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MASTER OF PSYCHOLOGY  
WITH AN ORGANIZATIONAL AND WORK-RELATED ORIENTATION

**DESIGN OF A PERFORMANCE ASSESSMENT INSTRUMENT  
FOR BLIND EMPLOYEES OF A SOCIAL ENTERPRISE**

FINAL FIELD PROJECT PRESENTED  
AS REQUIREMENT FOR MASTER'S DEGREE

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This work, the “Design of a performance assessment instrument for blind employees of a social enterprise”, is the final project required to obtain my postgraduate degree in psychology, and it was directed and revised by the following researchers:

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## ABSTRACT

Dialogue Social Enterprise (DSE), an expanding German franchising social business, requires to maintain quality in the performance of its tour guides worldwide for its branch Dialogue in the Dark (DiD). DiD offers exhibitions and other products in the “dark” around the world. Additionally, DSE wants to develop human resources tools to offer to its licensees.

Thus, DSE proposes a first phase of research and design of an action plan. A second testing phase can be offered if the action plan can go beyond licensees policies constrains. Considering that the position of tour guide is unique since it is performed exclusively by visually impaired people, based on theoretical research and on DSE data gathering and analysis, and supported by a DSE panel of experts, this research proposes a design of a blind tour guides’ performance multisource assessment instrument through the action research method.

Founded on the importance of performance assessment procedures, this research also proposes that the implementation of a standardized performance assessment instrument will contribute to the quality control of services and to the professional improvement and motivation of the tour guides. Furthermore, this instrument can be delivered to licensees since its design embraces all DSE’s requirements and responsibilities for the tour guide position.

As result of the close collaboration between an external researcher and a panel of experts within DSE, a DiD tour guides’ performance assessment instrument was designed for the first time within DSE. However, the action research method is not yet completed due to the fact that two phases, implementation and assessment, are missing. For that reason, the main recommendation for DSE is to execute a second phase of the project including test and assessment of the instrument.

# TABLE OF CONTENTS

	<i>page</i>
Acknowledgements.....	ii
Abstract.....	iii
1. Design of a performance assessment instrument for blind employees	
of a social enterprise.....	1
1.1 Location.....	1
1.2 Benefits for the client.....	2
1.3 Academic and documentary benefits.....	3
1.4 Objective.....	3
1.5 Rationale.....	4
1.6 Purpose.....	4
1.7 Research inquiries.....	4
1.8 Delimitations and restrictions.....	5
1.8.1 Geographic scope.....	5
1.8.2 Time scope.....	5
1.8.3 Social and scientific scope.....	6
2. Performance assessment protocol in Dialogue in the Dark.....	7
2.1 Nonprofit organizations.....	7
2.1.1 Social enterprise.....	8
2.1.2 Social entrepreneur.....	8

2.1.3	Definition of <i>social enterprise</i> .....	10
2.1.4	Point approach.....	12
2.2	What is DiD?.....	13
2.2.1	DiD background.....	13
2.2.2	DiD: idea and concept.....	14
2.2.3	DiD: mission and goals.....	15
2.2.4	DSE: a profit or nonprofit organization?.....	15
2.2.5	DiD tour guide: the position to be assessed.....	17
2.3	Quality control .....	18
2.4	Performance assessment.....	21
2.4.1	Main goals of the performance assessment.....	21
2.4.2	Methods of assessment.....	22
2.4.3	DiD quality control records.....	24
2.5	360-degree feedback.....	26
2.5.1	Design phase.....	27
2.5.2	Feedback delivering phase.....	28
2.5.3	Why 360-degree feedback?.....	31
3.	Method.....	32
3.1	Validity and reliability.....	33
3.2	Participants.....	34
3.3	Scenario.....	34
3.4	Instruments.....	34

3.5 Procedure.....	34
3.5.1 Identification of the problem.....	35
3.5.2 Data collection and analysis.....	36
3.5.3 Diagnosis.....	36
3.5.4 Design of the instrument.....	36
3.5.5 Panel of experts.....	40
4. Results and discussion.....	42
5. Conclusions and recommendations.....	56
APPENDIX A. DiD tour guides’ performance assessment instrument in Braille....	60
APPENDIX B. DiD tour guides’ development assessment instrument.....	67
APPENDIX C. DiD tour guide’s job description	75
REFERENCES.....	78
<i>Curriculum Vitae</i>	

## INDEX OF FIGURES

	<i>page</i>
<b>Figure 1.</b> DiD five-value scale alternative assessment form.	22
<b>Figure 2.</b> Survey form for the tour guides.	43
<b>Figure 3.</b> Survey form for the guides' coordinator.	45
<b>Figure 4.</b> Survey form for self-assessment.	47
<b>Figure 5.</b> Survey form for the exhibition manager.	49
<b>Figure 6.</b> Survey form for the visitors.	50
<b>Figure B1.</b> Questionnaire for guides' coordinator.	68
<b>Figure B2.</b> Self-assessment questionnaire.	70
<b>Figure B3.</b> Questionnaire for exhibition manager.	72
<b>Figure B4.</b> Questionnaire for visitors.	73
<b>Figure C1.</b> Tour guide job description.	76



# **1. DESIGN OF A PERFORMANCE ASSESSMENT INSTRUMENT FOR BLIND EMPLOYEES OF A SOCIAL ENTERPRISE**

## **1.1 Location**

Dialogue in the Dark (DiD) is a worldwide franchising exhibition and a brand of the German organization Dialogue Social Enterprise (DSE). In its website (<http://www.dialogue-in-the-dark.com/about/>), DiD states that “in the exhibition, blind guides lead visitors through a completely dark environment where one learns to interact by relying on other senses.” (2009, About section, para. 1).

