categories. The majority of those individuals who supervise docents, more than one-third of their time on the job, were divided between values "4" and "5." A higher percentage of individuals in this same category also rated statements V and VII lower than the respondents in the other responsibility categories.

Even though the frequency distributions for statements I and V indicate a relationship between amount of responsibility for supervision of docents and ratings on these statements, they are not statistically significant at the .05 level.

Table IV summarizes the frequency distributions for staff with varying amounts of responsibility for docent training.

The high priority ranking for statement IV by all staff is caused, in part, by the large number of respondents in the "No Responsibility" and "Less than 33%" responsibility groups awarding it a value of "5" (Desperate Need). The small number (9) of staff indicating that more than 34 percent of their job was devoted to docent training distributed themselves between the top three value ratings. Of the six individuals who indicated between 34 and 67 percent responsibility for docent training, 50 percent rated statement IV at a value "4" (Great Importance). The three individuals

TABLE IV

SUMMARY OF THE RATINGS ON THE COMMUNICATION COMPETENCY STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO THE TRAINING OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	VIII. Communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.							
	All Staff	67.2	28.1	4.7	..	..	..	64
	No Responsibility	60.0	40.0	..	..	..	..	10
	Less than 33%	71.1	24.4	4.4	..	..	..	45
	34 to 67%	50.0	33.3	16.7	..	..	..	6
	More than 68%	66.7	33.3	..	..	..	..	3
								64
(2)	IV. Adjust language and word usage to children of different ages and intellectual development.							
	All Staff	48.4	39.1	10.6	1.6	..	..	64
	No Responsibility	50.0	40.0	10.0	..	..	..	10
	Less than 33%	53.3	37.8	6.7	2.2	..	..	45
	34 to 67%	16.7	50.0	33.3	..	..	..	6
	More than 68%	33.3	33.3	33.3	..	..	..	3
								64
(3)	II. Express ideas clearly and logically.							
	All Staff	34.4	57.8	7.8	..	..	..	64
	No Responsibility	20.0	70.0	10.0	..	..	..	10
	Less than 33%	40.0	57.8	2.2	..	..	..	45
	34 to 67%	16.7	50.0	33.3	..	..	..	6
	More than 68%	33.3	33.3	33.3	..	..	..	3
								64
(4)	I. Exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.							
	All Staff	31.3	53.1	10.9	4.7	..	..	64
	No Responsibility	20.0	40.0	40.0	..	..	..	10
	Less than 33%	33.3	57.8	6.7	2.2	..	..	45
	34 to 67%	33.3	50.0	..	16.7	..	..	6
	More than 68%	33.3	33.3	..	33.3	..	..	3
	X^2 = 18.81770 df = 9				p<.03			64

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(5)	VI. Accept comments, and answer questions with ease.							
	All Staff	26.6	59.4	12.5	1.6	..	..	64
	No Responsibility	10.0	80.0	10.0	..	..	..	10
	Less than 33%	31.1	53.3	13.3	2.2	..	..	45
	34 to 67%	33.3	66.7	..	..	..	..	6
	More than 68%	..	66.7	33.3	..	..	..	3
								64
(6)	III. Speak clearly, audibly and with modulation.							
	All Staff	15.6	68.8	15.6	..	..	..	64
	No Responsibility	10.0	90.0	..	..	..	..	10
	Less than 33%	15.6	68.9	15.6	..	..	..	45
	34 to 67%	16.7	50.0	33.3	..	..	..	6
	More than 68%	33.3	33.3	33.3	..	..	..	3
								64
(7)	V. Initiate a dialogue with members of the tour group.							
	All Staff	28.1	46.9	20.3	1.6	3.1	..	64
	No Responsibility	20.0	40.0	40.0	..	..	..	10
	Less than 33%	26.7	51.1	17.8	..	4.4	..	45
	34 to 67%	66.7	33.3	..	..	..	..	6
	More than 68%	..	33.3	33.3	33.3	..	..	3
	X^2 = 29.60403 df = 12				p<.01			64
(8)	VII. Verbally represent works of art to a group.							
	All Staff	12.5	32.8	42.2	7.8	1.6	3.1	64
	No Responsibility	20.0	50.0	30.0	..	..	..	10
	Less than 33%	13.3	26.7	44.5	8.9	2.2	4.4	45
	34 to 67%	..	33.3	50.0	16.7	..	..	6
	More than 68%	..	66.7	33.3	..	..	..	3
								64

who declared their responsibility for training docents to comprise more than 68 percent of their jobs were diverse in their opinions on these competency statements. All three rated statements I through V differently. Two of the respondents agreed that statements VI and VII were of "great importance," but not a "desperate need." Likewise, two of the respondents in this category rated statement VIII at a value "5." As with individuals in other groups, it was not unanimous. Statement VIII received value "5" ratings by the highest percentage of individuals in each group. The highest percentage of those individuals with less than 33 percent responsibility for docent training designated this statement a "desperate need." All museum staff were in close agreement in their ratings on these statements.

Undergraduate Education and Teaching Experience Among Volunteers

Table V summarizes the responses of volunteer respondents with bachelors degrees. Listed under each statement is a summary of the frequence distributions for (1) all of the volunteer docents replying to the survey, (2) volunteers possessing an undergraduate degree with specialization in Education, and (3) volunteers possessing an undergraduate degree in one or more of the Arts. The "Other" category includes the responses of volunteers with an undergraduate degree in the sciences, liberal arts, history, anthropology, and any other academic specialization designated. The total

TABLE V

SUMMARY OF THE RATINGS ON THE COMMUNICATION COMPETENCY STATEMENTS BY VOLUNTEER DOCENTS POSSESSING AN UNDERGRADUATE DEGREE IN PARTICULAR AREAS OF ACADEMIC SPECIALIZATION

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	IV. Adjust language and word usage to children of different ages and intellectual development.							
	All Volunteers	61.0	33.8	5.2	..	..	..	77
	Education	68.8	31.3	..	..	..	..	16
	Arts	72.7	27.3	..	..	..	..	11
	Other	57.1	32.1	10.7	..	..	..	28
								55
(2)	VIII. Communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.							
	All Volunteers	50.6	46.8	2.6	..	..	..	77
	Education	62.5	37.5	..	..	..	..	16
	Arts	54.5	45.5	..	..	..	..	11
	Other	50.0	46.4	3.6	..	..	..	28
								55
(3)	II. Express ideas clearly and logically.							
	All Volunteers	35.1	59.7	5.2	..	..	..	77
	Education	31.3	62.5	6.3	..	..	..	16
	Arts	45.5	45.5	9.1	..	..	..	11
	Other	32.1	67.9	..	..	..	..	28
								55
(4)	III. Speak clearly, audibly and with modulation.							
	All Volunteers	31.2	63.6	3.9	..	..	1.3	77
	Education	20.0	80.0	..	..	..	..	16
	Arts	45.5	45.5	9.1	..	..	..	11
	Other	21.4	78.6	..	..	..	..	28
								55

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(5)	I. Exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.							
	All Volunteers	37.7	50.6	9.1	1.3	..	1.3	77
	Education	37.5	56.3	6.3	..	..	..	16
	Arts	45.5	27.3	27.3	..	..	..	11
	Other	39.3	50.0	10.7	..	..	..	28
								55
(6)	VI. Accept comments, and answer questions with ease.							
	All Volunteers	22.1	67.5	10.4	..	..	..	77
	Education	12.5	75.0	12.5	..	..	..	16
	Arts	18.2	81.8	..	..	..	..	11
	Other	21.4	67.9	10.7	..	..	..	28
								55
(7)	V. Initiate a dialogue with members of the tour group.							
	All Volunteers	16.9	46.8	20.8	13.0	2.6	..	77
	Education	6.3	62.5	12.5	18.8	..	..	16
	Arts	..	45.5	36.4	9.1	9.1	..	11
	Other	25.0	35.7	21.4	17.9	..	..	28
								55
(8)	VII. Verbally represent works of art to a group.							
	All Volunteers	15.6	39.0	26.0	9.1	7.8	2.6	77
	Education	6.3	37.5	37.5	12.5	6.3	..	16
	Arts	20.0	40.0	10.0	..	30.0	..	11
	Other	18.5	37.0	29.6	14.8	..	..	28
								55

number of volunteers with undergraduate degrees is fifty-five. The total number of volunteers responding to this survey is seventy-seven.

Those respondents with degrees in the arts had varying opinions on five of the eight statements, while those with degrees in education had a clear consensus of opinion on seven out of the eight statements. For statements I, II, III, V, and VIII, less than fifty percent of the volunteers with degrees in the arts agreed on any one value designation. Over 90 percent of the volunteers in this category were divided evenly between values "5" and "4" on statements II and III. In contrast, a clear majority (62.5 percent and 80.0 percent, respectively) of those with degrees in education selected value "4" (Great Importance) for the same statements. The high percentage of respondents in each specialization category awarding statement IV a value "5" contributed to the high percentage of all volunteers awarding it a value "5." Over 70 percent of the respondents with degrees in the arts awarded this statement a value "5." A smaller percentage of volunteers in each category awarded statement VIII a value "5." This affects the rating by all volunteers as contrasted with the ratings of the staff.

Volunteers in all categories exhibited indecision on statement VII. The number of respondents in each category distributed themselves on all steps of the priority scale. Chi-Square tests for independent showed no systematic

relationship between the degree specialization and ratings on these statements.

Table VI shows the percentage of volunteers, with varying amounts of teaching experience, awarding the statements particular value. Listed under each statement are summaries of the frequency distributions for (1) all of the volunteer docents, (2) respondents possessing no teaching experience, (3) respondents possessing between one and ten years of teaching experience with experience on the elementary level, and (4) respondents possessing eleven or more years teaching experience with experience on the elementary level. The total number of twenty volunteers, with teaching experience on the elementary level, responded to this survey. The number of respondents with no teaching experience is more than double the number with experience. As a result, the ratings by the individuals in this group have a strong affect on the averages for the total group. The ratings by the group with no teaching experience are distributed on the five point priority scale more than those of the groups with teaching experience.

For example, on statements I, II, and III, a much higher percentage of respondents in the "1 to 10 Years" experience category chose value "4" (Great Importance), than did those in the "No Experience" category. On statement III, 82.4 percent of the respondents in the "1 to 10 Years" category chose value "4," while 57.1 percent in the "No

TABLE VI

SUMMARY OF THE RATINGS ON THE COMMUNICATION COMPETENCY STATEMENTS BY VOLUNTEER DOCENTS WHO HAVE ACCRUED CERTAIN NUMBERS OF YEARS OF ELEMENTARY LEVEL TEACHING EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	IV. Adjust language and word usage to children of different ages and intellectual development.							
	All Volunteers	61.0	33.8	5.2	..	..	..	77
	No Experience	54.8	35.7	9.5	..	..	..	42
	1 to 10 Years	58.8	41.2	..	..	..	..	17
	11 or More Years	100.0	..	..	..	..	..	3
								62
(2)	VIII. Communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.							
	All Volunteers	50.6	46.8	2.6	..	..	..	77
	No Experience	57.1	38.1	4.8	..	..	..	42
	1 to 10 Years	64.7	35.3	..	..	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62
(3)	II. Express ideas clearly and logically.							
	All Volunteers	35.1	59.7	5.2	..	..	..	77
	No Experience	38.1	57.1	4.8	..	..	..	42
	1 to 10 Years	17.6	76.5	5.9	..	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(4)	III. Speak clearly, audibly and with modulation.							
	All Volunteers	31.2	63.6	3.9	..	..	1.3	77
	No Experience	35.7	57.1	7.1	..	..	..	42
	1 to 10 Years	17.6	82.4	..	..	..	..	17
	11 or More Years	..	100.0	..	..	..	..	3
								62

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(5)	I. Exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.							
	All Volunteers	37.7	50.6	9.1	1.3	..	1.3	77
	No Experience	38.1	50.0	9.6	..	..	2.3	42
	1 to 10 Years	35.3	64.7	..	..	..	..	17
	11 or More Years	66.7	..	33.3	..	..	..	3
								62
(6)	VI. Accept comments, and answer questions with ease.							
	All Volunteers	22.1	67.5	10.4	..	..	..	77
	No Experience	26.2	61.9	11.9	..	..	..	42
	1 to 10 Years	11.8	76.5	11.8	..	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(7)	V. Initiate a dialogue with members of the tour group.							
	All Volunteers	16.9	46.8	20.8	13.0	2.6	..	77
	No Experience	19.0	38.1	23.8	14.3	4.8	..	42
	1 to 10 Years	5.9	76.5	17.6	..	..	..	17
	11 or More Years	..	100.0	..	..	..	..	3
								62
(8)	VII. Verbally represent works of art to a group.							
	All Volunteers	15.6	39.0	26.0	9.1	7.8	2.6	77
	No Experience	19.1	38.1	21.4	7.1	12.0	2.3	42
	1 to 10 Years	..	47.1	41.2	11.8	..	..	17
	11 or More Years	..	..	100.0	..	..	..	3
								62

Experience" category chose value "4." This trend is consistent throughout the distributions for these statements.

Of particular interest are the ratings for top priority statements IV and VIII. All three of the respondents indicating eleven or more years of teaching experience rated item IV a value "5." Those with less than ten years of experience were closely divided between value "5" and value "4" with the majority (58.8 percent) selecting value "5." A slightly lower percentage of those respondents without experience also awarded this item a value "5." A high percentage (64.7) of the respondents with one to ten years of experience rated item VIII at a value "5." In contrast, however, two of the three respondents in the "11 or More Years" category rated this item at a value "4." Chi-Square tests for independence on each of these statements indicated no systematic relationship between the amount of teaching experience and the ratings on these statements.

Knowledge Competency Statements

The result of computing the total point scores for statements in the knowledge competency category revealed agreement between the two groups on all but the two highest priority items. Figure 9 indicates that both groups chose statements I (relate the objects and exhibitions to the students' own experiences and intellectual capabilities) and V (present enough information to make the tour interesting and informative) as the two most important knowledge

Knowledge Competencies

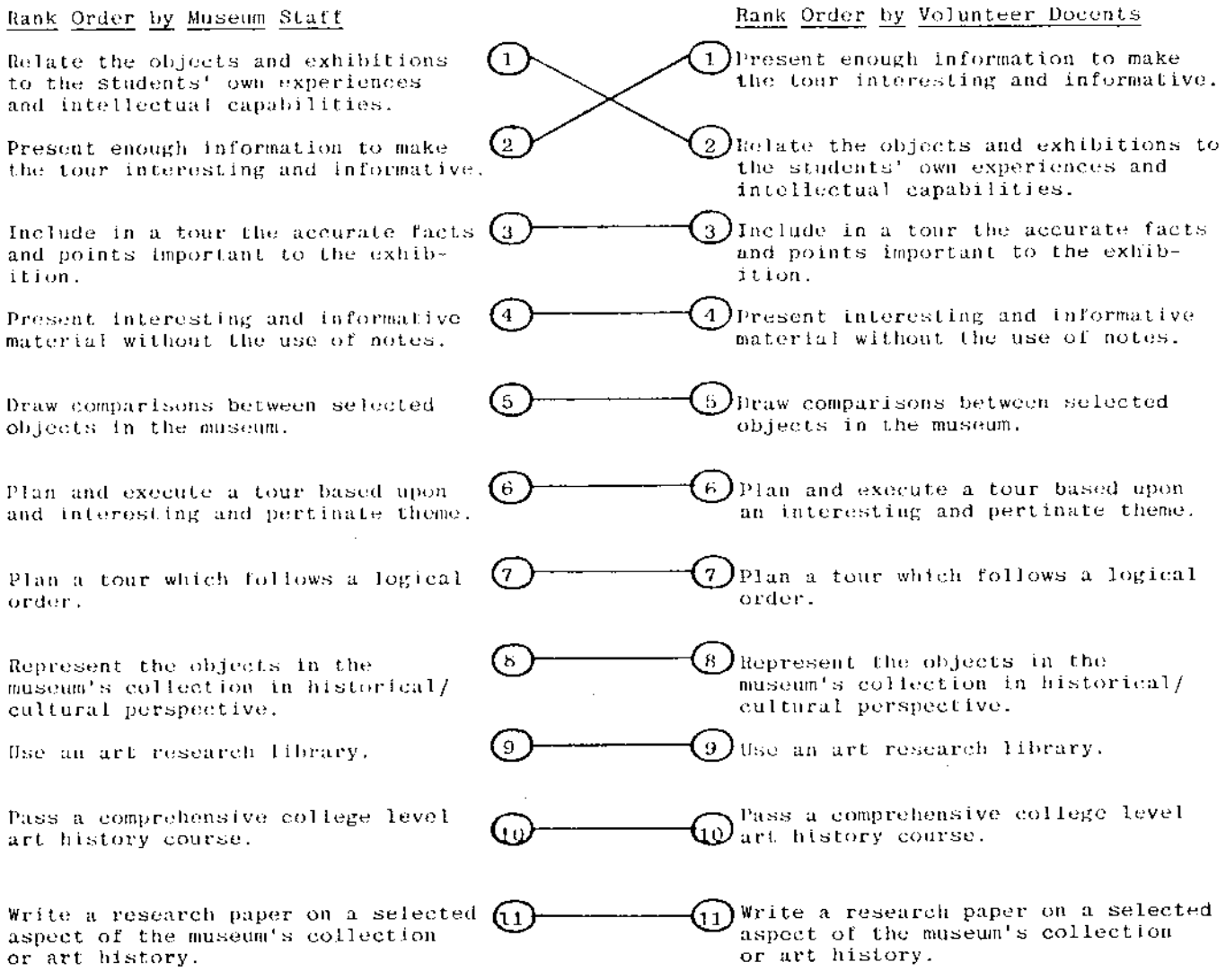

Fig. 9--A comparison of the priority rank ordering of the competency statements in the knowledge category by the museum staff and volunteer docents.

statements. The staff ranked statement I the highest, while the volunteers ranked statement V the highest.

Table VII shows that only statement I received value "5" ratings from both groups. Seven out of the total of eleven statements in this category received value "4" ratings. In addition, a great deal of disagreement marks the overall ratings for statement VIII. As a group, 34.8 percent of all respondents designated it at a value "3" (Probably Significant). A larger percentage (4.5) of the respondents were split between values "4" and "2." This trend is repeated in the ratings of individuals in both sub-groups. The same percentage (32.5) of volunteers awarding statement VIII value "3" also awarded statement IX a value "1" (No Good Evidence of Significant Need). A slightly higher percentage (35.9) of the staff also awarded this statement a value "1." Most of the respondents (83.7 percent) awarded this item a value of "3" or less. In a likewise manner, a high percentage (41.8) also designated statement XI a value "1." While a slightly lower percentage of the respondents awarded this item a value "3" or less, the percentage in agreement for awarding it a value "1" is significantly higher. As groups, a higher percentage of the museum staff rejected statement XI that did the volunteers. More than 45 percent of the staff awarded this item a value "1," as opposed to exactly 39 percent of the volunteers. More than twice the number of volunteers (17) than staff (7)

TABLE VII

SUMMARY OF THE RATINGS ON THE KNOWLEDGE COMPETENCY STATEMENTS BY THE TOTAL GROUP AND THE TWO MAJOR SUB-GROUPS: MUSEUM STAFF AND VOLUNTEER DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. Relate the objects and exhibitions to the students' own experiences and intellectual capabilities.							
	Total Group	47.5	34.0	13.5	3.5	0.7	0.7	141
	Museum Staff	51.6	26.6	18.8	1.6	..	1.6	64
	Volunteer Docents	44.2	40.3	9.1	5.2	1.3	..	77
								141
(2)	V. Present enough information to make the tour interesting and informative.							
	Total Group	32.6	56.0	9.9	..	0.7	0.7	141
	Museum Staff	25.0	59.4	15.6	..	..	..	64
	Volunteer Docents	39.0	53.2	5.2	..	1.3	1.3	77
								141
(3)	IV. Include in a tour the accurate facts and points important to the exhibition.							
	Total Group	31.9	46.8	17.0	2.8	..	1.4	141
	Museum Staff	31.3	43.8	18.8	3.1	..	3.1	64
	Volunteer Docents	32.5	49.4	15.6	2.6	..	..	77
								141
(4)	VI. Present interesting and informative material without the use of notes.							
	Total Group	30.5	36.9	22.0	5.0	5.7	..	141
	Museum Staff	29.7	39.1	21.9	3.1	6.3	..	64
	Volunteer Docents	31.2	35.1	22.1	6.4	5.2	..	77
								141
(5)	VII. Draw comparisons between selected objects in the museum.							
	Total Group	17.7	46.1	26.2	7.8	2.1	..	141
	Museum Staff	21.9	40.6	28.1	6.3	3.1	..	64
	Volunteer Docents	14.3	50.6	24.7	9.1	1.3	..	77
								141
(6)	VIII. Use and art research library.							
	Total Group	14.2	19.9	34.8	20.6	10.6	..	141
	Museum Staff	10.9	21.9	37.5	23.4	6.3	..	64
	Volunteer Docents	16.9	18.2	32.5	18.2	14.3	..	77
								141
(7)	II. Plan and execute a tour based upon an interesting and pertinate theme.							
	Total Group	12.8	48.2	24.1	9.9	4.3	0.7	141
	Museum Staff	15.6	43.8	26.6	9.4	4.7	..	64
	Volunteer Docents	10.4	51.9	22.1	10.4	3.9	1.3	77
								141

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(8)	III. Plan a tour which follows a logical order.							
	Total Group	10.6	46.1	29.8	10.6	2.1	0.7	141
	Museum Staff	10.9	43.8	35.9	6.3	1.6	1.6	64
	Volunteer Docents	10.4	48.1	24.7	14.3	2.6	..	77
								141
(9)	X. Represent the objects in the museum's collection in historical/ cultural perspective.							
	Total Group	12.8	34.8	29.1	20.6	2.1	0.7	141
	Museum Staff	10.9	34.4	34.4	17.2	3.1	..	64
	Volunteer Docents	14.3	35.1	24.7	23.4	1.3	1.3	77
								141
(10)	XI. Pass a comprehensive college level art history course.							
	Total Group	8.5	14.2	16.3	19.1	41.8	..	141
	Museum Staff	6.3	15.6	10.9	21.9	45.3	..	64
	Volunteer Docents	10.4	13.0	20.8	16.9	39.0	..	77
								141
(11)	IX. Write a research paper on a selected aspect of the museum's collection or art history.							
	Total Group	5.0	10.6	22.7	27.0	34.0	0.7	141
	Museum Staff	1.6	7.8	26.6	28.1	35.9	..	64
	Volunteer Docents	7.8	13.0	19.5	26.0	32.5	1.3	77
								141

awarded this statement the higher value of "3." Chi-Square tests for independence indicated that there was no statistically significant relationship between either group and the ratings on the statements at the .05 level.

Museum Experience

Table VIII presents the frequency distribution for respondents with certain amounts of museum experience. These percentages show few instances where more than fifty percent of the respondents agreed on a particular value designation for a statement. The group with five years or more museum experience distributed the responses to statements VI, VIII, IX, X, and XI in a way that the highest percentages are comparatively small. Of these five statements, VI and XI had the highest percentages of agreement at 36.7 percent each. For statement VI, it was for value "4;" for statement XI, it was for value "1." Statements VIII, IX, and X also had agreement with no more than 35 percent for VIII, and 26.7 and 28.3 percent for statements IX and X, respectively. Exceptions are evident for statements II and V. In statement II, 53.3 percent of the respondents with five or more years of experience awarded the statement a value "4." Both experience groups had more than a fifty percent majority of the respondents designating value "4" for statement V. The Chi-Square test for independence indicated a dependent relationship between experience

TABLE VIII

SUMMARY OF THE RATINGS ON THE KNOWLEDGE COMPETENCY STATEMENTS BY THE TOTAL GROUP WITH CERTAIN AMOUNTS OF MUSEUM EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response
(1)	I. Relate the objects and exhibitions to the students' own experiences and intellectual capabilities.						
	Total Group	47.5	34.0	13.5	3.5	0.7	0.7
	Less than 5 Years	50.0	31.3	13.8	5.0	..	..
	5 Years or More	43.3	38.3	13.3	1.7	1.7	1.7
(2)	V. Present enough information to make the tour interesting and informative.						
	Total Group	32.6	56.0	9.9	..	0.7	0.7
	Less than 5 Years	35.0	55.0	10.0	..	..	..
	5 Years or More	30.0	56.7	10.0	..	1.7	1.7
(3)	IV. Include in a tour the accurate facts and points important to the exhibition.						
	Total Group	31.9	46.8	17.0	2.8	..	1.4
	Less than 5 Years	33.8	48.8	13.8	3.8	..	..
	5 Years or More	30.0	43.3	21.7	1.7	..	3.3
(4)	VI. Present interesting and informative material without the use of notes.						
	Total Group	30.5	36.9	22.0	5.0	5.7	..
	Less than 5 Years	31.3	37.5	20.0	6.3	5.0	..
	5 Years or More	30.0	36.7	25.0	1.7	6.7	..
(5)	V. Draw comparisons between selected objects in the museum.						
	Total Group	17.7	46.1	26.2	7.8	2.1	..
	Less than 5 Years	11.3	48.8	30.0	7.5	2.5	..
	5 Years or More	26.7	43.3	20.0	8.3	1.7	..
(6)	VIII. Use an art research library.						
	Total Group	14.2	19.9	34.8	20.6	10.6	..
	Less than 5 Years	8.8	20.0	35.0	25.0	11.3	..
	5 Years or More	21.7	20.0	35.0	13.3	10.0	..

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(7)	II. Plan and execute a tour based upon an interesting and pertinate theme.							
	Total Group	12.8	48.2	24.1	9.9	4.3	0.7	
	Less than 5 Years	12.5	43.8	27.5	10.0	5.0	1.3	
	5 Years or More	13.3	53.3	20.0	10.0	3.3	..	
(8)	III. Plan a tour which follows a logical order.							
	Total Group	10.6	46.1	29.8	10.6	2.1	0.7	
	Less than 5 Years	12.5	46.3	28.8	10.0	2.5	..	
	5 Years or More	8.3	46.7	31.7	10.0	1.7	1.7	
(9)	X. Represent the objects in the museum's collection in historical/ cultural perspective.							
	Total Group	12.8	34.8	29.1	20.6	2.1	0.7	
	Less than 5 Years	7.5	40.0	32.5	17.5	2.5	..	
	5 Years or More	20.0	28.3	23.3	25.0	1.7	1.7	
(10)	XI. Pass a comprehensive college level art history course.							
	Total Group	8.5	14.2	16.3	19.1	41.8	..	
	Less than 5 Years	2.5	12.5	18.8	20.0	46.3	..	
	5 Years or More	16.7	16.7	13.3	16.7	36.7	..	
	$X^2 = 10.00906$ df = 4				$p < .05$			
(11)	IX. Write a research paper on a selected aspect of the museum's collection or art history.							
	Total Group	5.0	10.6	22.7	27.0	34.0	0.7	
	Less than 5 Years	1.3	10.0	20.0	27.5	41.3	..	
	5 Years or More	10.0	11.7	25.0	26.7	25.0	1.7	

and the ratings on statement XI. Chi-Square for statement XI was 10.00906 with 4 degrees of freedom and significance at $p<.05$. No significant systematic relationships existed for the other ten knowledge competency statements.

Responsibilities of the Museum Staff

Table IX presents the frequency distributions for the priority designations awarded the knowledge statements by museum staff with certain amounts of their total responsibility devoted to supervision of docents. The statements are rank ordered according to the total point scores of the staff. The frequency distributions for (1) all museum staff, (2) museum staff with no responsibility for supervision of docents, (3) museum staff with less than 33 percent of their total responsibility devoted to this task, and (4) staff with 33 percent or more of their total responsibility devoted to this task.

The staff with some responsibility for supervision of docents rated statements I, II, and III higher than did the staff with no supervision responsibilities. The high percentage of respondents in the "Less than 33%" and "33% or More" categories, rating item I at a value "5," are responsible for the high percentage of all staff designating this item a value "5." This is also true for statements II and III. The respondents in the "Less than 33%" category rated these items at a value "4." In contrast, the majority of

TABLE IX

SUMMARY OF THE RATINGS ON THE KNOWLEDGE COMPETENCY STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO SUPERVISION OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. Relate the objects and exhibitions to the students' own experiences and intellectual capabilities.							
	All Staff	51.6	26.6	18.8	1.6	..	1.6	64
	No Responsibility	35.7	35.7	28.6	..	..	..	14
	Less than 33%	52.4	28.6	14.3	2.4	..	2.4	42
	33% or More	75.0	..	25.0	..	..	..	8
(2)	V. Present enough information to make the tour interesting and informative.							
	All Staff	25.0	59.4	15.6	..	..	..	64
	No Responsibility	35.7	57.1	7.1	..	..	..	14
	Less than 33%	21.4	57.2	21.4	..	..	..	42
	33% or More	25.0	75.0	..	..	..	..	8
(3)	IV. Include in a tour the accurate facts and points important to the exhibition.							
	All Staff	31.3	43.8	18.8	3.1	..	3.1	64
	No Responsibility	28.6	35.7	21.4	..	..	14.3	14
	Less than 33%	33.3	42.9	19.0	4.8	..	..	42
	33% or More	25.0	62.5	12.5	..	..	..	8
(4)	VI. Present interesting and informative material without the use of notes.							
	All Staff	29.7	39.1	21.9	3.1	6.3	..	64
	No Responsibility	28.6	42.9	21.4	7.1	..	..	14
	Less than 33%	31.0	35.7	23.8	2.4	7.1	..	42
	33% or More	25.0	50.0	12.5	..	12.5	..	8
(5)	VII. Draw comparisons between selected objects in the museum.							
	All Staff	21.9	40.6	28.1	6.3	3.1	..	64
	No Responsibility	21.4	50.0	21.4	..	7.1	..	14
	Less than 33%	19.1	40.5	28.6	9.6	2.4	..	42
	33% or More	37.5	25.0	37.5	..	..	..	8
(6)	II. Plan and execute a tour based upon an interesting and pertinate theme.							
	All Staff	15.6	43.8	26.6	9.4	4.7	..	64
	No Responsibility	7.1	35.7	42.9	7.1	7.1	..	14
	Less than 33%	16.7	50.0	21.4	7.1	4.8	..	42
	33% or More	25.0	25.0	25.0	25.0	..	..	8

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(7)	III. Plan a tour which follows a logical order.							
	All Staff	10.9	43.8	35.9	6.3	1.6	1.6	64
	No Responsibility	7.7	38.5	46.2	7.7	..	..	14
	Less than 33%	9.5	50.0	35.7	2.4	2.4	2.4	42
	33% or More	25.0	25.0	25.0	25.0	..	..	8
								64
(8)	X. Represent the objects in the museum's collection in historical/ cultural perspective.							
	All Staff	10.9	34.4	34.4	17.2	3.1	..	64
	No Responsibility	21.4	42.9	28.6	7.1	..	..	14
	Less than 33%	7.1	33.3	38.1	19.0	2.4	..	42
	33% or More	12.5	25.0	25.0	25.0	12.5	..	8
								64
(9)	VIII. Use an art research library.							
	All Staff	10.9	21.9	37.5	23.4	6.3	..	64
	No Responsibility	21.4	7.1	50.0	14.3	7.1	..	14
	Less than 33%	7.1	28.6	31.0	26.2	7.1	..	42
	33% or More	12.5	12.5	50.0	25.0	..	..	8
								64
(10)	XI. Pass a comprehensive college level art history course.							
	All Staff	6.3	15.6	10.9	21.9	45.3	..	64
	No Responsibility	..	14.3	14.3	28.6	42.9	..	14
	Less than 33%	7.1	14.3	7.1	23.8	47.6	..	42
	33% or More	12.5	25.0	25.0	..	37.5	..	8
								64
(11)	IX. Write a research paper on a selected aspect of the museum's collection or art history.							
	All Staff	1.6	7.8	26.6	28.1	35.9	..	64
	No Responsibility	..	14.3	42.9	21.4	21.4	..	14
	Less than 33%	2.4	7.1	26.2	31.0	33.3	..	42
	33% or More	..	..	..	25.0	75.0	..	8
								64

respondents in the "No Responsibility" category rated these items at a value "3." However, Chi-Square tests for independence showed the differences between the groups to be statistically significant at the .05 level. Rated low by the majority of the respondents with some responsibility for supervision of docents, but not by respondents without that responsibility, statement XI was also statistically insignificant.

Table X presents the percentage of those museum staff, with certain amounts of responsibility for docent training, awarding the knowledge statements particular values. Listed under each ranked competency statement are summaries, in percentages, of the frequency distributions for (1) all museum staff, (2) staff with no responsibility for docent training, (3) staff with less than 33 percent of their total responsibility devoted to this task, (4) staff with between 34 and 67 percent of their total responsibility devoted to this task, and (5) staff with 68 percent or more of their total responsibility devoted to this task.

A high percentage of the respondents in all but one of the responsibility categories rated statement I at a value "5." Two out of the three respondents in the "68% or More" responsibility group rated this item at a value "3." On all other knowledge competencies, the ratings of the three members of this group did not deviate significantly from the ratings of the individuals in the other groups.

TABLE X

SUMMARY OF THE RATINGS ON THE KNOWLEDGE COMPETENCY STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO THE TRAINING OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. Relate the objects and exhibitions to the students' own experiences and intellectual capabilities.							
	All Staff	51.6	26.6	18.8	1.6	..	1.6	64
	No Responsibility	50.0	40.0	10.0	..	..	..	10
	Less than 33%	53.3	24.4	17.8	2.2	..	2.2	45
	34 to 67%	66.7	16.7	16.7	..	..	..	6
	68% or More	..	33.3	66.7	..	..	..	3
								64
(2)	V. Present enough information to make the tour interesting and informative.							
	All Staff	25.0	59.4	15.6	..	..	..	64
	No Responsibility	10.0	90.0	..	..	..	..	10
	Less than 33%	26.7	55.6	17.8	..	..	..	45
	34 to 67%	33.3	33.3	33.3	..	..	..	6
	68% or More	33.3	66.7	..	..	..	..	3
								64
(3)	IV. Include in a tour the accurate facts and points important to the exhibition.							
	All Staff	31.3	43.8	18.8	3.1	..	3.1	64
	No Responsibility	20.0	70.0	10.0	..	..	..	10
	Less than 33%	28.9	46.7	17.8	2.2	..	4.4	45
	34 to 67%	50.0	..	33.3	16.7	..	..	6
	68% or More	66.7	..	33.3	..	..	..	3
								64
(4)	VI. Present interesting and informative material without the use of notes.							
	All Staff	29.7	39.1	21.9	3.1	6.3	..	64
	No Responsibility	30.0	40.0	20.0	10.0	..	..	10
	Less than 33%	26.7	40.0	24.4	2.2	6.7	..	45
	34 to 67%	33.3	50.0	..	..	16.7	..	6
	68% or More	66.7	..	33.3	..	..	..	3
								64
(5)	VII. Draw comparisons between selected objects in the museum.							
	All Staff	21.9	40.6	28.1	6.3	3.1	..	64
	No Responsibility	10.0	30.0	50.0	10.0	..	..	10
	Less than 33%	20.0	42.2	28.9	4.4	4.4	..	45
	34 to 67%	33.3	50.0	..	16.7	..	..	6
	68% or More	66.7	33.3	..	..	..	..	3
								64

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(6)	II. Plan and execute a tour based upon an interesting and pertinate theme.							
	All Staff	15.6	43.8	26.6	9.4	4.7	..	64
	No Responsibility	..	70.0	20.0	10.0	..	..	10
	Less than 33%	20.0	35.6	31.1	8.9	4.4	..	45
	34 to 67%	16.7	33.3	16.7	16.7	16.7	..	6
	68% or More	..	100.0	..	..	..	..	3
								64
(7)	III. Plan a tour which follows a logical order.							
	All Staff	10.9	43.8	35.9	6.3	1.6	1.6	64
	No Responsibility	10.0	40.0	30.0	20.0	..	..	10
	Less than 33%	13.3	44.5	33.3	4.5	2.2	2.2	45
	34 to 67%	..	33.3	66.7	..	..	..	6
	68% or More	..	66.7	33.3	..	..	..	3
								64
(8)	X. Represent the objects in the museum's collection in historical/ cultural perspective.							
	All Staff	10.9	34.4	34.4	17.2	3.1	..	64
	No Responsibility	..	10.0	50.0	30.0	10.0	..	10
	Less than 33%	13.3	37.8	31.1	15.6	2.2	..	45
	34 to 67%	..	..	66.7	33.3	..	..	6
	68% or More	33.3	..	33.3	33.3	..	..	3
								64
(9)	VIII. Use an art research library.							
	All Staff	10.9	21.9	37.5	23.4	6.3	..	64
	No Responsibility	..	30.0	30.0	40.0	..	..	10
	Less than 33%	11.1	20.0	42.2	17.8	8.9	..	45
	34 to 67%	16.7	33.3	..	50.0	..	..	6
	68% or More	33.3	..	66.7	..	..	..	3
								64
(10)	XI. Pass a comprehensive college level art history course.							
	All Staff	6.3	15.6	10.9	21.9	45.3	..	64
	No Responsibility	20.0	10.0	10.0	20.0	40.0	..	10
	Less than 33%	4.4	15.6	11.1	24.4	44.4	..	45
	34 to 67%	..	33.3	..	..	66.7	..	6
	68% or More	..	..	33.3	33.3	33.3	..	3
								64
(11)	IX. Write a research paper on a selected aspect of the museum's collection or art history.							
	All Staff	1.6	7.8	26.6	28.1	35.9	..	64
	No Responsibility	..	..	20.0	20.0	60.0	..	10
	Less than 33%	..	11.1	26.7	28.9	33.3	..	45
	34 to 67%	..	16.7	..	16.7	33.3	33.3	6
	68% or More	..	..	66.7	33.3	..	..	3
								64

The respondents in the "34 to 67%" and "68% or More" groups favored value "5" for statement IV, while the majority of those with less responsibility, or no responsibility, rated it at a value "4."

Inconsistent with the overall rating trends are the ratings on item VII. Fifty percent of the group, with no responsibility, rated this item at a value "3." The majority of respondents in the other three responsibility groups rated this item higher at a value "4." Two of the three respondents in the "68% or More" group rated item VII at a value "5." However, the Chi-Square test for independence showed the difference between the ratings by the groups not to be statistically significant at the .05 level.