According to the statistics of DiD, its exhibition has been presented in over 30 countries and in more than 160 sites in over 110 cities throughout Europe, Asia, the Middle East, and the Americas since its opening in 1988. So far, over six million visitors have experienced DiD worldwide, and over 6,000 blind and visually impaired people have found employment through DiD.

The following description in DiD’s website provides further information: “Dialogue in the Dark is a platform for communication and a close exchange, provoking a change in perspectives. In the process of these perspective-changing experiences, we create jobs for blind and differently-abled people worldwide.” (2009, About section, para. 2).

Throughout 22 years, the DiD project has progressed significantly in its nature. Initially, it was a small temporary exhibition that had its presentations in some European forums. Nowadays, the primary idea has changed into the international DSE. DSE has two brands, as mentioned above, one of them is DiD, but also offers some other “dark products” like workshops for companies and dinners in the dark, derived from DiD.

As a result of its business development, DiD faces new challenges. One of them is related with quality in guiding. As a prestigious international brand in its field, together with its worldwide expansion, DiD is worried of preserving its traditional high quality and unique service for visitors wherever in the world the exhibition is set. Furthermore, due to the licensee model used with various franchisees, DSE aims to develop a performance assessment instrument to offer to their clients.

This work is intended for the resolution to the quality guiding challenge of DiD. The main goal of DiD occurs in the scenario of darkness, when the encounter between tour guides and visitors takes place. This is why the target of this work is to enhance the performance of the tour guides.

## **1.2 Benefits for the client**

In accordance with the client’s (DSE) needs, stated in the first contact paper between the enterprise and I, the benefits of this work for DiD will be (a) to maintain quality of services provided by DiD tour guides (in tours, events, etc.); (b) to provide licensees with a standardized guiding quality control and performance improvement program in order to keep the high quality level of the exhibition; and (c) to bring back and

keep the focus of the tour guides' attitude on DiD mission and to inspire them. (L. Gorni, personal communication, February 9, 2010).

### **1.3 Academic and documentary benefits**

Before stating the academic benefits, it is imperative to state the unique characteristics of DiD as a social enterprise: (a) is an international franchising exhibition in total darkness; (b) the position to be provided with an instrument is performed exclusively by blind individuals; and (c) these blind individuals (tour guides) are located throughout Europe, Asia, and the Americas. Tour guides work directly for the licensees and not for DSE. It means that the cultural and working conditions are not the same in every case.

According to the previous information, the academic benefits are the creation of a standardized quality control tool for a social enterprise that employs blind individuals, and the accessibility of that tool and any other element of the work for blind individuals, since two of the exhibitions are managed by blind people.

### **1.4 Objective**

To design a performance assessment instrument as a response to DSE. The enterprise requires maintaining quality for the tour guide position at DiD. It is expected that this need will be solved developing a standardized and effective performance assessment instrument.

## **1.5 Rationale**

The positive impact of DiD's success concerns not only the visitors, according to the statistics, but also the blind tour guides who have gained more than a job opportunity. DSE, as a growing worldwide social enterprise, requires the creation of a standardized performance assessment program to preserve its positive social impact which is its main goal.

Due to my experience as a DiD tour guide, and then as a freelance consultant, and as an international master guide, recruiter, and trainer of new tour guides for opening exhibitions, DSE requested me to develop a tour guides' performance assessment instrument. In that sense, my work has two principal users: DSE and its licensees.

## **1.6 Purpose**

The purpose of this work is to develop a standardized tour guides' performance assessment instrument for the benefit of DSE, its brand DiD, and its licensees.

## **1.7 Research inquiries**

Firstly, considering the fact that the previous quality control actions executed by DSE consisted of an external consultant observing the performance of the tour guides for one or two days, filling out an assessment criteria based only on the consultant's knowledge and then providing feedback; is the design of a performance assessment instrument, based on DSE's official standards and applicable by licensees, a suitable option to maintain guiding quality?

Secondly, based on the fact that the tour guides' performance can be observed by their own local team and also by customers (visitors); is 360-degree feedback the best performance assessment tool option for the position of tour guide?

Thirdly, based on the fact that the sole objective of the performance assessment instrument, according with DSE, will be to maintain the quality of the tour guides and not to take any administrative decision; does a dichotomic yes/no rate scale is the best option to detect development needs in tour guides' performance?

## **1.8 Delimitations and restrictions**

### ***1.8.1 Geographic scope***

Even though DSE is located in Hamburg, Germany, its nature is franchising. Consequently, the result of this work will be applied wherever the licensee of DiD is located in the world; but the scope of this research is in itself limited to Bulgaria, Italy, Germany (countries where the members of the panel of experts participating in the current research are based), and Mexico (country where the researcher lives).

### ***1.8.2 Time scope***

The deadline to deliver the first draft of the instrument to DSE was June 1, 2010. After that, a second phase of the project, including testing of the instrument, will be considered by the DSE. The application of the final result will be offered to the existing and future licensees.