The majority of the respondents in the "No Responsibility" and "34 to 67%" group rated item VIII at a value "2" (Possibly Significant) while the respondents in the largest group (Less than 33%) rated it a value "3" (Probably Significant). The response of the largest group substantially influenced the "All Staff" rating. In a like manner, the respondents in the "Less than 33%" group rated item X at a value "4" (Great Importance) while the majority of respondents in the "No Responsibility" and "34 to 67%" groups rated it lower at a value "3." The response of the large group causes the "All Staff" ratings to show the majority of the responses split between value "3" and value "4." The Chi-Square tests for independence indicated the differences

in the ratings of the groups on statements VIII and X not to be statistically significant at the .05 level.

Undergraduate Education and Teaching Experience Among Volunteers

Table XI shows the percentage of volunteer docents, in each degree specialization category, awarding the statements in this competency category particular values. Listed under each ranked statement are summaries, in percentages, of frequency distributions for (1) all of the volunteer docents responding to this survey, (2) docents possessing an undergraduate degree with specialization in education, and (3) docents possessing undergraduate degrees with a specialization in one or more of the arts. The "Other" category includes the responses of those docents possessing an undergraduate degree in the sciences, liberal arts, history or anthropology, and any other academic specialization not already designated.

While statement I is ranked second highest by all of the volunteers, 50 percent of those with degrees in education rated this item at a value "4." More than 63 percent of the volunteers with degrees in the arts rated this statement at a value "5," one step higher than the education group, but the same as the individuals in the "Other" group. Conversely, more than 63 percent of the individuals in the other specialization groups rated it lower. The arts group also rated statements VIII much higher than did either the "Education"

TABLE XI

SUMMARY OF THE RATINGS ON THE KNOWLEDGE COMPETENCY STATEMENTS BY VOLUNTEER DOCENTS POSSESSING AN UNDERGRADUATE DEGREE IN PARTICULAR AREAS OF ACADEMIC SPECIALIZATION

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	V. Present enough information to make the tour interesting and informative.							
	All Volunteers	39.0	53.2	5.2	..	1.3	1.3	77
	Education	25.0	62.5	12.5	..	..	..	16
	Arts	45.5	45.5	..	..	9.1	..	11
	Other	39.3	53.6	7.1	..	..	..	28
								55
(2)	I. Relate the objects and exhibitions to the students' own experiences and intellectual capabilities.							
	All Volunteers	44.2	40.3	9.1	5.2	1.3	..	77
	Education	37.5	50.0	6.3	6.3	..	..	16
	Arts	63.6	27.3	9.1	..	..	..	11
	Other	46.4	39.3	10.7	..	3.6	..	28
								55
(3)	IV. Include in a tour the accurate facts and points important to the exhibition.							
	All Volunteers	32.5	49.4	15.6	2.6	..	..	77
	Education	31.3	50.0	12.5	6.3	..	..	16
	Arts	18.2	72.7	9.1	..	..	..	11
	Other	35.7	42.9	21.4	..	..	..	28
								55
(4)	VI. Present interesting and informative material without the use of notes.							
	All Volunteers	31.2	35.1	22.1	6.4	5.2	..	77
	Education	18.8	37.5	37.5	6.3	..	..	16
	Arts	63.6	27.3	..	9.1	..	..	11
	Other	21.4	39.3	21.4	7.1	10.7	..	28
								55
(5)	VII. Draw comparisons between selected objects in the museum.							
	All Volunteers	14.3	50.6	24.7	9.1	1.3	..	77
	Education	12.5	56.3	18.8	12.5	..	..	16
	Arts	27.3	72.7	..	..	..	..	11
	Other	10.7	46.4	35.7	7.1	..	..	28
								55
(6)	II. Plan and execute a tour based upon an interesting and pertinate theme.							
	All Volunteers	10.4	51.9	22.1	10.4	3.9	1.3	77
	Education	..	68.8	18.8	6.3	6.3	..	16
	Arts	9.1	63.6	9.1	18.2	..	..	11
	Other	17.9	35.7	28.6	10.7	3.6	3.6	28
								55

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(7)	III. Plan a tour which follows a logical order.							
	All Volunteers	10.4	48.1	24.7	14.3	2.6	..	77
	Education	..	43.8	43.8	6.3	6.3	..	16
	Arts	18.2	72.7	9.1	..	..	..	11
	Other	10.7	32.1	28.6	25.0	3.6	..	28
								55
(8)	X. Represent the objects in the museum's collection in historical/ cultural perspective.							
	All Volunteers	14.3	35.1	24.7	23.4	1.3	1.3	77
	Education	12.5	31.3	12.5	37.5	..	6.3	16
	Arts	9.1	45.5	27.3	18.2	..	..	11
	Other	14.3	25.0	42.9	17.9	..	..	28
								55
(9)	VIII. Use an art research library.							
	All Volunteers	16.9	18.2	32.5	18.2	14.3	..	77
	Education	6.3	18.8	37.5	25.0	12.5	..	16
	Arts	36.4	18.2	27.3	..	18.2	..	11
	Other	14.3	17.9	42.9	10.7	14.3	..	28
								55
(10)	XI. Pass a comprehensive college level art history course.							
	All Volunteers	10.4	13.0	20.8	16.9	39.0	..	77
	Education	6.3	12.5	25.0	25.0	31.3	..	16
	Arts	9.1	27.3	27.3	9.1	27.3	..	11
	Other	7.1	7.1	17.9	14.3	53.6	..	28
								55
(11)	IX. Write a research paper on a selected aspect of the museum's collection or art history.							
	All Volunteers	7.8	13.0	19.5	26.0	32.5	1.3	77
	Education	6.3	6.3	18.8	37.5	31.3	..	16
	Arts	18.2	18.2	36.4	9.1	18.2	..	11
	Other	3.6	10.7	14.3	28.6	10.7	3.6	28
								55

or "Other" groups. The "Arts" group also rated statements IX and X higher than did the other groups. Chi-Square tests for independence indicated the higher ratings of the "Arts" group not significantly different from the ratings of the other groups.

For the statements which received the lowest priority rankings by all volunteers (VIII, IX, and XI) the majority of the individuals in the "Arts" specialization group consistently favored higher valued priority ratings.

The "Arts" and "Education" groups were divided on four of the statements. A large percentage (87.6) of the education group was divided between values "4" and "3" for statement III. The majority of the individuals in this group also split their ratings between values "4" and "3" on statement VI. Over 90 percent of the individuals in the "Arts" group distributed their ratings between values "5" and value "4." The individuals in this group were also divided three ways for statement XI. Over 80 percent of the respondents was equally divided between values "4," "3," and "1."

Table XII shows the percentage of volunteer docents, with particular amounts of teaching experience, awarding the statements priority designations. This table compares the responses of those with varying amounts of teaching experience to those with no teaching experience. Listed under each competency statement are summaries, in percentages, of the

TABLE XII

SUMMARY OF THE RATINGS ON THE KNOWLEDGE COMPETENCY STATEMENTS BY VOLUNTEER DOCENTS WHO HAVE ACCRUED CERTAIN NUMBERS OF YEARS OF ELEMENTARY LEVEL TEACHING EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	V. Present enough information to make the tour interesting and informative.							
	All Volunteers	39.0	53.2	5.2	..	1.3	1.3	77
	No Experience	52.4	42.9	2.4	..	2.4	..	42
	1 to 10 Years	17.6	64.7	11.8	..	..	5.9	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(2)	I. Relate the objects and exhibitions to the students' own experiences and intellectual capabilities.							
	All Volunteers	44.2	40.3	9.1	5.2	1.3	..	77
	No Experience	45.4	35.7	11.9	4.8	2.4	..	42
	1 to 10 Years	35.3	47.1	5.9	11.8	..	..	17
	11 or More Years	100.0	..	..	..	..	..	3
								62
(3)	IV. Include in a tour the accurate facts and points important to the exhibition.							
	All Volunteers	32.5	49.4	15.6	2.6	..	..	77
	No Experience	40.5	40.5	16.7	2.4	..	..	42
	1 to 10 Years	11.8	64.7	17.6	5.9	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62
(4)	VI. Present interesting and informative material without the use of notes.							
	All Volunteers	31.2	35.1	22.1	6.4	5.2	..	77
	No Experience	42.9	28.6	16.7	9.5	2.4	..	42
	1 to 10 Years	11.8	41.2	41.2	..	5.9	..	17
	11 or More Years	66.7	..	33.3	..	..	..	3
								62
(5)	VII. Draw comparisons between selected objects in the museum.							
	All Volunteers	14.3	50.6	24.7	9.1	1.3	..	77
	No Experience	16.7	45.2	26.2	9.5	2.4	..	42
	1 to 10 Years	17.6	64.7	11.8	5.9	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(6)	II. Plan and execute a tour based upon an interesting and pertinate theme.							
	All Volunteers	10.4	51.9	22.1	10.4	3.9	1.3	77
	No Experience	14.3	45.2	21.4	14.3	4.8	..	42
	1 to 10 Years	..	52.9	35.3	5.9	5.9	..	17
	11 or More Years	..	66.7	33.3	..	..	..	3
								62

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(7)	III. Plan a tour which follows a logical order.							
	All Volunteers	10.4	48.1	24.7	14.3	2.6	..	77
	No Experience	14.3	45.2	19.0	19.0	2.4	..	42
	1 to 10 Years	..	41.2	41.2	11.8	5.9	..	17
	11 or More Years	..	66.7	33.3	..	..	..	3
								62
(8)	X. Represent the objects in the museum's collection in historical/ cultural perspective.							
	All Volunteers	14.3	35.1	24.7	23.4	1.3	1.3	77
	No Experience	19.0	33.3	26.2	19.0	2.4	..	42
	1 to 10 Years	11.8	41.2	17.6	23.5	..	5.9	17
	11 or More Years	33.3	33.3	..	33.3	..	..	3
								62
(9)	VIII. Use an art research library.							
	All Volunteers	16.9	18.2	32.5	18.2	14.3	..	77
	No Experience	23.8	16.7	19.0	21.4	19.0	..	42
	1 to 10 Years	5.9	23.5	41.2	11.8	17.6	..	17
	11 or More Years	66.7	..	..	33.3	..	..	3
								62
(10)	XI. Pass a comprehensive college level art history course.							
	All Volunteers	10.4	13.0	20.8	16.9	39.0	..	77
	No Experience	9.5	11.9	21.4	14.3	42.9	..	42
	1 to 10 Years	11.8	17.6	23.5	..	47.1	..	17
	11 or More Years	..	33.3	33.3	33.3	..	..	3
								62
(11)	IX. Write a research paper on a selected aspeot of the museum's collection or art history.							
	All Volunteers	7.8	13.0	19.5	26.0	32.5	1.3	77
	No Experience	9.5	9.5	23.8	16.7	38.1	2.4	42
	1 to 10 Years	5.9	17.6	17.6	29.4	29.4	..	17
	11 or More Years	33.3	33.3	..	33.3	..	..	3
								62

frequency distributions for (1) all of the volunteers responding to this survey, (2) respondents possessing no teaching experience, (3) respondents possessing between 1 and 10 years of teaching experience with experience on the elementary level, and (4) respondents possessing 11 or more years of teaching experience with experience on the elementary level. A total of 20 volunteers with teaching experience on the elementary level responded to this survey. The number of respondents with no teaching experience is more than double the number with experience. As a result, the ratings by the individuals in this group have a strong affect on the averages for the total group.

The individuals in the "No Experience" group consistently rated the statements higher than the individuals in the "1 to 10 Years" group. Differences between the two groups are seen in statements I, III, IV, V, VI, and VIII. In statement I, 45.5 percent of the respondents in the "No Experience" category favored value "5" as opposed to an almost equal percentage of the individuals in the "1 to 10 Years" group who favored value "4." In statement III, 45.2 percent of the individuals in the "No Experience" group rated the item at a value "4," while 82.4 percent of the individuals in the "1 to 10 Years" group was equally split between values "4" and "3." Over 80 percent of the individuals in the "No Experience" group was equally divided between values "5" and "4" while the "1 to 10 Years" group

had 64.7 percent for value "4." In a much more decided manner, the "No Experience" group favored value "5" over the value "4" designation of the other groups on statement V. The individuals in the "1 to 10 Years" group were divided between values "4" and "3" for statement VI, while the "No Experience" group favored it at value "5." A difference is also seen in statement VIII. The respondents in the "1 to 10 Years" group favored value "3" as opposed to the value "5" choice of the "No Experience" group. The "No Experience" group distributed themselves rather evenly throughout the 5 point priority scale resulting in a very low (23.8) percentage of the total group favoring value "5." The distribution of the ratings by the individuals in each group proved not different enough to be statistically significant at the .05 level.

Affective Attribute Statements

Figure 10 shows that the staff and volunteers rank

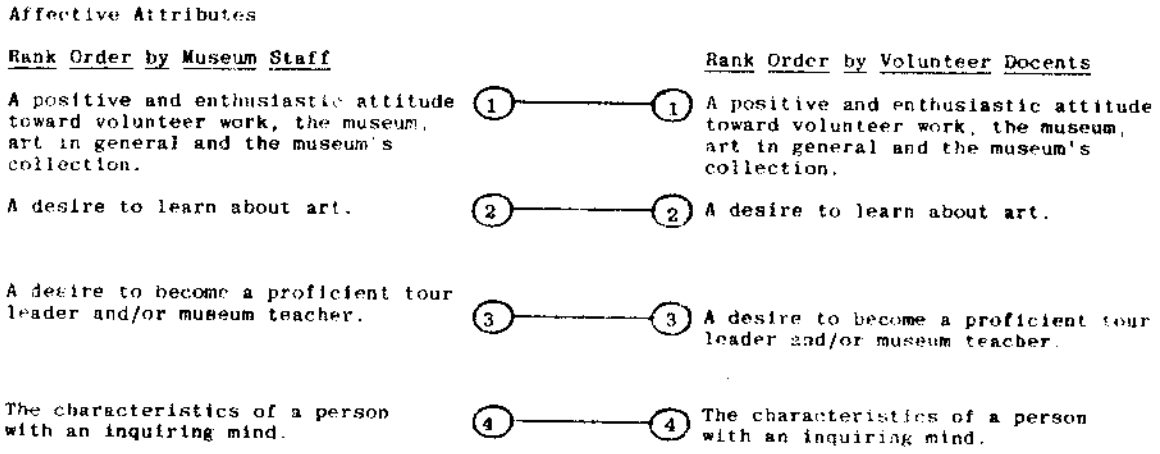

Fig. 10--A comparison of the priority rank ordering of the competency statements in the affective attribute competency category by the museum staff and volunteer docents.

ordered the affective attribute statements in the same order of priority. Table XIII shows that both groups favored value "5" designations for statements I and II. Statement I received overwhelming acceptance as a "Desperate Need." The staff and volunteers did not agree on statement III. Over 53 percent of the staff rated the item at a value "4" as compared to 48.1 percent of the volunteers favoring value "5."

According to the Chi-Square test for independence, no systematic relationship exists between either sub-group and their ratings on these statements.

Museum Experience

Table XIV presents the percentage of those respondents, with certain amounts of museum experience, awarding the statements in this category particular values.

Statement I received acceptance at a value "5" by the respondents in both experience groups. All of the responses of the "5 Years or More" group are concentrated on values "5" and "4." A high percentage of the respondents in both experience groups chose either value "5" or "4" on statements II and III as well. The majority of respondents in the "Less than 5 Years" group rated statement III at a value "4" while a slightly higher percentage of the respondents in the "5 Years or More" group rated it at a value "5." A similar rating trend occurs in statement IV. Chi-Square

TABLE XIII

SUMMARY OF THE RATINGS ON THE AFFECTIVE ATTRIBUTE STATEMENTS BY THE TOTAL GROUP AND THE TWO MAJOR SUB-GROUPS: MUSEUM STAFF AND VOLUNTEER DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. A positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.							
	Total Group	72.3	26.2	1.4	..	..	..	141
	Museum Staff	79.7	20.3	..	..	..	..	64
	Volunteer Docents	66.2	31.2	2.6	..	..	..	77
								141
(2)	II. A desire to learn about art.							
	Total Group	55.3	35.5	5.0	2.1	0.7	1.4	141
	Museum Staff	59.4	32.8	4.7	1.6	..	1.6	64
	Volunteer Docents	51.9	37.7	5.2	2.6	1.3	1.3	77
								141
(3)	III. A desire to become a proficient tour leader and/or museum teacher.							
	Total Group	43.3	44.7	11.3	0.7	..	..	141
	Museum Staff	37.5	53.1	9.4	..	..	..	64
	Volunteer Docents	48.1	37.7	13.0	1.3	..	..	77
								141
(4)	IV. The characteristics of a person with an inquiring mind.							
	Total Group	37.6	44.7	14.2	3.5	..	..	141
	Museum Staff	39.1	43.8	14.1	3.1	..	..	64
	Volunteer Docents	36.4	45.5	14.3	3.9	..	..	77
								141

TABLE XIV

SUMMARY OF THE RATINGS ON THE AFFECTIVE ATTRIBUTE STATEMENTS BY THE TOTAL GROUP WITH CERTAIN AMOUNTS OF MUSEUM EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response
(1)	I. A positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.						
	Total Group	72.3	26.2	1.4	..	..	..
	Less than 5 Years	70.0	27.5	2.5	..	..	..
	5 Years or More	75.0	25.0	..	..	..	..
(2)	II. A desire to learn about art.						
	Total Group	55.3	35.5	5.0	2.1	0.7	1.4
	Less than 5 Years	51.3	35.0	6.3	3.8	1.3	2.5
	5 Years or More	60.0	36.7	3.3	..	..	..
(3)	III. A desire to become a proficient tour leader and/or museum teacher.						
	Total Group	43.3	44.7	11.3	0.7	..	..
	Less than 5 Years	40.0	47.5	11.3	1.3	..	..
	5 Years or More	48.3	40.0	11.7	..	..	..
(4)	IV. The characteristics of a person with an inquiring mind.						
	Total Group	37.6	44.7	14.2	3.5	..	..
	Less than 5 Years	33.8	47.5	16.3	2.5	..	..
	5 Years or More	43.3	41.7	11.7	3.3	..	..

tests for independence did not indicate any of the trends of the respondents' ratings to be significantly influenced by the number of years of museum experience.

Responsibilities of the Museum Staff

Table XV presents the percentages of those museum staff, with certain amounts of their total responsibility devoted to supervision of docents, awarding the statements in this category particular values. Listed under each statement are summaries, in percentages, of the frequency distributions for (1) all museum staff responding to this survey, (2) staff with no responsibility for supervision of docents, (3) staff with less than 33 percent of their total responsibility devoted to this task, and (4) staff with 33 percent or more of their total responsibility devoted to this task.

The respondents in each responsibility group favored the value "5" designation for statements I and II. They were also all in agreement for statement III, at a value "4." Such is not the case for statement IV. All three groups rated it differently. The "No Responsibility" group favored value "4" with 57.1 percent designating that value. In contrast, the 47.6 percent of the individuals indicating some, but less than 33 percent of their total job responsibility devoted to supervision of docents, favored a value "5" for this attribute. Those with more than 33 percent of their job responsibility devoted to this task were divided between

TABLE XV

SUMMARY OF THE RATINGS ON THE AFFECTIVE ATTRIBUTE STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO SUPERVISION OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. A positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.							
	All Staff	79.7	20.3	..	..	..	..	64
	No Responsibility	78.6	21.4	..	..	..	..	14
	Less than 33%	76.2	23.8	..	..	..	..	42
	33% or More	100.0	..	..	..	..	..	8
								64
(2)	II. A desire to learn about art.							
	All Staff	59.4	32.8	4.7	1.6	..	1.6	64
	No Responsibility	64.3	21.4	7.1	..	..	7.1	14
	Less than 33%	57.1	38.1	2.4	2.4	..	..	42
	33% or More	62.5	25.0	12.5	..	..	..	8
								64
(3)	III. A desire to become a proficient tour leader and/or museum teacher.							
	All Staff	37.5	53.1	9.4	..	..	..	64
	No Responsibility	35.7	50.0	14.3	..	..	..	14
	Less than 33%	40.5	52.4	7.1	..	..	..	42
	33% or More	25.0	62.5	12.5	..	..	..	8
								64
(4)	IV. The characteristics of a person with an inquiring mind.							
	All Staff	39.1	43.8	14.1	3.1	..	..	64
	No Responsibility	35.7	57.1	..	7.1	..	..	14
	Less than 33%	47.6	40.5	14.3	..	..	..	42
	33% or More	12.5	37.5	37.5	12.5	..	..	8
								64

values "4" and "3." The Chi-Square tests for independence indicated that the pronounced differences between the ratings of the three groups on statement IV to be not statistically significant at the .05 level.