### *1.8.3 Social and scientific scope*

The social scope of this work is closely related to DiD's mission and goals. Since the complete effort of this project is oriented to assess the performance of DiD tour guides, the social benefits of the work are apparently limited to that group of DiD tour guides.

Nonetheless, the positive outcome of this program will have an effect on the performance of the tour guides, which means that the mission and goals of DiD will achieve: (a) creation of tolerance and awareness for otherness; (b) creation of jobs for disadvantaged people; and (c) modification of their self-perception.

Therefore, I can say that the social scope of this project is indirectly international and focused on the acceptance of diversity.

The scientific and academic results of this study will be the first standardized official DiD tour guides' performance assessment instrument of DSE. The current research aims only to design the performance assessment instrument required by DSE. Due to the fact that DiD tour guides are not direct employees of DSE and that the enterprise is not allowed to make mandatory any human resources tool for its licensees, there will be no samples for testing. The application of the assessment instrument will be offered and will occur whenever a client decides so.

## **2. PERFORMANCE ASSESSMENT PROTOCOL IN DIALOGUE IN THE DARK**

Dialogue Social Enterprise (DSE) requires designing a quality control instrument for its tour guide position at its branch Dialogue in the Dark (DiD). My first research inquiry tries to find out whether the design of a standardized performance assessment instrument is the solution to DSE's request.

This theoretical frame begins exploring the type of enterprise that DSE belongs to; therefore, a discussion about profit and nonprofit organizations will be introduced. In the following section I will analyze DiD's background, concept, and goals, as well as the theory concerning the position to be assessed, the DiD tour guide. Further on, I will review the theory about performance assessment and the performance assessment record within the enterprise in order to obtain the state of art in this topic. The method I propose in this work is the 360-degree feedback. In a separate section I'll will explain why, in my opinion, the 360-degree method can be the best option for the needs of DiD.

### **2.1 Nonprofit organizations**

The main characteristic of the nonprofits is exclusively their social aim. This kind of organizations focuses on particular social necessities that have not been attended by the government or business sector. Making profits is not their goal and their most important economical sources come from donations, grants, or contributions from memberships.

Dart (2004) refers to the nonprofits as the origin of the social enterprises, explaining that “the range of social enterprise does not need to be defined precisely so much as contrasted with the more typical and familiar context of the nonprofit human service organization from which it has emerged” (p. 414); moreover, Massetti (2008, pp. 5-6) states that social entrepreneurs structure their organizations in order to offer goods or services charging a fee, but their social goals are achieved by means of their own organizations’ design. In this sense, some agree that the traditional not-for-profit business approach is the bottom line of the modern social enterprise.

### ***2.1.1 Social enterprise***

The concept *social enterprise* has gained strength internationally over the last two decades. Nonetheless, equalizing the concept internationally is still an ongoing task. Before exploring some of the globally widespread definitions of *social enterprise*, it is necessary to review the starting point of this phenomenon, the social entrepreneur.

### ***2.1.2 Social entrepreneur***

In contrast with the typical business entrepreneur who is intended to improve industry and business, the social entrepreneur aims to attend the urgent social problems that are not solved by the governmental or private sector.

Ashoka (2010), one of the most relevant international social entrepreneurs associations, states on its website ([http://www.ashoka.org/social\\_entrepreneur](http://www.ashoka.org/social_entrepreneur)) that “social entrepreneurs are individuals with innovative solutions to society’s most pressing social problems. They are ambitious and persistent, tackling major social issues and offering new ideas for wide-scale change.” (What is a social entrepreneur? section, para. 1).



The way social entrepreneurs perform in their organizations is now changing. Lamb (2009, para. 4) says the philanthropic activities are changing into hybrids. They start as profit or nonprofit or even, take advantage of both. Sutia Kim Alters, Managing Director of Virtue Ventures—a management consulting firm near Seattle, WA that advises recently created companies with social assignments—, informs that “what we're seeing now is ‘a new generation’ of young ‘social entrepreneurs’” and that prestigious universities like Harvard and Oxford “now offer classes on how to be a ‘hybrid manager’ or ‘hybrid entrepreneur’ using both nonprofit and for-profit techniques.” (as cited in Lamb, 2009, para. 5). Alters conducts research and teaches and co-teaches courses on social entrepreneurship at the University of Oxford.

Matthew Bishop—Chief Business Writer at “The Economist” and coauthor with Michael Green of the book “Philanthrocapitalism: how the rich can save the world”— gives an additional viewpoint about the new social entrepreneur by saying that what really matters for the new philanthropists is to better the world, so they are sort of neutral deciding if the most streamlined way is charity or investing, as their interest is upon what can attain positive improvements faster (as referred in Lamb, 2009, para. 8).

Regardless of the new global tendency of social entrepreneurs, those who started their social endeavors with a nonprofit orientation are now hopefully changing the traditional nonprofit approach into a more active model. The social enterprise is the vehicle that social entrepreneurs utilize to make their ideas true in this new model.

### **2.1.3 Definition of social enterprise**

Dart (2004) described the *social enterprise* as "blurring the boundaries between non-profit and profit" (as cited in Bull, 2008, p. 269). The adjective *social* motivates to think about nonprofit. On the other hand, the noun *enterprise* brings us to a traditional business structure. This dichotomy is the source of confusion when defining the concept.

First of all, I will review some approaches and characteristics of the social enterprise. Then, I will go back to the proposed definition and characteristics of *social enterprise* for this research.

The first approach of the concept denotes that "in the USA the term 'social enterprise' embraces the entrepreneurial culture, where the individual, the entrepreneur, is focused upon far more than the collective or community (Boschee, 2001; Emerson, 2006; Chell, 2007)." (Bull, 2008, p. 270). Furthermore, "the Social Enterprise Alliance, USA (2006), state[s] that a social enterprise is: An organization or venture that advances its social mission through entrepreneurial earned income strategies." (Bull, 2008, p. 270).

Bull continues referring that in Continental Europe, the "term 'social enterprise' is characterised in terms of a 'stakeholder democracy' (Turnbull, 1994)", and goes on mentioning: "L'Emergence des entreprises sociales en Europe (EMES) suggests social enterprises benefit the community and are characterised as autonomous organisations, with group objectives, shared aims and a decision making power that is not based on capital ownership" (Bull, 2008, p. 270).

An interesting social commerce approach is in the literature, where some “see a social enterprise as a more efficient outgrowth of not-for-profit institutions, while others see the concept as a for-profit business attempting to address social needs in the marketplace (Harding, 2004).” (as referred in Massetti, 2008, p. 3).

Regarding differences between profit and social enterprises:

Social businesses differ from traditional not-for-profit institutions in that social businesses must have profits to successfully function. Also, they differ from traditional profit-based businesses in that their profits are used to support social causes rather than to increase the wealth of investors, managers, and owners. (Massetti, 2008, p. 4).

The most common adopted definition for *social enterprise* emerged in the United Kingdom, where

the Department of Trade and Industry (2002) states:

A social enterprise is a business with primarily social objectives whose surpluses are principally reinvested for that purpose in the business or in the community, rather than being driven by the need to maximise profit for shareholders and owners. (Bull, 2008, p. 270).

Massetti (2008, pp. 4-6) proposes her Social Entrepreneurship Matrix (SEM) as a conceptualized answer for the activities of social entrepreneurs. In this model, she combines all the factors that push the social entrepreneurs. Her model suggests four business approaches (quadrants in the matrix) where the social entrepreneur can perfectly

fit: (a) the traditional nonprofit, driven by a social mission without need to make profits; (b) the tipping point, not only driven by social missions, but must also make profits to survive; (c) the transient organization, responds to market needs but are not driven by the need of making profits; and (d) the traditional business, has primarily a market-driven mission and requires to make profits.

#### ***2.1.4 Point approach***

A different approach, not based on the presence or absence of profits but on the nature of profits, is proposed by Gilligan and Golden (2009, pp. 9-10), who suggest a framework that can be shared by profit and nonprofit organizations: the social profit. These authors pretend to establish a new nature for the definition of *social enterprise*, based in the conclusion that “the term ‘non-profit’ is fiscally inaccurate and negative” (p. 14) and on the idea that the future of the profit organizations is to focus their activities on the social benefits.

The social profit proposed by Gilligan and Golden (2009) is then doable for traditional nonprofit since their aims are all social and want to fiscally justify their profits. But on the other hand, those nonprofit organizations must turn their pure commercial goals into social target if they intend to use the framework of the social profit.

The concept of social enterprise I propose is a profit organization that has as its mission, the accomplishment of its key and first goal: the social benefit. Furthermore, the social enterprise has as a second priority, making profits, necessary to reinvest them in its operation in order to accomplish its social mission.

From a strict point of view, almost every enterprise has a social goal since their products and services are oriented to improve people's lives. In contrast, what social entrepreneurs and I mean with *social* is problems or issues that are not attended by the government or private sector and need a fast, innovative, and effective solution.

## **2.2 What is DiD?**

In the publication "I am here", the DiD exhibition has been defined as "in a series of completely darkened rooms, blind guides lead small groups of visitors through an exhibition in which everyday situations are experienced altogether differently –without eyesight. That, in essence, is Dialogue in the Dark." (Cohen, 2009, p. 10).

### ***2.2.1 DiD background***

The seed of DiD was sown in the fertile land of an encounter. In the mideighthies, the German journalist and documentarist Andreas Heinecke—DiD's founder and current CEO—was asked to develop a rehabilitation program for a job colleague who had lost his sight in an automobile accident.

Heinecke was an extremely educated and life experienced man, but so far he never thought about disability. The first encounter with his blind colleague was uncomfortable and full of pity. But unexpectedly for Heinecke, the blind man was a very intelligent and lively person ready to jump into the world. Through their conversations, Heinecke realized that the world was not ready yet to receive his colleague due to society prejudice and ignorance toward different people. Heinecke discovered that the lack of

contact with people usually classified as “different” caused this ignorance. Furthermore, he comprehended that through meeting blind people his view of human nature was being improved. It was time for him to share his great discovering with the society and the best scenario to do it would be darkness. Thus, based in Martin Buber’s— the German-Jewish philosopher—idea in “The principles of dialogue” which states that “the only way to learn is through encounter” (Dialogue in the Dark [Tech. Rep.], 2009, p. 1), DiD had its debut in late 1988 in Frankfurt.