Table XVI summarizes the frequency distributions for museum staff with certain amounts of their total responsibility devoted to docent training. It shows that a very high percentage of respondents in each responsibility group favored value "5" for statement I. A high percentage (66.7) of the "Less than 33%" group favored value "5" for statement II, while the other groups were more, or less, undecided. All of the groups, with exception of the last, favored value "4" for statement III. The three individuals in the last group (68% or More) were undecided. The "No Responsibility" and "Less than 33%" groups rated statement IV slightly lower than did the individuals with most responsibility for this task. The differences in the ratings by the individuals in these groups did not prove to be statistically significant at the .05 level.

Undergraduate Education and Teaching Experience Among Volunteers

Table XVII shows the percentage of volunteer docents, in each degree specialization category, awarding the statements in this competency category particular values.

A higher percentage of the individuals in the "Arts" group favored each affective attribute statement than did

TABLE XVI

SUMMARY OF THE RATINGS ON THE AFFECTIVE ATTRIBUTE STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO THE TRAINING OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. A positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.							
	All Staff	79.7	20.3	..	..	..	..	64
	No Responsibility	90.0	10.0	..	..	..	..	10
	Less than 33%	77.8	22.2	..	..	..	..	45
	34 to 67%	83.3	16.7	..	..	..	..	6
	68% or More	66.7	33.3	..	..	..	..	3
								64
(2)	II. A desire to learn about art.							
	All Staff	59.4	32.8	4.7	1.6	..	1.6	64
	No Responsibility	40.0	50.0	10.0	..	..	..	10
	Less than 33%	66.7	26.7	2.2	2.2	..	2.2	45
	34 to 67%	50.0	50.0	..	..	..	..	6
	68% or More	33.3	33.3	33.3	..	..	..	3
								64
(3)	III. A desire to become a proficient tour leader and/or museum teacher.							
	All Staff	37.5	53.1	9.4	..	..	..	64
	No Responsibility	10.0	80.0	10.0	..	..	..	10
	Less than 33%	44.4	46.7	8.9	..	..	..	45
	34 to 67%	33.3	66.7	..	..	..	..	6
	68% or More	33.3	33.3	33.3	..	..	..	3
								64
(4)	IV. The characteristics of a person with an inquiring mind.							
	All Staff	39.1	43.8	14.1	3.1	..	..	64
	No Responsibility	10.0	50.0	20.0	20.0	..	..	10
	Less than 33%	42.2	44.4	13.3	..	..	..	45
	34 to 67%	50.0	33.3	16.7	..	..	..	6
	68% or More	66.7	33.3	..	..	..	..	3
								64

TABLE XVII

SUMMARY OF THE RATINGS ON THE AFFECTIVE ATTRIBUTE STATEMENTS BY VOLUNTEER DOCENTS POSSESSING AN UNDERGRADUATE DEGREE IN PARTICULAR AREAS OF ACADEMIC SPECIALIZATION

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. A positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.							
	All Volunteers	66.2	31.2	2.6	..	..	..	77
	Education	56.3	43.8	..	..	..	..	16
	Arts	72.7	27.3	..	..	..	..	11
	Other	64.3	32.1	3.6	..	..	..	28
								55
(2)	II. A desire to learn about art.							
	All Volunteers	51.9	37.7	5.2	2.6	1.3	1.3	77
	Education	43.8	50.0	..	6.3	..	..	16
	Arts	72.7	18.2	..	..	9.1	..	11
	Other	53.6	32.1	14.3	..	..	..	28
								55
(3)	III. A desire to become a proficient tour leader and/or museum teacher.							
	All Volunteers	48.1	17.7	13.0	1.3	..	..	77
	Education	43.8	37.5	18.8	..	..	..	16
	Arts	54.5	36.4	9.1	..	..	..	11
	Other	53.6	32.1	10.7	3.6	..	..	28
								55
(4)	IV. The characteristics of a person with an inquiring mind.							
	All Volunteers	36.4	45.5	14.3	3.9	..	..	77
	Education	18.8	50.0	12.5	18.8	..	..	16
	Arts	54.5	45.5	..	..	..	..	11
	Other	32.1	42.9	25.0	..	..	..	28
								55

individuals in the other groups. The "Arts" group was the only group to favor value "5" for statement IV, while the remaining groups favored value "4" for this statement. All of the respondents in the "Arts" group chose either values "5" or "4." Some of the respondents in the remaining groups rated this statement at values "3" and "2." All of the volunteers with an undergraduate degree were in close agreement in their ratings on these statements.

Table XVIII shows the percentage of volunteer docents, with varying amounts of teaching experience, awarding the statements in this category particular values.

Over two-thirds of the respondents in each teaching experience group favored value "5" for statement I. Slightly over 70 percent of the respondents in the "1 to 10 Years" group rated this statement at a value "5." Two of the three respondents in the "11 or More Years" group rated statement IV at a value "5." In contrast, most of the respondents in the larger groups favored it at a value "4." The Chi-Square test for independence indicated no systematic relationship between amount of teaching experience and the ratings on these statements.

Touring Methods and Strategies Statements

The results of computing the total point scores for each statement shows that the staff and volunteer groups were in general agreement on the rank order positions of

TABLE XVIII

SUMMARY OF THE RATINGS ON THE AFFECTIVE ATTRIBUTE STATEMENTS BY VOLUNTEER DOCENTS WHO HAVE ACCRUED CERTAIN NUMBERS OF YEARS OF ELEMENTARY LEVEL TEACHING EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	I. A positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.							
	All Volunteers	66.2	31.2	2.6	..	..	..	77
	No Experience	66.7	28.6	4.8	..	..	..	42
	1 to 10 Years	70.6	29.4	..	..	..	..	17
	11 or More Years	66.7	33.3	..	..	..	..	3
								62
(2)	II. A desire to learn about art.							
	All Volunteers	51.9	37.7	5.2	2.6	1.3	1.3	77
	No Experience	54.8	31.1	7.1	2.4	2.4	2.4	42
	1 to 10 Years	52.9	47.1	..	..	..	..	17
	11 or More Years	66.7	33.3	..	..	..	..	3
								62
(3)	III. A desire to become a proficient tour leader and/or museum educator.							
	All Volunteers	48.1	37.7	13.0	1.3	..	..	77
	No Experience	50.0	33.3	14.3	2.4	..	..	42
	1 to 10 Years	52.9	41.2	5.9	..	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(4)	IV. The characteristics of a person with an inquiring mind.							
	All Volunteers	36.4	45.5	14.3	3.9	..	..	77
	No Experience	38.1	42.9	19.0	..	..	..	42
	1 to 10 Years	35.3	47.1	11.8	5.9	..	..	17
	11 or More Years	66.7	33.3	..	..	..	..	3
								62

the statements in this competency category. Allowing for the slight differences shown in Figure 11, both groups agreed on the top six statements. In the same manner, they also agreed on the three lowest priority statements.

For six statements in this category, there are differences of two or more rank order positions. Statements II (exhibit excitement about the exhibitions), XVIII (encourage discussion about works of art), and X (direct the attention of everyone in the group to the art object under discussion) are each ranked two positions higher by the staff than by the volunteers. In contrast, statement XIII (move the group from one place to another in a well-defined manner) is ranked two positions higher by the volunteers than by the staff. Even more disagreement exists between the ratings of the two groups for statements XV and XX. Statement XV (design tours which draw maximum response from the group) is ranked four positions higher by the volunteers than by the staff. However, statement XX (effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group) is ranked three positions higher by the staff than by the volunteers.

Table XIX shows that both groups agreed that statements III, IV, V, XIV, and XVI are "desperate needs" on the priority scale. For statement IV, a slightly higher percentage of the staff (59.5) awarded this statement a value "5"

Touring Methods and Strategies

Rank Order by Museum Staff		Rank Order by Volunteer Docents
Exhibit enjoyment for touring and help the children enjoy the museum.	1 — 1	Exhibit enjoyment for touring and help the children enjoy the museum.
Adjust the content of the tour for children of different ages and different backgrounds.	2 — 3	Make children feel comfortable in the museum.
Make children feel comfortable in the museum.	3 — 2	Adjust the content of the tour for children of different ages and different backgrounds.
Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.	4 — 4	Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.
Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.	5 — 6	Be courteous, pleasant, excited and involved with the group.
Be courteous, pleasant, excited and involved with the group.	6 — 5	Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.
Exhibit excitment about the exhibitions.	7 — 9	Conduct a relaxed and easy tour.
Conduct a relaxed and easy tour.	8 — 7	Change the pace of the tour, if necessary, for variety and interest.
Change the pace of the tour, if necessary, for variety and interest.	9 — 8	Exhibit excitment about the exhibition.

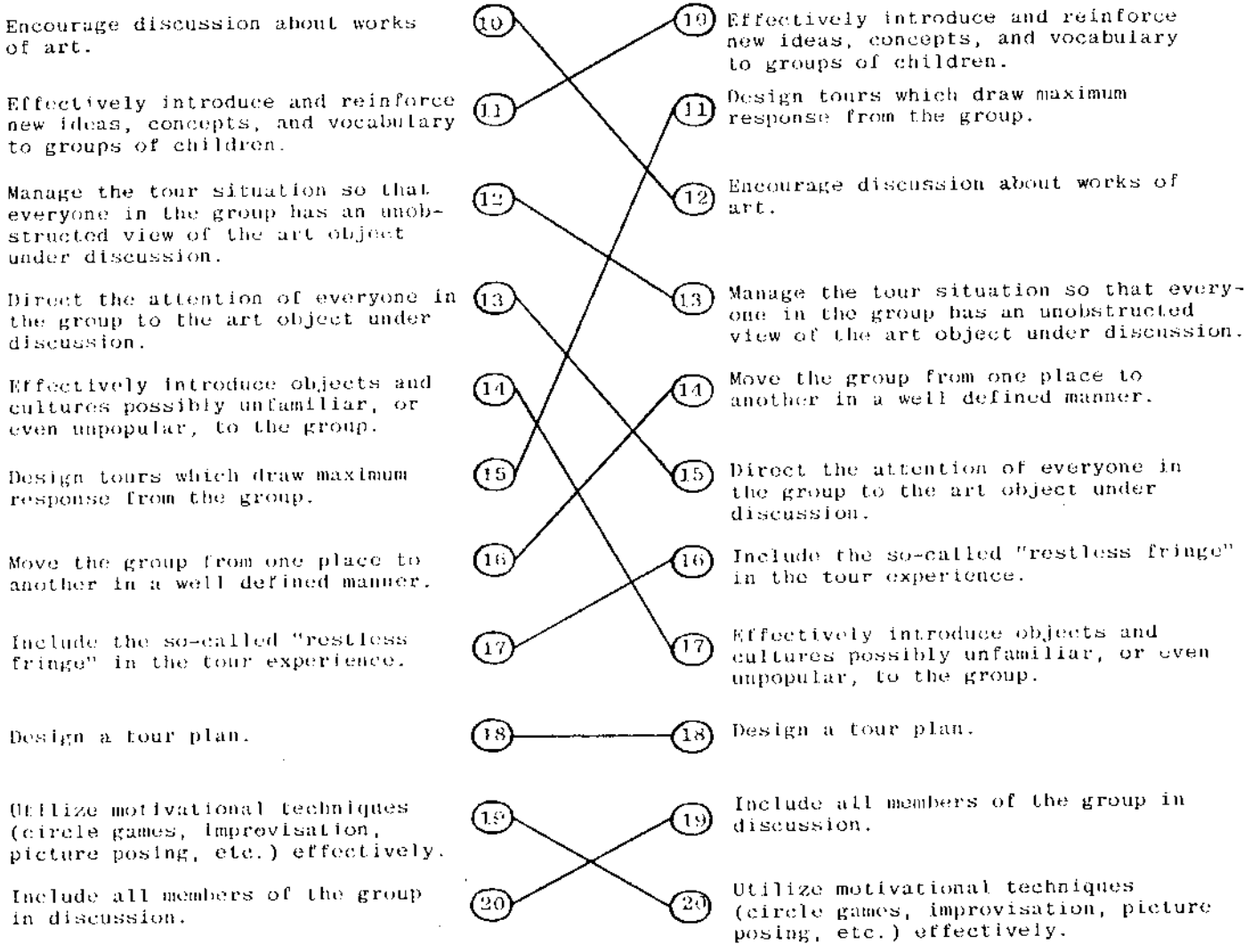

Fig. 11--A comparison of the priority rank ordering of the competency statements in the touring methods and strategies category by the museum staff and volunteer docents.

TABLE XIX

SUMMARY OF THE RATINGS ON THE TOURING METHODS AND STRATEGIES STATEMENTS BY THE TOTAL GROUP AND THE TWO MAJOR SUB-GROUPS: MUSEUM STAFF AND VOLUNTEER DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	V. Exhibit enjoyment for touring and help children enjoy the museum.							
	Total Group	62.4	34.8	2.1	0.7	..	..	141
	Museum Staff	62.5	35.9	1.6	..	..	..	64
	Volunteer Docents	62.3	33.8	2.6	1.3	..	..	77
								141
(2)	XIV. Make children feel comfortable in the museum.							
	Total Group	59.6	34.0	5.7	..	..	0.7	141
	Museum Staff	57.8	37.5	4.7	..	..	..	64
	Volunteer Docents	61.0	31.2	6.5	..	..	1.3	77
								141
(3)	IV. Adjust the content of the tour for children of different ages and different backgrounds.							
	Total Group	57.4	36.2	5.7	0.7	..	..	141
	Museum Staff	59.4	35.9	3.1	1.6	..	..	64
	Volunteer Docents	55.8	36.4	7.8	..	..	..	77
								141
(4)	III. Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.							
	Total Group	51.8	39.0	9.2	..	..	..	141
	Museum Staff	53.1	37.5	9.4	..	..	..	64
	Volunteer Docents	50.6	40.3	9.1	..	..	..	77
								141
(5)	VI. Be courteous, pleasant, excited and involved with the group.							
	Total Group	46.1	46.1	7.8	..	..	..	141
	Museum Staff	43.8	51.6	4.7	..	..	..	64
	Volunteer Docents	48.1	41.6	10.4	..	..	..	77
								141
(6)	XVI. Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.							
	Total Group	49.6	38.3	8.5	2.1	..	1.4	141
	Museum Staff	50.0	42.2	7.8	..	..	..	64
	Volunteer Docents	49.4	35.1	9.1	3.9	..	2.6	77
								141

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(7)	VII. Conduct a relaxed and easy tour.							
	Total Group	34.8	48.2	14.9	1.4	..	0.7	141
	Museum Staff	28.1	56.3	15.6	..	..	..	64
	Volunteer Docents	40.3	41.6	14.3	2.6	..	1.3	77
								141
(8)	II. Exhibit excitment about the exhibition.							
	Total Group	28.4	57.4	12.8	1.4	..	..	141
	Museum Staff	35.0	51.6	10.9	1.6	..	..	64
	Volunteer Docents	22.1	62.3	14.3	1.3	..	..	77
								141
(9)	XI. Change the pace of the tour, if necessary, for variety and interest.							
	Total Group	31.2	51.1	14.9	1.4	..	1.4	141
	Museum Staff	31.3	46.9	17.2	3.1	..	1.6	64
	Volunteer Docents	31.2	54.5	13.0	..	..	1.3	77
								141
(10)	XX. Effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.							
	Total Group	33.3	43.3	15.6	4.3	2.1	1.4	141
	Museum Staff	28.1	50.0	14.1	6.3	1.6	..	64
	Volunteer Docents	37.7	37.7	16.9	2.6	2.6	2.6	77
								141
(11)	XVIII. Encourage discussion about works of art.							
	Total Group	35.5	35.5	19.1	5.7	3.5	0.7	141
	Museum Staff	34.4	42.2	14.1	4.7	4.7	..	64
	Volunteer Docents	36.4	29.9	23.4	6.5	2.6	1.3	77
								141
(12)	XV. Design tours which draw maximum response from the group.							
	Total Group	35.5	36.2	19.9	2.1	3.5	2.8	141
	Museum Staff	32.8	42.2	12.5	3.1	6.3	3.1	64
	Volunteer Docents	37.7	31.2	26.0	1.3	1.3	2.6	77
								141
(13)	IX. Manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.							
	Total Group	25.5	48.2	16.3	8.5	1.4	..	141
	Museum Staff	25.0	53.1	14.1	6.3	1.6	..	64
	Volunteer Docents	26.0	44.2	18.2	10.4	1.3	..	77
								141
(14)	X. Direct the attention of everyone in the group to the art object under discussion.							
	Total Group	17.7	52.5	23.4	6.4	..	..	141
	Museum Staff	17.2	59.4	18.8	4.7	..	..	64
	Volunteer Docents	18.2	46.8	27.3	7.8	..	..	77
								141

Rank Order	Competency Statement	Priority Designation 5.	4	3	2	1	No Response	n
(15)	XIII. Move the group from one place to another in a well defined manner.							
	Total Group	22.7	42.6	27.7	6.4	0.7	..	141
	Museum Staff	23.4	37.5	32.8	4.7	1.6	..	64
	Volunteer Docents	22.1	46.8	23.4	7.8	..	..	77
								141
(16)	XIX. Effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.							
	Total Group	23.4	42.6	24.8	6.4	2.1	0.7	141
	Museum Staff	28.1	40.6	23.4	6.3	1.6	..	64
	Volunteer Docents	19.5	44.2	26.0	6.5	2.6	1.3	77
								141
(17)	XII. Include the so-called "restless fringe" in the tour experience.							
	Total Group	17.7	45.5	27.0	7.8	2.1	..	141
	Museum Staff	15.6	48.4	28.1	4.7	3.1	..	64
	Volunteer Docents	19.5	42.9	26.0	10.4	1.3.	..	77
								141
(18)	I. Design a tour plan.							
	Total Group	17.7	41.1	27.0	9.2	4.3	0.7	141
	Museum Staff	18.8	40.6	29.7	6.3	4.7	..	64
	Volunteer Docents	16.9	41.6	24.7	11.7	3.9	1.3	77
								141
(19)	XVII. Utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.							
	Total Group	19.9	36.9	22.7	12.1	7.8	0.7	141
	Museum Staff	21.9	40.6	18.8	14.1	4.7	..	64
	Volunteer Docents	18.2	33.8	26.0	10.4	10.4	1.3	77
								141
(20)	VIII. Include all members of the group in discussion.							
	Total Group	16.3	36.2	24.1	15.6	7.1	0.7	141
	Museum Staff	10.9	40.6	23.4	15.6	7.8	1.6	64
	Volunteer Docents	20.8	32.5	24.7	15.6	6.5	..	77
								141

than did the volunteers (55.8). The percentages in favor of value "5" were about the same for the other high priority statements.

Both groups favored each of the 20 statements at values "4" and "5." Some disagreement between the value "4" or value "5" is readily apparent for statements VI, XV, and XVIII. While the majority of the staff (52.6 percent) favored value "4" for statement VI, the majority of the volunteers (48.1 percent) placed it higher on the scale at a value "5." However, slightly less than 5 percent of the staff placed this statement below value "4" as compared to 10.4 percent of the volunteers. A large percentage of the staff and volunteers distributed themselves between the top three values on statement XV with the highest percentage of volunteers favoring value "5." On the same statement, 42.2 percent of the staff favored value "4." The volunteers also favored value "5" for statement XVIII, while the staff rated it lower at a value "4." On statement XX, over 75 percent of the volunteers were evenly split between value "4" and "5." A slightly higher percentage (78.1) of staff designated these two highest values, but they clearly favored value "4." The Chi-Square test for independence showed no systematic relationship between the ratings on these items and the two main sub-groups.

Museum Experience

Table XX presents the percentage of those respondents, with certain amounts of museum experience, awarding the statements in this category particular values.

A high percentage of respondents in each experience group rated statement V at a value "5" (Desperate Need). Statement XIV also received value "5" designations from the majority of respondents in each group. Unlike statement V, however, a higher percentage of the respondents with five years or more of museum experience rated this item a "Desperate Need" than did the group with less experience. The respondents in the "5 Years or More" group also rated statement III at a higher priority level than did the respondents with less experience. On statement I, both groups had the highest majority of the respondents designating this statement to be a value "4" on the priority scale. The much higher percentage of the respondents with 5 or more years of experience rating this item at a value "5" compared to the respondents in the "Less than 5 Years" group caused the Chi-Square test for independence to indicate the difference between the ratings of the groups to be statistically significant at the .05 level.

The respondents in the "5 Years or More" group also rated statement VI at a higher priority level than did the other group. This difference is not, however, significant at the .05 level.

TABLE XX

SUMMARY OF THE RATINGS ON THE TOURING METHODS AND STRATEGIES STATEMENTS BY THE TOTAL GROUP WITH CERTAIN AMOUNTS OF MUSEUM EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response
(1)	V. Exhibit enjoyment for touring and help the children enjoy the museum.						
	Total Group	62.4	34.8	2.1	0.7	..	..
	Less than 5 Years	63.8	33.8	2.5	..	..	..
	5 Years or More	60.0	36.7	1.7	1.7	..	..
(2)	XIV. Make children feel comfortable in the museum.						
	Total Group	59.6	34.0	5.7	..	..	0.7
	Less than 5 Years	56.3	33.8	10.0	..	..	..
	5 Years or More	63.3	35.0	..	..	..	1.7
	$X^2 = 6.31176$	df = 2		.0426		$p < .05$	
(3)	IV. Adjust the content of the tour for children of different ages and different backgrounds.						
	Total Group	57.4	36.2	5.7	0.7	..	..
	Less than 5 Years	57.5	36.3	5.0	1.3	..	..
	5 Years or More	58.3	35.0	6.7	..	..	..
(4)	III. Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.						
	Total Group	51.8	39.0	9.2	..	..	..
	Less than 5 Years	43.8	46.3	10.0	..	..	..
	5 Years or More	63.3	30.0	6.7	..	..	..
(5)	VI. Be courteous, pleasant, excited and involved with the group.						
	Total Group	46.1	46.1	7.8	..	..	..
	Less than 5 Years	42.5	50.0	7.5	..	..	..
	5 Years or More	51.7	41.7	6.7	..	..	..
(6)	XVI. Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.						
	Total Group	49.6	38.3	8.5	2.1	..	1.4
	Less than 5 Years	50.0	42.5	5.0	2.5	..	..
	5 Years or More	50.0	33.3	11.7	1.7	..	3.3
(7)	VII. Conduct a relaxed and easy tour.						
	Total Group	34.8	48.2	14.9	1.4	..	0.7
	Less than 5 Years	28.8	50.0	20.0	1.3	..	..
	5 Years or More	43.3	46.7	6.7	1.7	..	1.7

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(8)	II. Exhibit excitment about the exhibitions.							
	Total Group	28.4	57.4	12.8	1.4	..	..	
	Less than 5 Years	27.5	56.3	15.0	1.3	..	..	
	5 Years or More	30.0	58.3	10.0	1.7	..	..	
(9)	XI. Change the pace of the tour, if necessary, for variety and interest.							
	Total Group	31.2	51.5	14.9	1.4	..	1.4	
	Less than 5 Years	31.3	50.0	17.5	1.3	..	..	
	5 Years or More	31.7	53.3	11.7	..	..	3.3	
(10)	XX. Effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.							
	Total Group	33.3	43.3	15.6	4.3	2.1	1.4	
	Less than 5 Years	33.8	45.0	12.5	3.7	3.7	1.3	
	5 Years or More	33.3	41.7	20.0	3.3	..	1.7	
(11)	XVIII. Encourage discussion about works of art.							
	Total Group	35.5	35.5	19.1	5.7	3.5	0.7	
	Less than 5 Years	40.0	28.8	20.0	6.3	5.0	..	
	5 Years or More	30.0	45.0	18.3	3.3	1.7	1.7	
(12)	XV. Design tours which draw maximum response from the group.							
	Total Group	35.5	36.2	19.9	2.1	3.5	2.8	
	Less than 5 Years	35.0	35.0	21.3	2.5	3.6	2.5	
	5 Years or More	36.7	38.3	16.7	1.7	3.3	3.3	
(13)	IX. Manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.							
	Total Group	25.5	48.2	16.3	8.5	1.4	..	
	Less than 5 Years	20.0	47.5	21.3	8.8	2.5	..	
	5 Years or More	33.3	50.0	10.0	6.7	..	..	
(14)	X. Direct the attention of everyone in the group to the art object under discussion.							
	Total Group	17.7	52.5	23.4	6.4	..	..	
	Less than 5 Years	12.5	57.5	23.8	6.3	..	..	
	5 Years or More	25.0	46.7	21.7	6.7	..	..	
(15)	XIII. Move the group from one place to another in a well defined manner.							
	Total Group	22.7	42.6	27.7	6.4	0.7	..	
	Less than 5 Years	22.5	42.5	28.8	5.0	1.3	..	
	5 Years or More	23.3	43.3	25.0	8.3	..	..	

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response
(16)	XIX. Effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.						
	Total Group	23.4	42.6	24.8	6.4	2.1	0.7
	Less than 5 Years	26.3	41.3	23.8	7.5	1.3	..
	5 Years or More	20.0	45.0	25.0	5.0	3.3	1.7
(17)	XII. Include the so-called "restless fringe" in the tour experience.						
	Total Group	17.7	45.5	27.0	7.8	2.1	..
	Less than 5 Years	16.3	46.3	27.5	6.3	3.8	..
	5 Years or More	20.0	45.0	26.7	8.3	..	..
(18)	I. Design a tour plan.						
	Total Group	17.7	41.4	27.0	9.2	4.3	0.7
	Less than 5 Years	10.0	42.5	33.8	7.5	5.0	1.3
	5 Years or More	28.3	40.0	18.3	10.0	3.3	..
	$X^2 = 9.95654$	df = 4		.0412		$p < .05$	
(19)	XVII. Utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.						
	Total Group	19.9	36.9	22.7	12.1	7.8	0.7
	Less than 5 Years	16.3	40.0	25.0	8.8	10.0	..
	5 Years or More	25.0	33.3	20.0	15.0	5.0	1.7
(20)	VIII. Include all members of the group in discussion.						
	Total Group	16.3	36.2	24.1	15.6	7.1	0.7
	Less than 5 Years	12.5	33.8	23.8	20.0	10.0	..
	5 Years or More	21.7	40.0	25.0	8.3	3.3	1.7

Responsibilities of the Museum Staff

Table XXI presents the percentage of those museum staff, with certain amounts of their total responsibility devoted to supervision of docents, awarding the touring methods and strategies statements particular values. The respondents in each responsibility group favored value "5" priority level for statements IV, V, and XIV. Of the three statements, V received the highest percentage of value "5" designations from the respondents in each group. Generally, the respondents in each responsibility group favored the same value designations for all of the statements. Some notable exceptions are in statements III, VI, VIII, XII, XIII. The respondents in the "Less than 33%" group rated statement III at a value "5" while the respondents in the other two groups favored it at one step lower. In contrast, fifty percent of the respondents in the "No Responsibility" group rated statement VI at a value "5" while the respondents claiming some responsibility for docent supervision rated it one step lower. Half of the eight respondents in the "33% or More" group rated statement VIII at a value "2," two steps below the value favored by the respondents in the other groups. The same number also rated statement XII one step below the value "4" favored by the respondents in the other groups. The Chi-Square test for independence produced no systematic relationships between the ratings awarded these

TABLE XXI

SUMMARY OF THE RATINGS ON THE TOURING METHODS AND STRATEGIES STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO SUPERVISION OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	V. Exhibit enjoyment for touring and help the children enjoy the museum.							
	All Staff	62.5	35.9	1.6	..	..	..	64
	No Responsibility	57.1	42.9	..	..	..	..	14
	Less than 33%	61.9	35.7	2.4	..	..	..	42
	33% or More	75.0	25.0	..	..	..	..	8
								64
(2)	IV. Adjust the content of the tour for children of different ages and different backgrounds.							
	All Staff	59.4	35.9	3.1	1.6	..	..	64
	No Responsibility	50.0	42.9	..	7.1	..	..	14
	Less than 33%	61.9	35.7	2.4	..	..	..	42
	33% or More	62.5	25.0	12.5	..	..	..	8
								64
(3)	XIV. Make children feel comfortable in the museum.							
	All Staff	57.8	37.5	4.7	..	..	..	64
	No Responsibility	64.3	28.6	7.1	..	..	..	14
	Less than 33%	57.1	40.5	2.4	..	..	..	42
	33% or More	50.0	37.5	12.5	..	..	..	8
								64
(4)	III. Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.							
	All Staff	53.1	37.5	9.4	..	..	..	64
	No Responsibility	35.7	50.0	14.3	..	..	..	14
	Less than 33%	61.9	28.6	9.5	..	..	..	42
	33% or More	37.5	62.5	..	..	..	..	8
								64
(5)	XVI. Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.							
	All Staff	50.0	42.2	7.8	..	..	..	64
	No Responsibility	42.9	50.0	7.1	..	..	..	14
	Less than 33%	45.2	45.2	9.5	..	..	..	42
	33% or More	87.5	12.5	..	..	..	..	8
								64
(6)	VI. Be courteous, pleasant, excited and involved with the group.							
	All Staff	43.8	51.6	4.7	..	..	..	64
	No Responsibility	50.0	35.7	14.3	..	..	..	14
	Less than 33%	42.9	54.8	2.4	..	..	..	42
	33% or More	37.5	62.5	..	..	..	..	8
								64

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(7)	II. Exhibit excitment about the exhibitions.							
	All Staff	35.9	57.4	12.8	1.4	..	..	64
	No Responsibility	35.7	57.1	7.1	..	..	..	14
	Less than 33%	38.1	45.2	14.3	2.4	..	..	42
	33% or More	25.0	75.0	..	..	..	..	8
								64
(8)	VII. Conduct a relaxed and easy tour.							
	All Staff	28.1	56.3	15.6	..	..	..	64
	No Responsibility	21.4	57.1	21.4	..	..	..	14
	Less than 33%	31.0	57.1	11.9	..	..	..	42
	33% or More	25.0	50.0	25.0	..	..	..	8
								64
(9)	XI. Change the pace of the tour, if necessary, for variety and interest.							
	All Staff	31.3	46.9	17.2	3.1	..	1.6	64
	No Responsibility	21.4	50.0	7.1	14.3	..	7.1	14
	Less than 33%	33.3	50.0	16.7	..	..	..	42
	33% or More	37.5	25.0	37.5	..	..	..	8
								64
(10)	XVIII. Encourage discussion about works of art.							
	All Staff	34.4	42.2	14.1	4.7	4.7	..	64
	No Responsibility	35.7	42.9	..	21.4	..	..	14
	Less than 33%	33.3	42.9	16.7	..	7.1	..	42
	33% or More	37.5	37.5	25.0	..	..	..	8
								64
(11)	XX. Effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.							
	All Staff	28.1	50.0	14.1	6.3	1.6	..	64
	No Responsibility	21.4	64.3	..	7.1	7.1	..	14
	Less than 33%	28.6	50.0	14.3	7.1	..	..	42
	33% or More	37.5	25.0	37.5	..	..	..	8
								64
(12)	IX. Manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.							
	All Staff	25.0	53.1	14.1	6.3	1.6	..	64
	No Responsibility	14.3	71.4	..	14.3	..	..	14
	Less than 33%	31.0	47.6	19.0	..	2.4	..	42
	33% or More	12.5	50.0	12.5	25.0	..	..	8
								64
(13)	X. Direct the attention of everyone in the group to the art object under discussion.							
	All Staff	17.2	59.4	18.8	4.7	..	..	64
	No Responsibility	28.6	50.0	14.3	7.1	..	..	14
	Less than 33%	14.3	66.7	19.0	..	..	..	42
	33% or More	12.5	37.5	25.0	25.0	..	..	8
								64

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(14)	XIX. Effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.							
	All Staff	28.1	40.6	23.4	6.3	1.6	..	64
	No Responsibility	35.7	50.0	7.1	7.1	..	..	14
	Less than 33%	26.2	38.1	28.6	4.8	2.4	..	42
	33% or More	25.0	37.5	25.0	12.5	..	..	8
								64
(15)	XV. Design tours which draw maximum response from the group.							
	All Staff	32.8	42.2	12.5	3.1	6.3	3.1	64
	No Responsibility	28.6	35.7	14.3	7.1	..	14.3	14
	Less than 33%	38.1	38.1	14.3	2.4	7.1	..	42
	33% or More	12.5	75.0	..	..	12.5	..	8
								64
(16)	XIII. Move the group from one place to another in a well defined manner.							
	All Staff	23.4	37.5	32.8	4.7	1.6	..	64
	No Responsibility	21.4	35.7	35.7	7.1	..	..	14
	Less than 33%	26.2	40.5	31.0	2.4	2.4	..	42
	33% or More	25.0	25.0	37.5	12.5	..	..	8
								64
(17)	XII. Include the so-called "restless fringe" in the tour experience.							
	All Staff	15.6	48.4	28.1	4.7	3.1	..	64
	No Responsibility	14.3	57.1	14.3	14.3	..	..	14
	Less than 33%	19.0	50.0	28.6	..	2.4	..	42
	33% or More	..	25.0	50.0	12.5	12.5	..	8
								64
(18)	I. Design a tour plan.							
	All Staff	18.8	40.6	29.7	6.3	4.7	..	64
	No Responsibility	14.3	42.9	35.7	7.1	..	..	14
	Less than 33%	21.4	38.1	28.6	4.8	7.1	..	42
	33% or More	12.5	50.0	25.0	12.5	..	..	8
								64
(19)	XVII. Utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.							
	All Staff	21.9	40.6	18.8	14.1	4.7	..	64
	No Responsibility	35.7	14.3	21.4	21.4	7.1	..	14
	Less than 33%	19.0	54.8	11.9	9.5	4.8	..	42
	33% or More	12.5	12.5	50.0	25.0	..	..	8
								64
(20)	VIII. Include all members of the group in discussion.							
	All Staff	10.9	40.6	23.4	15.6	7.8	1.6	64
	No Responsibility	7.1	42.9	21.4	7.1	14.3	7.1	14
	Less than 33%	11.9	42.9	28.6	11.9	4.8	..	42
	33% or More	12.5	25.0	..	50.0	12.5	..	8
								64

statements and amount of total responsibility devoted to supervision of docents.

Table XXII presents the frequency distributions for museum staff, with certain amounts of responsibility devoted to docent training, awarding the touring methods and strategies statements particular values. Statement V was ranked highest and favored at a value "5" designation by the respondents in each responsibility group.

Five out of the total of six respondents in the "34 to 67%" responsibility group designated statement III at a value of "5," while fifty percent of the respondents in the "No Responsibility" group and 51.1 percent of the respondents in the "Less than 33%" group rated it at that value. Two of the three respondents in the "68% or More" group rated it two steps lower at a value "3." The "68% or More" group also rated statement II lower than did the other groups. In contrast, the "34 to 67%" group was evenly divided between the top three values on the five point priority scale. Slightly over fifty percent of the individuals in the "Less than 33%" group rated this statement at a value "4," while 80 percent of the respondents in the "No Responsibility" category also rated it at a value "4."