In 1996 the idea of DiD was spread internationally and Andreas Heinecke founded his own business, which was initially called *Consens Dr. Andreas Heinecke*.

### ***2.2.2 DiD: idea and concept***

DiD states its idea and concept on its website (<http://www.dialogue-in-the-dark.com/about/idea-concept/>):

The idea is simple: In complete darkness, blind individuals lead small groups of guests through a series of ordinary situations that are suddenly experienced extraordinarily, without eyesight.

Role reversal takes place as sighted people lose familiar routines while blind people facilitate mobility and confidence, becoming ambassadors of a culture devoid of images. Everyone shares an unforgettable experience. Visitors report enhanced perception and communication, a greater sense of empathy and solidarity, gratitude for their senses, and respect for those who see the world differently. (2009, Idea & concept section, para. 1).

### ***2.2.3 DiD: mission and goals***

The mission and goals of DiD are stated on its website (<http://www.dialogue-in-the-dark.com/about/mission/>):

The mission of Dialogue in the Dark is to facilitate social inclusion of marginalized people on a global basis.

Our goal is to raise awareness and create tolerance for Otherness in the general public, thereby overcoming barriers between “us” and “them”. We create jobs for disadvantaged people by turning deficits into potentials and thereby strengthen the self-esteem of individuals who are typically undervalued. (2009, Mission section, paras. 1-2).

### ***2.2.4 DSE: a profit or nonprofit organization?***

According to Andreas Heinecke, the type of enterprise DiD belongs to is sometimes not definite. From his perspective, it is considered a nonprofit business as he mentions in the preface of “I am here” that the mission of DiD

is not primarily oriented toward financial success. As a social enterprise we have two important goals: With Dialogue in the Dark we want to employ handicapped people worldwide, and we want thereby to change public perception to a permanently positive reception of those who are “different”. (Cohen, 2009, p. 9).

Heinecke continues:

Even though we hardly draw monetary profits, the social return we generate is enormous. Our added social value can be easily seen in the fact we are

employing worldwide 400 to 500 blind people who quite literally open the eyes of approximately 500,000 Dialogue in the Dark visitors per year. All our employees receive adequate wages, pay taxes and thus unburden the commonwealth. Does then the term non-profit still apply or shouldn't we rather talk about a "No-Loss" or "Public Benefit Business"? (Cohen, 2009, p. 9).

In fact, according to DSE Director of Exhibitions and Production, DSE is organized and registered in Germany as a profit enterprise, but a limited liability one. DSE is not funded by public resources and depends on its own profits. The incomes of DSE, if there are some, are reinvested in its operations (L. Gorni, personal communication, March 18, 2010).

Therefore, DSE is the type of organization that perfectly fits in the definition of social enterprise that I suggested previously (see Social enterprise section). This kind of hybrids—that sometimes seem to be lost in the boundary between profit and nonprofit—seem to have an answer in USA through the L3C (low-profit limited liability company) proposed in 2008 and approved in 2009. Next is a brief explanation:

One proposed legal structure discussed at the meeting —the low-profit, limited liability company, or L3C— is designed to increase the number of loans or other so-called program-related investments that foundations make to businesses set up to advance social missions. The goal of the new structure would be to make it easier for foundations to find those businesses. Organizers also hope that an influx of foundation dollars would spur additional private investment. (Wallace, 2008, para. 3).



As summary, once defined the type of enterprise DSE belongs to and the activities of its brand DiD clearly presented, the next step is to describe the position to be assessed: the tour guide.

### ***2.2.5 DiD tour guide: the position to be assessed***

The tour guide is the cornerstone of the idea, goals, and success of DiD. Darkness is the scenario where everything related with DiD occurs and the person responsible for it is the tour guide.

The description and definition of the tour guide position was provided since 2009 in DiD human resources manual:

The Tour Guide is a visually impaired person (legally blind) and works in total darkness. The Tour Guide is welcoming the visitors and guiding them through the Dialogue in the Dark exhibition.

The Tour Guide handles all of their needs while in the exhibition, assuring that visitors are comfortable, safe and secure, while providing them with an imaginative, educational and entertaining experience. (Gorni, 2009, chapter 1, section A, p. 8)

The workplace of the tour guide is the local DiD venue. The position that tour guides should report to is ideally the guides' coordinator. When the specific conditions of the local DiD exhibition do not allow incorporating a guides' coordinator into the staff, the tour guides should report to the exhibition director, to the assistant exhibition director, or to the position the exhibition director decides. (Gorni, 2009, Chapter 1, Section A, p. 8).

Within the DiD human resources manual (cf. Appendix C) is contained a clear description of the position, the profile, personality, qualifications, work environment, and the key responsibilities and duties that candidates must accomplish to become tour guides.

For the aim of my research I will focus on the 14 key responsibilities and duties referred in DiD human resources manual (cf. Appendix C). As mentioned above, key responsibilities and duties establish the optimum criteria for the well performance of a tour guide.

Based on those 14 key responsibilities and on the tour guide job description, I analyzed and draw the variables to assess the performance of the position, as I present further on in chapter 3.

As the purpose of this research is to develop an instrument to assess the tour guides' performance with a standardized quality control method, the next step is to review the topics of quality control and performance assessment.

### **2.3 Quality control**

Throughout time, the concept *quality* has changed from correction to prevention, from partiality to totality, from analysis to synthesis, from inspection to prevention, from the final product to the whole organization, and from a quality control department to a total quality management philosophy (Palacios Blanco, 2006, p. 157).

According with Carmichael (2005, pp. 119-120) total quality management is an integral organizational program that prioritizes customer service and promotes an internal and external culture of customer satisfaction through a couple of key components: quality assurance (QA) and continuous quality improvement.

The current status of *quality* is based in two main factors: customers' satisfaction and organizations' innovation and adaptability (Gutiérrez Pulido, 2010, pp. 15-16). Consequently, the concept of quality comes from customer satisfaction, but also from an organization's policies, standards, and regulations. Cantú Delgado (2011, p. 57) declares that organizational policies and regulations seek to adjust the personnel behaviors and development and allow the company to define quality and performance standards.

In the case of DiD, quality standards have been defined out of both sources: their customers' satisfaction (verified through satisfaction surveys and 22 years of successful exhibitions) and the organization's policies and regulations (stated through DiD human resources manual and their job descriptions, specifically the tour guides' (cf. Appendix C).

But, what is quality control? Controlling is a step in any administrative process which embraces proposed actions to guarantee that current performance goes as planned and expected. The essence of quality control comes from the principles of controlling (Cantú Delgado, 2011, p. 21). It is not enough to know and anticipate customers' expectations in order to satisfy them, but rather have customer service processes that can led to stable performance and minimum variance.

Cantú Delgado (2011, pp. 3-7) defines quality control from various approaches:

- **ISO 9000:** Set of standards, actions, and techniques aiming to create a specific quality feature. Standards are published by ISO (International Organization for Standardization).
- **Edward Deming:** Application of statistical principles and techniques in all production stages in order to achieve economical manufacture and product's maximum utility for the customer.
- **Ishikawa:** Development, design, production, and maintenance of the most economical, useful, and satisfying quality product for the customer.

In order to control operations and processes, top management should use a universal or standardized method. Cantú Delgado (2011, p. 21), based on the Juran's Trilogy (a universal quality method also called The Quality Trilogy), suggests the following elements for the quality control process:

- establishment of a feedback method at all levels and for all processes;
- establishment of quality objectives and measurement units for them;
- providing personnel with the required tools to drive current performance towards the established quality objectives;
- transference of the quality control responsibility to the personnel in order to create the quality habit;
- application of performance assessment processes through statistical analysis; and
- implementation of corrective actions.

## **2.4. Performance assessment**

Arias Galicia and Heredia Espinosa (2005, chapter 19) refer to performance assessment as a series of factors and aspects which point at a position's productivity and quality. Performance assessment only focuses on one specific person, her/his strengths and weaknesses, and on the factors that directly affect the final job. Its aim is to benefit the worker and the organization through team communication.

In this regard, the performance criteria must contain three requirements to be executed in the best way: (a) objectivity, (b) validity, and (c) reliability (Arias Galicia & Heredia Espinosa, 2005, pp. 636-637).

In my research, the performance assessment is intended as a method used to compare the tour guide's performance against the performance standards of the organization. Thus, the objective is exclusively oriented toward quality maintenance and, if necessary, toward improvement of weaknesses in performance.

### ***2.4.1 Main goals of the performance assessment***

Arias Galicia and Heredia Espinosa (2005, pp. 648-649) mention three goals of performance assessment:

- 1. For the organization:** The assessment of the satisfactory achievement of a job by the human resources of the company allows the organization to improve its plans and goals. It works as a platform for an effective change in the job activities.

2. **For the immediate boss:** To have a data base about performance assessment of the workers. It improves the results of the human resources within the organization.

3. **For the employees:** Allows the employees to periodically know the achieved results and learn the aspects of their job that need to be improved. Through the performance assessment, employees perceive the organization's interest regarding their performance.

Summarizing, the performance assessment provides adequate feedback and the opportunity to improve the activities of the organization. In the case of DiD, the goals of the performance assessment (see Benefits for the client section) are too similar to the ones Arias Galicia and Heredia Espinosa (2005) propose.

Regarding the goals of performance assessment and as to Arias Galicia and Heredia Espinosa (2005), I'd like to draw attention to the fact that employees—tour guides in the case of DiD—will perceive the interest of DSE toward their performance. Since blind tour guides belong to a vulnerable part of society, the emotional factor of DSE or local DiD management showing interest to their job performance can be crucial in a possible positive effect of the performance assessment on the tour guides' job enhancement.

#### ***2.4.2 Methods of assessment***

In order to assess the performance of an employee, there is a variety of methods and tools which vary in quality and complexity. Following are some of the most common

according to Arias Galicia and Heredia Espinosa (2005, pp. 650-658):

- **Comparison method:** It compares the performance of individuals in any of the following ways: alignment, comparison by peers, and enforced distribution.
- **Scale methods:** Here the individual is not assessed in comparison with his peers but in contrast with a previous designed scale. There, the factors are represented by a horizontal line, in which the lowest and highest degrees are located in the extremes of the line. Then, a mark will define, according to its position on the line, the degree of performance of the individual in accordance with the evaluator (e.g., continuous scales and non-continuous scales).
- **Verification lists method:** It intends not to allow the supervisor to know the precise final result of the assessment, in order to avoid preference or discrimination by workers (e.g., comparison lists and lists of preferences).
- **360-degree feedback method:** It has been used in recent years. It is an integral assessment that contains a verification list including the fundamental aspects of the position. This performance assessment is anonymously answered by collaborators, colleagues, and managers, and also by the individual being assessed. Afterward, a summary of the assessment results is delivered to the individual for self-reflection.