For statement IV, all of the respondents in the "No Responsibility" group awarded the item a value "4" or "5" with 60 percent for value "5." A slightly higher percentage of the individuals in the "Less than 33%" group awarded this

TABLE XXII

SUMMARY OF THE RATINGS ON THE TOURING METHODS AND STRATEGIES STATEMENTS BY MUSEUM STAFF WITH CERTAIN AMOUNTS OF THEIR TOTAL RESPONSIBILITY DEVOTED TO THE TRAINING OF DOCENTS

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	V. Exhibit enjoyment for touring and help the children enjoy the museum.							
	All Staff	62.5	35.9	1.6	..	..	..	64
	No Responsibility	80.0	20.0	..	..	..	..	10
	Less than 33%	57.8	42.2	..	..	..	..	45
	34 to 67%	66.7	16.7	16.7	..	..	..	6
	68% or More	66.7	33.3	..	..	..	..	3
								64
(2)	IV. Adjust the content of the tour for children of different ages and different backgrounds.							
	All Staff	59.4	35.9	3.1	1.6	..	..	64
	No Responsibility	60.0	40.0	..	..	..	..	10
	Less than 33%	62.2	35.6	2.2	..	..	..	45
	34 to 67%	50.0	33.3	..	16.7	..	..	6
	68% or More	33.3	33.3	33.3	..	..	..	3
	X^2 = 19.60269	df = 9		0.0205		p< .05		64
(3)	XIV. Make children feel comfortable in the museum.							
	All Staff	57.8	37.5	4.7	..	..	..	64
	No Responsibility	50.0	50.0	..	..	..	..	10
	Less than 33%	62.2	31.1	6.7	..	..	..	45
	34 to 67%	50.0	50.0	..	..	..	..	6
	68% or More	33.3	66.7	..	..	..	..	3
								64
(4)	III: Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.							
	All Staff	53.1	37.5	9.4	..	..	..	64
	No Responsibility	50.0	40.0	10.0	..	..	..	10
	Less than 33%	51.1	42.2	6.7	..	..	..	45
	34 to 67%	83.3	16.7	..	..	..	..	6
	68% or More	33.3	..	66.7	..	..	..	3
	X^2 = 14.83050	df = 6		0.0216		p< .05		64
(5)	XVI. Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.							
	All Staff	50.0	42.2	7.8	..	..	..	64
	No Responsibility	50.0	40.0	10.0	..	..	..	10
	Less than 33%	48.9	44.4	6.7	..	..	..	45
	34 to 67%	66.7	33.3	..	..	..	..	6
	68% or More	33.3	33.3	33.3	..	..	..	3
								64
(6)	VI. Be courteous, pleasant, excited and involved with the group.							
	All Staff	43.8	51.6	4.7	..	..	..	64
	No Responsibility	30.0	60.0	10.0	..	..	..	10
	Less than 33%	46.7	53.3	..	..	..	..	45
	34 to 67%	50.0	33.3	16.7	..	..	..	6
	68% or More	33.3	33.3	33.3	..	..	..	3
								64

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(7)	II. Exhibit excitment about the exhibitions.							
	All Staff	35.9	51.6	10.9	1.6	..	..	64
	No Responsibility	20.0	80.0	..	..	..	..	10
	Less than 33%	40.0	51.5	6.7	2.2	..	..	45
	34 to 67%	33.3	33.3	33.3	..	..	..	6
	68% or More	33.3	..	66.7	..	..	..	3
	X^2 = 17.97063	df = 9		0.0355		p< .05		64
(8)	VII. Conduct a relaxed and easy tour.							
	All Staff	28.1	56.3	15.6	..	..	..	64
	No Responsibility	30.0	40.0	30.0	..	..	..	10
	Less than 33%	28.9	57.8	13.3	..	..	..	45
	34 to 67%	16.7	83.3	..	..	..	..	6
	68% or More	33.3	33.3	33.3	..	..	..	3
								64
(9)	XI. Change the pace of the tour, if necessary, for variety and interest.							
	All Staff	31.3	46.9	17.2	3.1	..	1.6	64
	No Responsibility	10.0	60.0	20.0	10.0	..	..	10
	Less than 33%	33.3	48.9	15.6	..	..	2.2	45
	34 to 67%	50.0	33.3	16.7	..	..	..	6
	68% or More	33.3	..	33.3	33.3	..	..	3
								64
(10)	XVIII. Encourage discussion about works of art.							
	All Staff	34.4	42.2	14.1	4.7	4.7	..	64
	No Responsibility	30.0	50.0	10.0	10.0	..	..	10
	Less than 33%	33.3	46.7	13.3	2.2	4.4	..	45
	34 to 67%	66.7	..	16.7	..	16.7	..	6
	68% or More	..	33.3	33.3	33.3	..	..	3
								64
(11)	XX. Effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.							
	All Staff	28.1	50.0	14.1	6.3	1.6	..	64
	No Responsibility	20.0	60.0	10.0	10.0	..	..	10
	Less than 33%	26.7	48.9	17.8	4.4	2.2	..	45
	34 to 67%	50.0	50.0	..	..	..	..	6
	68% or More	33.3	33.3	..	33.3	..	..	3
								64
(12)	IX. Manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.							
	All Staff	25.0	53.1	14.1	6.3	1.6	..	64
	No Responsibility	..	70.0	10.0	20.0	..	..	10
	Less than 33%	28.9	53.3	15.6	2.2	..	..	45
	34 to 67%	33.3	50.0	..	..	16.7	..	6
	68% or More	33.3	..	33.3	33.3	..	..	3
	X^2 = 24.74359	df = 12		0.0161		p< .05		64
(13)	X. Direct the attention of everyone in the group to the art object under discussion.							
	All Staff	17.2	59.4	18.8	4.7	..	..	64
	No Responsibility	10.0	60.0	10.0	20.0	..	..	10
	Less than 33%	13.3	66.7	20.0	..	..	..	45
	34 to 67%	50.0	16.7	33.3	..	..	..	6
	68% or More	33.3	33.3	..	33.3	..	..	3
	X^2 = 21.82581	df = 9		0.0095		p< .01		64

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(14)	XIX. Effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.							
	All Staff	28.1	40.6	23.4	6.3	1.6	..	64
	No Responsibility	10.0	60.0	20.0	10.0	..	..	10
	Less than 33%	31.1	40.0	24.4	4.4	..	..	45
	34 to 67%	33.3	33.3	16.7	..	16.7	..	6
	68% or More	33.3	..	33.3	33.3	..	..	3
								64
(15)	XV. Design tours which draw maximum response from the group.							
	All Staff	32.8	42.2	12.5	3.1	6.3	3.1	64
	No Responsibility	20.0	60.0	10.0	..	..	10.0	10
	Less than 33%	33.3	40.0	15.6	2.2	6.7	2.2	45
	34 to 67%	50.0	33.3	..	..	16.7	..	6
	68% or More	33.3	33.3	..	33.3	..	..	3
								64
(16)	XIII. Move the group from one place to another in a well defined manner.							
	All Staff	23.4	37.5	32.8	4.7	1.6	..	64
	No Responsibility	..	50.0	50.0	..	..	..	10
	Less than 33%	26.7	37.8	31.1	4.4	..	..	45
	34 to 67%	33.3	33.3	..	16.7	16.7	..	6
	68% or More	33.3	..	66.7	..	..	..	3
								64
(17)	XII. Include the so-called "restless-fringe" in the tour experience.							
	All Staff	15.6	48.4	28.1	4.7	3.1	..	64
	No Responsibility	..	60.0	30.0	10.0	..	..	10
	Less than 33%	15.6	51.1	28.9	2.2	2.2	..	45
	34 to 67%	33.3	33.3	16.7	..	16.7	..	6
	68% or More	33.3	..	33.3	33.3	..	..	3
								64
(18)	I. Design a tour plan.							
	All Staff	18.8	40.6	29.7	6.3	4.7	..	64
	No Responsibility	20.0	30.0	30.0	20.0	..	..	10
	Less than 33%	20.0	42.2	26.7	4.4	6.7	..	45
	34 to 67%	16.7	50.0	33.3	..	..	..	6
	68% or More	..	33.3	66.7	..	..	..	3
								64
(19)	XVII. Utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.							
	All Staff	21.9	40.6	18.8	14.1	4.7	..	64
	No Responsibility	10.0	40.0	20.0	30.0	..	..	10
	Less than 33%	22.2	42.2	17.8	11.1	6.7	..	45
	34 to 67%	50.0	50.0	..	..	..	..	6
	68% or More	..	..	66.7	33.3	..	..	3
								64
(20)	VIII. Include all members of the group in discussion.							
	All Staff	10.9	40.6	23.4	15.6	7.8	1.6	64
	No Responsibility	..	60.0	10.0	30.0	..	..	10
	Less than 33%	11.1	37.8	26.7	15.6	6.7	2.2	45
	34 to 67%	16.7	50.0	16.7	..	16.7	..	6
	68% or More	33.3	..	33.3	..	33.3	..	3
								64

statement a value "5," while the respondents with more responsibility were more divided. For statement IX, 70 percent of the "No Responsibility" group favored value "4," while many of the individuals with responsibility for docent training designated value "5" for this statement. Each of the three respondents in the "68% or More" group rated statement X at a value "4," while 50 percent of the respondents in the "34 to 67%" group favored value "4" for this item.

Although not statistically significant at the .05 level, the "34 to 67%" group rated statements XI, XV, XVIII, and XX higher on the priority scale than did the other groups. The respondents in the "68% or More" group did not often agree on one value designation. Exceptions are on statements I, II, III, V, XIII, XIV, and XVII where two of the three respondents in this group chose the same value on the priority scale.

Undergraduate Education and Teaching Experience Among Volunteers

Table XXIII shows the frequency distributions, in percentages, of the volunteer docents possessing undergraduate degrees in particular areas of academic specialization, for the statements in this category. The statements favored by the respondents in all specialization groups at value "5" (Desperate Need) are III, IV, V, and XVI. With the exception of statement XVI, a higher percentage of the respondents in

TABLE XXIII

SUMMARY OF THE RATINGS ON THE TOURING METHODS AND STRATEGIES STATEMENTS BY VOLUNTEER DOCENTS POSSESSING UNDERGRADUATE DEGREES IN PARTICULAR AREAS OF ACADEMIC SPECIALIZATION

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	V. Exhibit enjoyment for touring and help the children enjoy the museum.							
	All Volunteers	62.3	33.8	2.6	1.3	..	..	77
	Education	62.5	25.0	12.5	..	..	..	16
	Arts	72.7	27.3	..	..	..	..	11
	Other	67.9	32.1	..	..	..	..	28
								55
(2)	XIV. Make children feel comfortable in the museum.							
	All Volunteers	61.0	31.2	6.5	..	..	..	77
	Education	37.5	56.3	6.3	..	..	..	16
	Arts	72.7	9.1	18.2	..	..	..	11
	Other	64.3	28.6	3.6	..	..	..	28
								55
(3)	IV. Adjust the content of the tour for children of different ages and different backgrounds.							
	All Volunteers	55.8	36.4	7.8	..	..	..	77
	Education	56.3	37.5	6.3	..	..	..	16
	Arts	63.6	36.4	..	..	..	..	11
	Other	57.1	32.1	10.7	..	..	..	28
								55
(4)	III. Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.							
	All Volunteers	50.6	40.3	9.1	..	..	..	77
	Education	50.0	43.8	6.3	..	..	..	16
	Arts	54.5	45.5	..	..	..	..	11
	Other	42.9	42.9	14.3	..	..	..	28
								55
(5)	VI. Be courteous, pleasant, excited and involved with the group.							
	All Volunteers	48.1	41.6	10.4	..	..	..	77
	Education	37.5	43.8	18.8	..	..	..	16
	Arts	63.6	27.3	9.1	..	..	..	11
	Other	42.9	53.6	3.6	..	..	..	28
								55
(6)	XVI. Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.							
	All Volunteers	49.4	35.1	9.1	3.9	..	2.6	77
	Education	62.5	31.3	6.3	..	..	..	16
	Arts	54.5	45.5	..	..	..	..	11
	Other	39.3	32.1	14.3	10.7	..	3.6	28
								55
(7)	VII. Conduct a relaxed and easy tour.							
	All Volunteers	40.3	41.6	14.3	2.6	..	1.3	77
	Education	31.3	43.8	18.8	6.3	..	..	16
	Arts	54.5	27.3	9.1	9.1	..	..	11
	Other	35.7	46.4	14.3	..	..	3.6	28
								55

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(8)	XI. Change the pace of the tour, if necessary, for variety and interest.							
	All Volunteers	31.2	54.5	13.0	..	..	..	77
	Education	37.5	62.5	..	..	..	..	16
	Arts	45.5	54.5	..	..	..	..	11
	Other	25.0	50.0	21.4	..	..	3.6	28
								56
(9)	II. Exhibit excitment about the exhibitions.							
	All Volunteers	22.1	62.3	14.3	1.3	..	..	77
	Education	31.3	56.3	6.3	6.3	..	..	16
	Arts	18.2	54.5	27.3	..	..	..	11
	Other	17.9	64.3	17.9	..	..	..	28
								56
(10)	XX. Effectively introduce and reinforce new ideas, concepts and vocabulary to groups of children.							
	All Volunteers	37.7	37.7	16.9	2.6	2.6	2.6	77
	Education	31.3	56.3	6.3	6.3	..	..	16
	Arts	45.5	36.4	18.2	..	..	..	11
	Other	42.9	28.6	17.9	3.6	3.6	3.6	28
								56
(11)	XV. Design tours which draw maximum response from the group.							
	All Volunteers	37.7	31.2	26.0	1.3	1.3	2.6	77
	Education	43.8	25.0	31.3	..	..	..	16
	Arts	27.3	36.4	36.4	..	..	..	11
	Other	32.1	32.1	25.0	..	3.6	7.1	28
								56
(12)	XVIII. Encourage discussion about works of art.							
	All Volunteers	36.4	29.9	23.4	6.5	2.6	1.3	77
	Education	50.0	25.0	12.5	12.5	..	..	16
	Arts	18.2	45.5	27.3	..	9.1	..	11
	Other	42.9	32.1	14.3	3.6	3.6	3.6	28
								56
(13)	IX. Manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.							
	All Volunteers	26.0	44.2	18.2	10.4	1.3	..	77
	Education	31.3	37.5	12.5	18.8	..	..	16
	Arts	27.3	45.5	18.2	9.1	..	..	11
	Other	17.9	39.3	25.0	14.3	3.6	..	28
								56
(14)	XIII. Move the group from one place to another in a well defined manner.							
	All Volunteers	22.1	46.8	23.4	7.8	..	..	77
	Education	6.3	62.5	25.0	6.3	..	..	16
	Arts	36.4	45.5	9.1	9.1	..	..	11
	Other	14.3	46.4	28.6	10.7	..	..	28
								56
(15)	X. Direct the attention of everyone in the group to the art object under discussion.							
	All Volunteers	16.2	46.8	27.3	7.8	..	..	77
	Education	18.8	37.5	31.3	12.5	..	..	16
	Arts	27.3	54.5	9.1	9.1	..	..	11
	Other	17.9	35.7	39.3	7.1	..	..	28
								56

Rank order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(16)	XII. Include the so-called "restless fringe" in the tour experience.							
	All Volunteers	19.5	42.9	26.0	10.4	1.3	..	77
	Education	..	50.0	25.0	25.0	..	..	16
	Arts	45.5	27.3	27.3	..	..	..	11
	Other	25.0	39.3	21.4	10.7	3.6	..	28
								56
(17)	XIX. Effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.							
	All Volunteers	19.5	44.2	26.0	6.5	2.6	1.3	77
	Education	12.5	68.8	12.5	6.3	..	..	16
	Arts	36.4	27.3	27.3	..	9.1	..	11
	Other	17.9	42.9	25.0	7.1	3.6	3.6	28
								56
(18)	I. Design a tour plan.							
	All Volunteers	16.9	41.6	24.7	11.7	3.9	1.3	77
	Education	12.5	43.8	25.0	12.5	..	6.3	16
	Arts	..	72.7	27.3	..	..	..	11
	Other	17.9	32.1	21.4	17.9	10.7	..	28
								56
(19)	VIII. Include all members of the group in discussion.							
	All Volunteers	20.8	32.5	24.7	15.6	6.5	..	77
	Education	12.5	18.8	37.5	25.0	6.3	..	16
	Arts	18.2	36.4	36.4	9.1	..	..	11
	Other	21.4	32.1	14.3	25.0	7.1	..	28
								56
(20)	XVII. Utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.							
	All Volunteers	18.2	33.8	26.0	10.4	10.4	1.3	77
	Education	6.3	56.3	18.8	6.3	12.5	..	16
	Arts	45.5	18.2	18.2	18.2	..	..	11
	Other	14.3	32.1	32.1	3.6	14.3	3.6	28
								56

"Arts" group favored the highest priority designation than did the respondents in the other specialization groups. For statement XVI, 62.5 percent of the individuals in the "Education" group rated this item at a value "5" as compared to 54.5 and 39.3 percent of the individuals in the "Arts" and "Other" groups, respectively. However, all of the priority choices of the "Arts" group on this item were restricted to the top two levels on the priority scale.

The respondents in the "Arts" group also favored the value "5" designation on statements I, VII, XII, XVII, and XIX. The respondents in the other specialization categories favored value "4" for these items. In contrast, the "Arts" group favored values "4" and "3" on statements XV and XVIII, while the other groups favored higher priority levels.

The Chi-Square test for independence indicated no systematic relationship between degree specialization and the distributions on these items.

Table XXIV shows the frequency distributions of the volunteer docents, with varying amounts of teaching experience, awarding the statements in this category particular values. For statements III, IV, and XII, the respondents in each experience group favored value "5." The respondents with teaching experience favored value "3" designations for statements VIII, X, and XII, while the respondents in the "No Experience" group favored value "4." However, the

TABLE XXIV

SUMMARY OF THE RATINGS ON THE TOURING METHODS AND STRATEGIES STATEMENTS BY VOLUNTEER DOCENTS WHO HAVE ACCRUED CERTAIN NUMBERS OF YEARS OF ELEMENTARY LEVEL TEACHING EXPERIENCE

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(1)	V. Exhibit enjoyment for touring and help the children enjoy the museum.							
	All Volunteers	62.3	33.8	2.6	1.3	..	..	77
	No Experience	64.3	35.7	..	..	..	..	42
	1 to 10 Years	58.8	41.2	..	..	..	..	17
	11 or More Years	66.7	33.3	..	..	..	..	3
								62
(2)	XIV. Make children feel comfortable in the museum.							
	All Volunteers	61.0	31.2	6.5	..	..	1.3	77
	No Experience	71.4	16.7	9.5	..	..	2.4	42
	1 to 10 Years	47.1	52.9	..	..	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
	$X^2 = 10.41064$ df = 4			0.0341		$p<.05$		62
(3)	IV. Adjust the content of the tour for children of different ages and different backgrounds.							
	All Volunteers	55.8	36.4	7.8	..	..	..	77
	No Experience	50.0	38.1	11.9	..	..	..	42
	1 to 10 Years	52.9	41.2	5.9	..	..	..	17
	11 or More Years	66.7	33.3	..	..	..	..	3
								62
(4)	III. Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.							
	All Volunteers	50.6	40.3	9.1	..	..	..	77
	No Experience	50.0	42.9	7.1	..	..	..	42
	1 to 10 Years	52.9	29.4	17.6	..	..	..	17
	11 or More Years	66.7	33.3	..	..	..	..	3
								62
(5)	VI. Be courteous, pleasant, excited and involved with the group.							
	All Volunteers	48.1	41.6	10.4	..	..	..	77
	No Experience	50.0	42.9	7.1	..	..	..	42
	1 to 10 Years	52.9	41.2	5.9	..	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(6)	XVI. Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.							
	All Volunteers	49.4	35.1	9.1	3.9	..	2.6	77
	No Experience	47.6	35.7	4.8	7.1	..	4.8	42
	1 to 10 Years	58.8	35.3	5.9	..	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62
(7)	VII. Conduct a relaxed and easy tour.							
	All Volunteers	40.3	41.6	14.3	2.6	..	..	77
	No Experience	33.3	50.0	11.9	2.4	..	2.4	42
	1 to 10 Years	47.1	29.4	23.5	..	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(8)	XI. Change the pace of the tour, if necessary, for variety and interest.							
	All Volunteers	31.2	54.5	13.0	..	..	1.3	77
	No Experience	28.6	52.4	16.7	..	..	2.4	42
	1 to 10 Years	41.2	41.2	17.6	..	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62
(9)	II. Exhibit excitment about the exhibitions.							
	All Volunteers	22.1	62.3	14.3	1.3	..	..	77
	No Experience	21.4	61.9	16.7	..	..	..	42
	1 to 10 Years	35.3	58.8	5.9	..	..	..	17
	11 or More Years	..	66.7	33.3	..	..	..	3
								62
(10)	XX. Effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.							
	All volunteers	37.7	37.7	16.9	2.6	2.6	2.6	77
	No Experience	42.8	31.0	14.3	2.4	4.8	4.8	42
	1 to 10 Years	17.6	52.9	23.5	5.9	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62
(11)	XV. Design tours which draw maximum response from the group.							
	All Volunteers	37.7	31.2	26.0	1.3	1.3	2.6	77
	No Experience	33.3	33.3	26.2	2.4	2.4	2.4	42
	1 to 10 Years	41.2	29.4	29.4	..	..	..	17
	11 or More Years	66.7	..	33.3	..	..	..	3
								62
(12)	XVIII. Encourage discussion about works of art.							
	All Volunteers	39.4	29.9	23.4	6.5	2.6	1.3	77
	No Experience	38.1	21.4	28.6	4.8	4.8	2.4	42
	1 to 10 Years	35.3	41.2	17.6	5.9	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62
(13)	IX. Manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.							
	All Volunteers	26.0	44.2	18.2	10.4	1.3	..	77
	No Experience	28.6	42.9	16.7	9.5	2.4	..	42
	1 to 10 Years	17.6	52.9	11.8	17.6	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(14)	XIII. Move the group from one place to another in a well defined manner.							
	All Volunteers	22.1	46.8	23.4	7.8	..	..	77
	No Experience	26.2	42.9	21.4	9.5	..	..	42
	1 to 10 Years	11.8	58.8	17.6	11.8	..	..	17
	11 or More Years	33.3	66.7	..	..	..	..	3
								62
(15)	X. Direct the attention of everyone in the group to the art object under discussion.							
	All Volunteers	18.2	46.8	27.3	7.8	..	..	77
	No Experience	21.4	32.4	19.0	7.1	..	..	42
	1 to 10 Years	11.8	35.3	41.2	11.8	..	..	17
	11 or More Years	33.3	..	66.7	..	..	..	3
								62

Rank Order	Competency Statement	Priority Designation 5	4	3	2	1	No Response	n
(16)	XII. Include the so-called "restless-fringe" in the tour experience.							
	All Volunteers	19.5	42.9	26.0	10.4	1.3	..	77
	No Experience	23.8	42.9	21.4	9.5	2.4	..	42
	1 to 10 Years	5.9	35.3	41.2	17.6	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(17)	XIX. Effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.							
	All Volunteers	19.5	44.2	26.0	6.5	2.6	1.3	77
	No Experience	19.0	40.5	26.2	7.1	4.8	2.4	42
	1 to 10 Years	5.9	64.7	23.5	5.9	..	..	17
	11 or More Years	33.3	33.3	33.3	..	..	..	3
								62
(18)	I. Design a tour plan.							
	All Volunteers	16.9	41.6	24.7	11.7	3.9	1.3	77
	No Experience	19.0	40.5	21.4	14.3	4.8	..	42
	1 to 10 Years	17.6	41.2	23.5	11.8	..	5.9	17
	11 or More Years	..	100.0	..	..	..	..	3
								62
(19)	VIII. Include all members of the group in discussion.							
	All Volunteers	20.8	32.5	24.7	15.6	6.5	..	77
	No Experience	21.4	35.7	19.0	14.3	9.5	..	42
	1 to 10 Years	17.6	23.5	52.9	5.9	..	..	17
	11 or More Years	66.7	..	33.3	..	..	..	3
								62
(20)	XVII. Utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.							
	All Volunteers	18.2	33.8	26.0	10.4	10.4	1.3	77
	No Experience	21.4	28.6	26.2	11.9	9.5	2.4	42
	1 to 10 Years	11.8	52.9	29.4	..	5.9	..	17
	11 or More Years	33.3	33.3	..	33.3	..	..	3
								62

differences between the ratings of the individuals in the different experience groups proved not statistically significant at the .05 level.

For most of the statements, the respondents in the "No Experience" group favored priority designations no lower than value "4." Almost 43 percent of the respondents in this group favored value "5" for statement XX. A larger percentage of the respondents with teaching experience favored the slightly lower priority rating of value "4." This caused the volunteers' priority ratings on this statement to be equally split between values "5" and "4." More than seventy-one percent of the respondents in the "No Experience" group rated statement XIV at a value "5," while over fifty percent of the respondents in the other groups rated it at a value "4." The high percentage of respondents with no teaching experience in favor of value "5" is inconsistent with the ratings of the volunteers as a group and the respondents with some teaching teaching experience. However, this difference was statistically insignificant.

Summary

Table XXV shows that the statements which specify behaviors concerned with establishment of a climate for learning and positive attitudes toward the museum were rated highest in each competency category. In the communication competency category, the statements which dealt with

TABLE XXV

SUMMARY OF THE COMPETENCY STATEMENTS RANKED IN DESCENDING ORDER OF PRIORITY WITHIN EACH COMPETENCY CATEGORY

Rank Order	Point Total	Competency Statement
Communication Competency Category		
(1)	641	Communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.
(2)	629	Adjust language and word usage to children of different ages and intellectual development.
(3)	604	Express ideas clearly and logically.
(4)	581	Speak clearly, audiby and with modulation.
(5)	680	Accept comments, and answer questions with ease.
(6)	573	Exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.
(7)	532	Initiate a dialogue with members of the tour group.
(8)	469	Verbally represent works of art to a group.
Knowledge Competency Category		
(1)	595	Relate the objects and exhibitions to the students' own experiences and intellectual capabilities.
(2)	589	Present enough information to make the tour interesting and informative.

TABLE XXV--Continued

Rank Order	Point Total	Competency Statement
Knowledge Competency Category (Continued)		
(3)	569	Include in a tour the accurate facts and points important to the exhibition.
(4)	538	Present interesting and informative material without the use of notes.
(5)	521	Draw comparisons between selected objects in the museum.
(6)	512	Use an art research library.
(7)	498	Plan and execute a tour based upon an interesting and pertinent theme.
(8)	494	Plan a tour which follows a logical order.
(9)	470	Represent the objects in the museum's collection in historical/cultural perspective.
(10)	322	Pass a comprehensive college level art history course.
(11)	315	Write a research paper on a selected aspect of the museum's collection or art history.
Affective Attribute Statements		
(1)	664	A positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.
(2)	618	A desire to learn about art.
(3)	607	A desire to become a proficient tour leader and/or museum teacher.
(4)	587	The characteristics of a person with an inquiring mind.

TABLE XXV--Continued

Rank Order	Point Total	Competency Statement
Touring Methods and Strategies Statements		
(1)	647	Exhibit enjoyment for touring and help the children enjoy the museum.
(2)	636	Make children feel comfortable in the museum.
(3)	635	Adjust the content of the tour for children of different ages and different backgrounds.
(4)	624	Make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.
(5)	618	Be courteous, pleasant, excited and involved with the group.
(6)	608	Be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.
(7)	584	Conduct a relaxed and easy tour.
(8)	578	Exhibit excitement about the exhibitions.
(9)	575	Change the pace of the tour, if necessary, for variety and interest.
(10)	560	Effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.
(11)	552	Encourage discussion about works of art.
(12)	549	Design tours which draw maximum response from the group.
(13)	547	Manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.

TABLE XXV--Continued

Rank Order	Point Total	Competency Statement
Touring Methods and Strategies Statements (Continued)		
(14)	538	Direct the attention of everyone in the group to the art object under discussion.
(15)	536	Move the group from one place to another in a well defined manner.
(16)	531	Effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.
(17)	520	Include the so-called "restless fringe" in the tour experience.
(18)	503	Design a tour plan.
(19)	489	Utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.
(20)	475	Include all members of the group in discussion.

(1) adjusting language and word usage to children of different ages and intellectual development, and (2) communicating a positive and enthusiastic attitude toward the museum, the collection, and art in general, received the highest priority rankings. The statements in the knowledge competency category which received the highest priority rankings also specified the need for the docent to know how to relate the museum experience to that of the child's. This statement identified the "ability to relate objects and exhibitions to the students' own experiences and intellectual abilities." Most of the planning and organization skills within this category were rated at a value "4" (Great Importance). Also consistent with the highly ranked statements in the communication category is the high ratings received by the affective attribute statement concerned with attitudes toward volunteer work, the museum, and art in general. Also receiving a "Maximum Priority" rating was the statement "a desire to learn about art." Some of the statements in the touring methods and strategies competency category, receiving the highest priority rankings, dealt with the docents' ability to make adjustments to the tour, as determined by an assessment of the group and the occasion for the tour. Also ranked high in this category were statements specifying the ability to help children "enjoy the museum" and "feel comfortable in the museum."

CHAPTER V

SUMMARY

Restatement of the Problem and Purpose

The problem is to ascertain competencies which could be attributed to effective docent performance and which could also possibly be used in the design of a docent training program. The purpose of this study was to (1) identify pedagogical touring competencies needed by volunteer docents in art museums, (2) catalog the competency statements into major competency categories, (3) validate the list of competency statements, and (4) compare priority designations awarded each statement by the individuals in the two major sub-groups: museum staff and volunteer docents.

Restatement of the Procedure

As a result of a review of the literature on docent training and interviews with museum staff and volunteer docents, a list of competency statements specifying acceptable docent performance was compiled. The list of competency statements was classified into four competency statement categories appropriate to the nature of the statements. The four competency statement categories adopted were: (1) communication skills, (2) knowledge, (3) affective attributes, and (4) touring methods and strategies.

A survey instrument was designed to solicit the opinions of museum staff and volunteer docents regarding the merit of each statement. The respondents were asked to rate each statement on a five point priority scale designating need as an objective in a docent training program. The questionnaire was validated by three museum educators and mailed to two museum staff members and two volunteer docents in each of a sample of eighty-four art museums throughout the country.

The Chi-Square test for independence, the Wald-Wolfowitz Runs Test and the Kuskall-Wallis One-Way Analysis of Variance were employed to analyze the data and answer the following questions.

1. Do the majority of museum staff and volunteer docents designate each statement as a significant need?

2. Which competency category receives, on the average, the highest priority ratings, as determined by the ratings on the individual statements by all of the respondents?

3. Which competency statements receive the highest priority designations by all of the respondents?

4. Do the staff and volunteers rank order the statements differently?

5. Do the differences in the amount of museum experience accrued by the respondents cause differences in the priority designations for the statements?

6. Do museum staff who have some responsibility for supervision of docents rate the competency statements differently than those who have no responsibility?

7. Do museum staff who have some responsibility for docent training rate the competency statements differently than those who have no responsibility for this task?

8. Do volunteer docents who possess undergraduate degrees in different areas of academic specialization rate the statements differently?

9. Do volunteer docents who have accrued elementary level classroom teaching experience rate the statements differently than do the volunteers without this experience?

Findings

1. Both the museum staff and volunteer docents agreed that statement IX (write a research paper on a selected aspect of the museum's collection or art history) and statement XI (pass a comprehensive college level art history course), both from the knowledge competency category, represented skills not important in a docent training program. All of the other competency statements were favored as significant needs by the respondents in both major sub-groups.

2. The four affective attribute statements were rated, on an average, higher than the statements in the other three competency categories. The communication competencies were rated lower, on an average, than the statements in the

previous category, but higher than the touring methods and strategies category statements. The statements in the knowledge category were rated, on an average, lower than the statements in the other three categories.

3. The competency statements which received the highest priority designations across the competency categories emphasize the need for the docent to exhibit an enthusiastic attitude toward volunteer work, the museum, art in general, and the ability to communicate that enthusiasm to children. Also ranked highest across categories are the statements relating to the ability to ascertain the interests and abilities of the children and apply that knowledge to modifications of the tour experience. Within a listing of the statements receiving the ten highest priority rankings, the emphasis the respondents placed on these two competency areas is obvious.

The prospective docent or tour guide

(1) should exhibit a positive and enthusiastic attitude toward volunteer work, the museum, art in general, and the museum's collection.

(2) should possess the ability to exhibit enjoyment for touring and help the children enjoy the museum.

(3) should possess the ability to communicate a positive and enthusiastic attitude toward the museum, the collection, and art in general.

(4) should possess the ability to make children feel comfortable in the museum.

(5) should possess the ability to adjust the content of the tour for children of different ages and different backgrounds.

(6) should possess the ability to adjust language and word usage to children of different ages and intellectual development.

(7) should possess the ability to make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.

(8) exhibit a desire to learn about art.

(9) should possess the ability to be courteous, pleasant, excited, and involved with the group.

(10) should possess the ability to be flexible with a tour plan--to change the tour and select objects according to the tone or mood of the group.

4. When ranked according to the museum staff and volunteer docent scores, there is general agreement between the two groups. Both groups ranked the same statements highest in each category. There was also agreement between the two groups in regard to the statements of lowest priority. More than twice the number of volunteers rated communication statement III (speak clearly, audibly, and with modulation) at a value "5" (Desperate Need) than did the museum staff. The difference between the ratings by the two groups on this statement proved to be statistically significant.

5. None of the priority ratings in the communication competency or affective attribute categories statements were found dependent on the amount of museum experience accrued

by the respondents. However, a statistically significant relationship was found to exist between the responses on knowledge competency statement XI (pass a comprehensive college level art history course) and the amount of museum experience. A significant relationship was also found for touring methods and strategies statement I (design a tour plan) in which the respondents with five years or more experience rated the statement higher than did the respondents with less experience.

6. Almost 80 percent of the staff who indicated no responsibility for supervision of docents favored priority designation "4" for communication statement I (exhibit honesty, sincerity, unaffectedness, naturalness, and spontaneousness during a guided tour). In contrast, those staff members with some responsibility for this task distributed their preferences on the item in a much more undecided manner. The staff with no responsibility for supervision of docents also rated knowledge competency statement X (represent the objects in the museum's collection in historical/cultural perspective) higher than did the staff with some responsibility in this area. However, there was no evidence of a statistically significant relationship between the amount of responsibility in this area and the ratings on the statements.

7. Although there is no evidence to indicate a systematic relationship between varying amounts of staff responsibility for docent training and the ratings of the

staff on the statements, the individuals with some responsibility for this task favored selected statements at higher priority levels than did the group with no responsibility. For example, the museum staff with some responsibility for docent training rated communication competency statements I (exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour) and V (initiate a dialogue with members of the tour group) higher than did the staff with no responsibility for this task. The staff with some responsibility for docent training also rated touring methods and strategies category statements II (make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion), IV (adjust the content of the tour for children of different ages and different backgrounds), IX (manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion), and X (direct the attention of everyone in the group to the art object under discussion) higher than did the staff with no responsibility. The staff's ratings on the statements in the other categories did not exhibit this trend.

8. The volunteer docents with undergraduate degrees rated all of the statements in approximately the same manner, without regard to academic specialization.

9. Classroom teaching experience, or varying amounts of teaching experience accrued by volunteers, did not cause the volunteers to rate the statement differently.

Conclusions

It was possible to identify the particular competencies which can be attributed to effective docent performance. While many of the highest ranked competencies may appear to be common knowledge to everyone, they are the very competencies that are often overlooked in the content of training programs. Instead, most of the emphasis is often directed at the competencies ranked lowest by the respondents to this study. This finding, alone, should be sufficient to necessitate review and modification of existing programs. This study also verified the fact that literature devoted to competency based teacher training can be of value in areas outside that for which it was initially intended. In particular, the research related to identification of competencies was essential to this study and has good potential for use in other areas within the museum education field.

Because good docent performance is so intertwined with individual personality characteristics, many of the people interviewed during the preliminary stages of this study found it difficult to describe specific behaviors and actions associated with good docent performance. But, it was also

gratifying to find that once the course of the interviews passed through this stage, many of the participants began to think of and to describe docent performance as a set of abilities or competencies. Many of the respondents also wrote comments to the effect in the "Comments" section of the questionnaire. It also became clear that many people can easily agree on choices of a good movie, lecture, or concert, for example; but it is often more difficult to analyze all that contributed to the success of the venture. This is the case with docent performance. The interviews with museum staff members and docents became the most satisfactory means for getting to this information.

The framework for the categories adopted for this study were suggested by Naylor, Chambers, Routh, and others: (1) knowledge, (2) skills, and (3) attitudes. For docent performance, the "skills" category was considered too broad. The division of this category into communication skills, and touring methods and strategies proved very useful. This study showed that the docent touring competencies adopted for this study were not difficult to place into these modified categories.

Finally, it can be concluded that a quality docent training program must possess many varied components. Lectures on art history, art research, the writing of research papers, and updates on the museum's acquisitions and temporary exhibitions are all essential features of existing

docent training programs. In this study, the need for research paper writing skills and art history knowledge was overshadowed by the need for specific abilities in other areas. In the teacher-training literature, these abilities are sometimes called pedagogical competencies. This study showed that abilities to make the child feel comfortable in the museum and various abilities to help the docent to make judgments regarding the presentation of the material, require attention and, at the very least, special training.

Recommendations

1. Museums with long standing docent training programs primarily designed to present historical information about art to trainees should determine if the needs of the clientele (i.e., the children, the teachers, the school principals, or the school superintendents) are being met through the performances of the trainees. Equally important to assessing the quality of the existing program are actions to determine the degree to which the educational goals of the museum are being satisfied. Discrepancies between actual and the desired levels of achievement in these areas could be one of the best indications for need of modifications to the existing docent training program.

2. The content of the volunteer docent training program in a museum should be based upon the specific desired characteristics validated by those individuals who are responsible

for the quality of the educational programs in the museum, experienced docents, and possibly the clients of the program. While this study has used a nationwide sample of art museums to validate this list of needs, every individual museum has specific needs and an educational philosophy which could conceivably cause the emphasis to be placed on different combinations of needs. Therefore, every museum should identify and validate a list of docent touring competencies of their own which can be used as objectives for the design of a specialized docent training program accountable to the needs of the museum and the children.

Recommendations for Further Study

There is little doubt that volunteers in art museums are here to stay. It is time that museum staff cease in their sometimes degrading criticism of volunteer performance and set about the task to give them the information, skills, and challenge essential to satisfactory performance. The traditional lecture series on aspects of art history and the collection, which constitutes the sole content of the formal training in many art museums, is not adequate to deal with the complex task of touring.

On the most primary level, docent training programs must be accountable for their success. In other words, the ineffectiveness of a docent who has completed training must be attributed to the ineffectiveness of the program. The

program's ability to present material appropriate to the task, and make it known to the trainee specific weaknesses and possible steps to take to correct the problem, is essential. Methodology for evaluation of the training program based upon the effectiveness of the trainees must be developed and utilized to identify weaknesses, as well as guide modifications to the program.

In addition, docent training programs must be "personalized." While personality differences influence touring styles, rapport with children, and other types of behavior, personalized training programs of the type implemented in CBTE can have the ability to adjust to the particular needs of the trainee. Not only will methodology need to be developed which takes the particular characteristics of the individual into account, but also trainees must be oriented to self-evaluation techniques and conscious of possible steps toward correction of the behavior perceived to be ineffective.

Admittedly, it is unrealistic to assume that all prospective docents, as well as in-service docents, are conscientious enough or innately able of achieving high level competence in every aspect of the docenting performance. Therefore, minimum acceptable standards, or specific mastery levels, must be adopted and used as assessment criteria in the program. This criteria can be applied to

evaluation of the program and to the formative aspects of self evaluation. When necessary, this criteria could also be used to advise an individual out of the program.

This study has validated a list of competencies associated with the particular task at hand, creating effective learning experiences for children in the art museum. While many of the competencies seem to be no more than characteristics associated with success and good self management in any endeavor, it is these that are essential to effective docent performance with children in the museum. For this reason, many of them need to be carefully analyzed. As written, each statement represents a collection of specific observable behaviors which can be attributed to the general goal represented by the competency. Each competency must be critically analyzed to identify these sub-behaviors. Once this is accomplished, specific pre-service and in-service training activities can be developed. These activities should not be restricted to "in-class" philosophical discussions, but, rather, should take advantage of the potential for practicum experiences supervised by training personnel and experienced docents. It should also be emphasized that, with but a few exceptions, the training activities must be derived from museum application rather than school classroom or other markedly different learning environments.

Together with the design and implementation of the training activities, a formative and summative evaluation methodology must be developed. The evaluation instruments need not all take the form of a pencil-and-paper test, although this may be particularly appropriate to specific knowledge competency objectives. Rather, it should take the form of check sheets, competency profiles, and observation instruments used to assess effectiveness of actual performance. Probably one of the most effective tools for identifying particular weaknesses in a teaching performance, video playback, should also be explored for its possible application to the evaluation of the touring performance. A device, such as video playback, allows the trainee to objectively analyze his or her own performance as well as the performance of others. The advantages video playback has over direct observation is in the inherent capability of the machine to repeat the performance. The capability allows the program designer to create a file of the video tapes for other training purposes as well.