Arias Galicia (2005) adds that very often the 360-degree assessment is complemented with individual interviews performed by specialized consultants. After providing feedback and self reflection, personal and teamwork development goals must be established.

### ***2.4.3 DiD quality control records***

The basis of the performance assessment process within DiD was designed and developed throughout the last years, mainly in German exhibitions, according to DSE Director of Human Resources Development. She was often asked by tour guides to follow them as a shadow during their tours and then give them feedback about their performance (D. Dimitrova, personal communication, April 13, 2010).

In relation to DSE Director of Human Resources Development long experience and my own experience as a trainer, there is always a great interest from tour guides to receive feedback about their performance. Now, DSE and local DiD management are giving the proper importance to this concern.

There are three recognized cases of quality control processes in DiD. The first one was conducted by DSE Director of Human Resources Development, in Atlanta, GA in August 2009. Thirty tour guides were assessed during three days. The results were delivered to DSE and to DiD Atlanta management along with a general report. In consequence, two tour guides were dismissed. (D. Dimitrova, personal communication, April 13, 2010).



Together with an external consultant in Guadalajara, Mexico, I conducted the second quality control process in January 2010. Eighteen tour guides were assessed during two days. The results were delivered to DSE along with a general report; and a brief report was delivered to DiD Guadalajara management as the exhibition was about to end.

The third and last process was also conducted by DSE Director of Human Resources Development in Seoul, South Korea, in January 2010. Ten tour guides were assessed and trained during five days. In this particular case, the performance assessment was combined with training due to the incorporation of novice tour guides and lost of information of senior tour guides. The results and a general report were delivered to DSE and to DiD Seoul management. (D. Dimitrova, personal communication, April 13, 2010).

The assessment method used in the three cases above was a five-value scale designed by DSE Director of Human Resources Development. No items were included, but as an alternative, five indicators of assessment were used as items (see Figure 1). The alternative form was completed by the consultant in each of the three cases.

<b>DIALOGUE IN THE DARK ASSESSMENT PAPER</b>						
Complete the next table in accordance with the guide's performance observed during the assessment process.						
<b>Note:</b> Please complete the "Comments" column to enrich the assessment of every guide.						
<b>The scale values are the following:</b> Excellent (1)    Very Good (2)    Good (3)    Average (4)    Poor (5)						
<b>NAME</b>	<b><i>Orientation and mobility</i></b>	<b><i>Communication and presentation</i></b>	<b><i>Awareness</i></b>	<b><i>Entertaining</i></b>	<b><i>Educating</i></b>	<b><i>Comments</i></b>

*Figure 1.* DiD five-value scale alternative assessment form.

## **2.5 360-degree feedback**

The performance assessment method I chose to fulfill DSE's request was the 360-degree feedback, also called multisource feedback (MSF). This feedback instrument is most commonly used at managerial level but its execution in various areas within an enterprise is increasing. Thus, receiving feedback from several sources will be a new approach for DiD tour guides who work as team but, at the same time, perform individually.

In order to expand the concept of 360-degree feedback or MSF, it has been described as a typical process that includes “choosing raters, gathering feedback (usually through a confidential or an anonymous questionnaire format), compiling the results, and providing an integrative report to the feedback recipient, with average results reported by item or construct for each rater group.” (Gillespie & Parry, 2006, p. 531).

Byrne and Miller (2009, p. 53) explained the nature of the MSF as a multisource instrument that evaluates the perceptions from several groups with respect to a same event or a same individual.

In this way, it can be ascertained that there is not disagreement on what is the 360-degree feedback (cf. Gillespie & Parry, 2006; Byrne & Miller, 2009; Arias Galicia & Heredia Espinosa, 2005). However, there are still some issues in its design and the provided results; hence my proposal is to split in two phases the MSF implementation for the tour guides performance:

- **Design phase.** Significant factors to achieve a well-designed instrument and, as a result, a well execution of the instrument.
- **Feedback delivering phase.** How feedback is delivered in order to achieve acceptance from the feedback recipient and development of better competencies.

### *2.5.1 Design phase*

When using MSF or any performance feedback tool for the first time, there can be doubts among the ratees. Some of the most common are the fairness of the procedure and the real objective of the company beyond the performance assessment.

Thus, in regard with those uncertainties there are some factors to be aware of when designing a MSF instrument. In 2006, Gillespie and Parry proposed a very clear picture of the topic; and even though their model is oriented to link the 360-degree feedback to employees' litigation intentions, the factors they suggest as part of the design decisions are quite relevant for creating a fair MSF tool for ratees. These factors include:

[a] how the resulting data will be used (developmental or administrative purposes), [b] what items to include on the MSF questionnaire (e.g., task-oriented questions, management competencies, open-ended questions), [c] whether a sample of feedback providers will be selected (versus an entire population), [d] who selects the sample (e.g., feedback recipient, organization, human resources department, supervisor), and [e] whether or not the raters' identities will remain anonymous. (Gillespie & Parry, 2006, p. 533).