The last recommendation speaks to the biggest threat to an effective docent program, disinterest on the part of the volunteer to become an outstanding docent. This may be attributed to their feelings of non-involvement or inability to grow in the program and accept increasing amounts of responsibility. First of all, it should be restated that the volunteer docent should be able to provide input into

the planning and implementation of training programs. Their input is not only essential to modification of the training program, but an indication on the part of the museum staff that their opinions are valued. Secondly, docents with experience in the museum should be awarded responsibility for the design of special tours and an opportunity to participate in the design of other educational activities within the museum. They should form committees to develop recommendations to the staff for further volunteer involvement and be invited to express viewpoints on issues in the educational department not specifically delimited by the tour activities.

Not only is there little doubt that volunteers in art museums are here to stay, but also that they will be asked to perform more and more of the services for which the museums have no funds to pay professional staff members. The challenge is to develop an outstanding volunteer docent corps, rather than search for the funds to hire museum staff to replace them.

APPENDIX A

List of Art Museums Represented in the Survey

Art Museums Represented in the Survey

The Phoenix Art Museum
Phoenix, Arizona

Yuma Fine Arts Association, Inc.
Yuma, Arizona

Arkansas State University Museum
State University, Arkansas

Los Angeles County Museum of Art
Los Angeles, California

Monterey Peninsula Museum of Art
Monterey, California

Newport Harbor Art Museum
Newport Beach, California

Oakland Art Museum
Oakland, California

E. B. Crocker Art Gallery
Sacramento, California

Triton Museum of Art
Santa Clara, California

The New Britain Museum of American Art
New Britain, Connecticut

Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Washington, D. C.

Lowe Art Museum
Coral Gables, Florida

Loch Haven Art Center, Inc.
Orlando, Florida

Ringling Museums
Sarasota, Florida

Museum of Fine Arts
St. Petersburg, Florida

The Norton Gallery and School of Art
West Palm Beach, Florida

Indiana State Museum
Indianapolis, Indiana

Des Moines Art Center
Des Moines, Iowa

Charles H. MacNider Museum
Mason City, Iowa

Sioux City Art Center
Sioux City, Iowa

Bowdoin College Museum of Art
Brunswick, Maine

Cranbrook Academy of Art/Galleries
Bloomfield Hills, Michigan

Detroit Institute of Art
Detroit, Michigan

Midland Center for the Arts, Inc.
Midland, Michigan

The Minneapolis Institute of Arts
Mineapolis, Minnesota

William Rockhill Nelson Gallery of Art
Kansas City, Missouri

Albrecht Gallery - Museum of Art
St. Joseph, Missouri

Yellowstone County Fine Arts Center
Billings, Montana

Albright-Knox Art Gallery
Buffalo, New York

Arnot Art Museum
Elmira, New York

The Mint Museum of Art
Charlotte, North Carolina

Duke University Museum of Art
Durham, North Carolina

North Carolina Museum of Art
Raleigh, North Carolina

Akron Art Institute
Akron, Ohio

Columbus Gallery of Fine Arts
Columbus, Ohio

Dayton Art Institute
Dayton, Ohio

The Massillon Museum
Massillon, Ohio

Toledo Museum of Art
Toledo, Ohio

Philbrook Art Center
Tulsa, Oklahoma

Philadelphia Museum of Art
Philadelphia, Pennsylvania

George Thomas Hunter Gallery of Art
Chattanooga, Tennessee

Brooks Memorial Art Gallery
Memphis, Tennessee

Tennessee Botanical Gardens and
Fine Arts Center
Nashville, Tennessee

Beaumont Art Museum
Beaumont, Texas

Art Museum of South Texas
Corpus Christi, Texas

Kimbell Art Museum
Fort Worth, Texas

Contemporary Arts Museum
Houston, Texas

The Museum of Texas Tech Univeristy
Lubbock, Texas

Wichita Falls Museum and Art Center
Wichita Falls, Texas

Roanoke Fine Arts Center
Roanoke, Virginia

Tacoma Art Museum
Tacoma, Washington

Charleston Art Gallery of Sunrise
Charleston, West Virginia

Paine Art Center and Arboretum
Oshkosh, Wisconsin

John Michael Kohler Arts Center
Sheboygan, Wisconsin

APPENDIX B

1. Questionnaire Packet Cover Letter - Addressed to Docent Coordinator
2. Questionnaire Cover Letter - Addressed to Museum Educator
3. Docent Training Questionnaire (Designated for Museum Staff)
4. Demographic Information Sheet (Designated for Museum Staff)
5. Questionnaire Cover Letter - Addressed to Docent
6. Docent Training Questionnaire (Designated for Volunteer Docents)
7. Demographic Information Sheet (Designated for Volunteer Docents and Tour Guides)
8. Reminder Letter - Addressed to Docent Coordinator
9. Return Post Card (Request for summary of the findings)

APPENDIX B.1

VIRGINIA COMMONWEALTH UNIVERSITY
901 West Franklin Street • Richmond, Virginia 23284

February 1, 1978

Dear Docent Coordinator:

As you may already know, often the key to the success of many art museum education programs for children is the thousands of hours contributed yearly by art museum volunteers. As a result, research related to the training and preparation of volunteers for their contributions as docents or tour guides is an important issue. If your museum utilizes volunteer docents in its educational programming for children, your participation in this study concerning the training of volunteers is needed. If, on the other hand, your museum does not deploy volunteers for this purpose, refer directly to the boxed instructions at the bottom of the second page of this letter.

With my experience as a director of an art center which utilized volunteers, as a museum educator and art educator involved in teacher training, I am undertaking this study to validate the outcome of discussions with other museum educators, docents and volunteer coordinators regarding the attributes of competent volunteer docents. The attached questionnaire is a tool designed to collect data pertaining to individual preferences for statements which represent possible content areas of a training program for volunteers. The purpose of this study is to formulate a list of specific recommendations for the content of volunteer docent training programs based upon the significant needs of a nationwide sample of museum personnel and docents.

First of all, I am seeking your personal response to this list of statements. Secondly, I am requesting your assistance in distributing the enclosed copies of this questionnaire to another educational staff member, and two docents. The copies of the questionnaire have been color coded for your convenience. I would appreciate your completing the attached BLUE copy yourself, and giving the other one to another educational staff member. Give the two BEIGE color copies to two experienced docents (with three or more years of active service in your museum). That is all there is to it. However, if you should have any questions of me, or difficulties in answering the questionnaire, please do not hesitate to contact me for assistance.

Each copy of the questionnaire has a cover letter with instructions

and a self-addressed stamped business reply envelope. It should take only a few minutes to respond to the items, seal the questionnaire in the attached envelope, and drop it into the mailbox.

If you would like to have a summary of the findings, complete the enclosed post card, and mail it separately.

Sincerely Yours,

Charles F. Bleick

Enclosures

VOLUNTEER TRAINING IS THE FOCUS OF THIS STUDY. If your museum does not deploy volunteer docents or tour guides, please place a check-mark (✓) in the box, and use one of the enclosed self-addressed stamped business reply envelopes to return this letter.

Thank you for your kind cooperation.

CFB

VIRGINIA COMMONWEALTH UNIVERSITY
901 West Franklin Street • Richmond, Virginia 23284

Dear Museum Educator:

Your participation in a nationwide study concerning the training of volunteer docents is requested. Because the thousands of hours contributed by art museum volunteers across the country is often the key to the success of museum educational programming for children, research related to the training and preparation of volunteers for their contribution as docents is an important issue.

The statements on the attached questionnaire reflect the outcome of discussions with museum educators and docents regarding the attributes of competent and effective docents. Your response to each of these statements is important to the validation of the list.

The statements are listed and phrased so as to identify particular aspects of the docents' performances which seem to make them effective with groups of children. In an attempt to categorize these performance characteristics, they have been grouped into four component areas: (1) communication skills, (2) knowledge, (3) affective attributes, and (4) touring methods and strategies.

Based upon your own experiences, you may perceive selected numbers of these performance characteristics to be more important than others. The questionnaire is constructed so that you may indicate the relative importance or unimportance of each item by citing the priority or need of each as a possible objective for a volunteer docent training program. You are also invited to make additions to the list.

Your participation in this study will be of significant importance to volunteers and other museum educators throughout the country. Please take a few minutes to respond to these items. Then slip the completed questionnaire into the enclosed self-addressed and stamped business reply envelope, and put it into the mail today.

If you would like me to send you a summary of the findings, complete the enclosed post card, and mail it separately.

Thank you, in advance, for your participation.

Sincerely,

Charles F. Dieck, Instructor
Department of Art Education

Enclosures

APPENDIX B.3

Docent Training Questionnaire

INSTRUCTIONS

Record your response to each of the statements by placing a check-mark (✓) in the column which represents the priority you place on each according to the following scale:

NOTE: In order to make valid comparisons, it may be helpful to first read through the entire list before marking your responses to the individual statements.

Communication - the ability to use verbal and non-verbal cues effectively - to be understood by others and to understand others.

	0	1	2	3	4
The prospective Docent or Tour Guide should possess the ability to:					
1. exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.					
2. express ideas clearly and logically.					
3. speak clearly, audibly and with modulation.					
4. adjust language and word usage to children of different ages and intellectual development.					
5. initiate a dialogue with members of the tour group.					
6. accept comments and answer questions with ease.					
7. verbally express ideas of art to a group.					
8. communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.					

Knowledge – particular intellectual abilities and development – particular subject matter understandings, processing abilities and ability to use a strategy

The prospective Docent or Tour Guide should possess knowledge essential to:

0 1 2 3 4

1. relate the objects and exhibitions to the students' own experiences and intellectual capabilities.
2. plan and execute a tour based upon an interesting and pertinate theme.
3. plan a tour which follows a logical order.
4. include in a tour the accurate facts and points important to the exhibition.
5. present enough information to make the tour interesting and informative.
6. present interesting and informative material without the use of notes.
7. draw comparisons between selected objects in the museum.
8. use an art research library.
9. write a research paper on a selected aspect of the museum's collection or art history.
10. represent the objects in the museum's collection in historical/cultural perspective.
11. pass a comprehensive college level art history course.

Affective Attributes – particular positive attitudes toward, appreciation for, or interest in docentry.

The prospective Docent or Tour Guide should exhibit:

0 1 2 3 4

1. a positive and enthusiastic attitude toward volunteer work, the visual arts in general and the museum's collection
2. a desire to be a docent or tour guide

3. a desire to become a proficient tour leader and/or museum teacher.

4. the characteristics of a person with an inquiring mind.

Touring Methods and Strategies-ability to facilitate learning through a combination of lecture, group involvement and discussion techniques.

The prospective Docent or Tour Guide should possess the ability to:

0 1 2 3 4

1. design a tour plan.

2. exhibit excitment about the exhibitions.

3. make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.

4. adjust the content of the tour for children of different ages and different backgrounds.

5. exhibit enjoyment for touring and help the children enjoy the museum.

6. be courteous, pleasant, excited and involved with the group.

7. conduct a relaxed and easy tour.

8. include all members of the group in discussion.

9. manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.

10. direct the attention of everyone in the group to the art object under discussion.

11. change the pace of the tour, if necessary, for variety and interest.

12. include the surprising "restless fringe" in the tour experience.

13. move the group from one place to another in a well defined manner.

14. make children feel comfortable in the museum.

15. design tours which draw positive response from the group.

16. be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.

17. utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.

18. encourage discussion about works of art.

19. effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.

20. effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.

ADDITIONS AND COMMENTS

MUSEUM STAFF

Please answer the following questions about yourself:

1. Female ____ Male ____

2. Approximate Age: Under 25 ____
   26 to 35 ____
   36 to 45 ____
   46 to 55 ____
   Over 56 ____

3. Number of years of professional experience in the museum field:
   Less than 5 years ____
   5 to 10 years ____
   11 to 15 years ____
   More than 15 years ____

4. Your program responsibilities: Please indicate the percentage of your time devoted to the following responsibilities -

____% Supervise Docents

____% Evaluate Docent Performance

____% Screen prospective Docent applicants

____% Train Docents

____% Schedule Docent Tours

____% Supervise the activities of the Education Department

____% Other (please specify) _____

____% Other (please specify) _____

100 % TOTAL

PLEASE ENCLOSE THIS INFORMATION SHEET IN THE RETURN ENVELOPE WITH THE COMPLETED QUESTIONNAIRE

VIRGINIA COMMONWEALTH UNIVERSITY
901 West Franklin Street • Richmond, Virginia 23284

Dear Docent,

Your participation in a nationwide study concerning the training of volunteer docents is requested. Because the thousands of hours contributed by art museum volunteers across the country is often the key to the success of museum educational programming for children, research related to the training and preparation of volunteers for their contribution is an important issue.

The statements on the attached questionnaire reflect the outcome of discussions with museum educators and other docents regarding the attributes of competent and effective docents. Your response to each of these statements is important to the validation of the list.

The statements are listed and phrased so as to identify particular aspects of the docents' performances which seem to make them effective with groups of children. In an attempt to categorize these performance characteristics, they have been grouped into four component areas: (1) communication skills, (2) knowledge, (3) affective attributes, and (4) touring methods and strategies.

Based upon your own experiences, you may perceive selected numbers of these performance characteristics to be more important than others. The questionnaire is constructed so that you may indicate the priority or need of each as a possible objective for a volunteer training program. You are also invited to make additions to the list.

Your participation in this study will be of significant importance to volunteers and museum educators throughout the country. Please take a few minutes to respond to these items. Then slip the completed questionnaire into the enclosed stamped-addressed business reply envelope, and put it into the mail today.

If you would like to have a summary of the findings, complete the enclosed post card, and mail it separately,

Thank you, in advance, for your participation.

Sincerely,

Charles F. Bleick, Instructor
Department of Art Education

Enclosures

Docent Training Questionnaire

INSTRUCTIONS

Record your response to each of the statements by placing a check-mark ✓ in the column which represents the priority you place on each according to the following scale:

- 4 — Maximum priority; a desperate need
- 3 — Great importance
- 2 — Probably significant need
- 1 — Possibly need significant
- 0 — No good evidence of significant need

NOTE: In order to make valid comparisons, it may be helpful to first read through the entire list before marking your responses to the individual statements.

Communication - the ability to use verbal and non-verbal cues effectively - to be understood by others and to understand others.

The prospective Docent or Tour Guide should possess the ability to:

	0	1	2	3	4
1. exhibit honesty, sincerity, unaffectedness, naturalness and spontaneousness during a guided tour.					
2. express ideas clearly and logically.					
3. speak clearly, audibly and with modulation.					
4. adjust language and word usage to children of different ages and intellectual development.					
5. initiate a dialogue with members of the tour group.					
6. accept comments, and answer questions with ease.					
7. verbally represent works of art to a group.					
8. communicate a positive and enthusiastic attitude toward the museum, the collection and art in general.					

Knowledge – particular intellectual abilities and awareness – behaviors that demonstrate understanding, processing abilities and ability to use a strategy.

The prospective Docent or Tour Guide should possess knowledge essential to:

0 1 2 3 4

1. relate the objects and exhibitions to the students' own experiences and intellectual capabilities.
2. plan and execute a tour based upon an interesting and pertinate theme.
3. plan a tour which follows a logical order.
4. include in a tour the accurate facts and points important to the exhibition.
5. present enough information to make the tour interesting and informative.
6. present interesting and informative material without the use of notes.
7. draw comparisons between selected objects in the museum.
8. use an art research library.
9. write a research paper on a selected aspect of the museum's collection or art history.
10. represent the objects in the museum's collection in historical/cultural perspective.
11. pass a comprehensive college level art history course.

Affective Attributes – particular positive attitudes toward, appreciation for, or interest in docentry.

The prospective Docent or Tour Guide should exhibit:

0 1 2 3 4

1. a positive and enthusiastic attitude toward volunteer work, the museum, art in general and the museum's collection.
2. a desire to learn about art.

3. a desire to become a proficient tour leader and/or museum teacher.

4. the characteristics of a person with an inquiring mind.

Touring Methods and Strategies-ability to facilitate learning through a combination of lecture, group involvement and discussion techniques.

The prospective Docent or Tour Guide should possess the ability to:

0 1 2 3 4

1. design a tour plan.

2. exhibit excitment about the exhibitions.

3. make instant adjustments to the plan of the tour as determined by the particular interests of the group and the occasion.

4. adjust the content of the tour for children of different ages and different backgrounds.

5. exhibit enjoyment for touring and help the children enjoy the museum.

6. be courteous, pleasant, excited and involved with the group.

7. conduct a relaxed and easy tour.

8. include all members of the group in discussion.

9. manage the tour situation so that everyone in the group has an unobstructed view of the art object under discussion.

10. direct the attention of everyone in the group to the art object under discussion.

11. change the pace of the tour, if necessary, for variety and interest.

12. include the so-called "restless fringe" in the tour experience.

13. move the group from one place to another in a well defined manner.

14. make children feel comfortable in the museum.

15. design tours which draw maximum response from the group.

16. be flexible with a tour plan - to change the tour and select objects according to the tone or mood of the group.

17. utilize motivational techniques (circle games, improvisation, picture posing, etc.) effectively.

18. encourage discussion about works of art.

19. effectively introduce objects and cultures possibly unfamiliar, or even unpopular, to the group.

20. effectively introduce and reinforce new ideas, concepts, and vocabulary to groups of children.

ADDITIONS AND COMMENTS

DOCENTS AND TOUR GUIDES

Please answer the following questions about yourself:

1. Female ____ Male ____

2. Approximate Age: Under 25 ____
   26 to 35 ____
   36 to 45 ____
   46 to 55 ____
   Over 56 ____

3. Years of experience as an active volunteer Docent or Tour Guide:

   3 to 5 years ____
   6 to 10 years ____
   More than 10 years ____

4. Formal Education:

   Do you hold a college degree? If so, indicate the degree you hold and your area of specialization for that degree:

   _____ _____
   degree specialization

   _____ _____
   degree specialization

5. Teaching Experience and/or other related experience

   Teaching Experience

   Number of years: ____ Level: Elementary ____
   Secondary ____
   Higher Ed. ____

   Related Experience

   Number of years: ____ Type of Experience: _____
   _____

PLEASE ENCLOSE THIS INFORMATION SHEET IN THE RETURN ENVELOPE WITH THE COMPLETED QUESTIONNAIRE

VIRGINIA COMMONWEALTH UNIVERSITY
901 West Franklin Street • Richmond, Virginia 23284

Dear Docent Coordinator:

Your museum has been selected as part of a nationwide sample of art museums possessing docent programs. In February, I sent you a packet containing four questionnaires regarding docent performance. To this date, I have not received any responses from the educational staff or docents at your museum.

Without these responses, the survey will lack the valuable input the personnel in your museum could provide. For this reason, I would like to urge you to locate the packet, distribute the questionnaires according to the instructions contained in the packet, take a few minutes to respond to one of the questionnaires yourself, and return it to me.

If you either misplaced or did not receive the packet, please return the form at the bottom of this letter in the enclosed envelope so that I may rush another set of questionnaires to you.

This survey will not be valid without your response. Please let me hear from you soon.

Sincerely,

Charles F. Bleick, Instructor
Department of Art Education

Please send me another set of "Docent Training Questionnaires".

Name: _____

Address: _____

City and State: _____ _____
Zip

APPENDIX B.9

PLEASE SEND ME A SUMMARY OF THE FINDINGS OF YOUR SURVEY ON DOCENT TRAINING.

Name _____

Address _____

_____

City State Zip

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