Undoubtedly, keeping in mind the above factors during the design phase can lead to a fair procedure of 360-degree feedback. The resultant performance assessment of my research—as stated by DSE in our first contact paper—aims to be developmental, not administrative.

In this same approach, McCarthy and Garavan (2007) researched about the acceptance of MSF in management development, and found that organizations introducing 360-degree feedback should highlight the developmental objective of the MSF and assure their employees that the goal of the procedure will not be administrative nor comparative. These researchers also raise some questions that can be helpful for a fair MSF procedure:

- (1) How was the system designed?
- (2) Was there appropriate communication to the recipients about the MSF process?
- (3) Do the behaviors and competencies rated in the MSF instrument represent important dimensions of the manager's job?
- (4) How were raters selected? (McCarthy & Garavan, 2007, p. 913).

### ***2.5.2 Feedback delivering phase***

Due to multiple reasons, such as individual psychological and sociological paradigms, receiving feedback is not an easy topic for every employee, and receiving feedback from multiple sources can even be confusing and weighty. Kacmar, Waine, and Wright (2009, p. 500) reported that some studies about providing feedback from

managers to subordinates offer two well-received ideas. One is that providing feedback causes reactions in the ratees; those who were at or above the standards showed more satisfaction than those rated low. The second idea states that the credibility and expertise of the raters do cause a reaction on job performance and attitude in the workplace.

Several researches hypothesize that “emotional stability, conscientiousness, openness to experience, extraversion, and agreeableness, and [*sic*] will be positively related to improvement in MSF over time.” (Walker, Smither, Atwater, & Dominick, 2010, p. 180). Years earlier, in their theoretical model, Smither, London, and Reilly (2005) proposed that the personality factor should be considered while deciding which recipients improve their performance and which do not after the MSF. Nonetheless, Walker et al.’s investigation concludes that despite their efforts creating “theory-guided hypotheses and despite previous research showing that reactions to feedback are sometimes related to personality, the three studies presented here [in their longitudinal investigation] provide little or no evidence that personality is systematically related to improvement in MSF over time.” (Walker et al., 2010, p. 196).

Regardless the conclusion above and based on my own experience within the context of DiD, I do believe that personality is related with how individuals receive feedback and with their development or not after it. On the other hand, when being trained, most of the tour guides I have instructed and observed are absolutely open to feedback from their master guide.

However, concerning feedback delivery, Tosty and Addison declared that MSF, or 360-degree feedback, is in itself a brilliant idea, as there is a high potential value in learning how we are perceived by other individuals in different working relationships with us. “In practice, though, multisource feedback is often implemented in a way that can do more harm than good.” (Tosty & Addison, 2009, p. 36).

Moreover, Tosty and Addison (2009, pp. 36-38) pose the following issues to bear in mind when providing feedback:

- **Overload.** Watch out for long feedback reports, it is hard to focus on many recommendations for change.
- **Confounding.** The best feedback is delivered by those who watch the subject playing the game, although they should all be looking at the same game.
- **Inaccuracy.** Be careful to rate based on observation and not on hearsay.
- **Discouraging impact or defensive response.** Encourage to avoid comparisons with others and use self-referenced feedback instead.
- **Short-lived effect.** Push to maintain the change on the long term and prevent reluctance.

In sum, there are difficulties when designing and when delivering feedback. In their literature, both Gillespie and Parry (2006) and Tosty and Addison (2009), presented solutions and varied options to address those problems. I have taken them into consideration; otherwise, their proposals have influenced the methodology of my assessment instrument for DSE.

### ***2.5.3 Why 360-degree feedback?***

The biggest concern of DiD master guides who have done previous performance assessment in DiD exhibitions is the one-sided characteristic of their job. The three recognized cases of performance assessments in DiD had the master guide as the only source of appraisal (see DiD quality control records section).

Unlike one-appraisal-source assessment method, 360-degree feedback can provide a less biased result due to its multisource nature; this instrument is expected to be applied to the guides' coordinator or manager (boss), tour guides (peers), and visitors (customers). The tour guides being assessed will also be answering a self-assessment. Furthermore, unlike the master guides who hardly ever visit the exhibitions being assessed, the guides' coordinator or manager and the peers are in constant contact with the tour guides. Therefore, their knowledge of the tour guides' performance is wide. In the case of visitors, they, as final customers, will be asked with some specific questions to assess their tour guide.

As well, a multisource feedback fulfills the first requirement for quality control processes: establishment of a feedback method at all levels (see Quality control section).

### **3. METHOD**

For this work I present an action research method. The objective of action research is dual: it contributes to solve the system's concern regarding any problematic situation and to further the social science field (French & Bell, 1997).

Action research methodically gathers data related with a system's need or goal. The researcher analyzes the data under theoretical principles and reverts to the system a scientific new approach of the data and the goals. After that, the researcher and the system make an action plan based on the data and the hypothesis. Lastly, the researcher and the system assess the results of the action as final step of this cyclic approach (French & Bell, 1996).

My research, based on its nature, is a qualitative research. The qualitative approach requires the emphasis of words; and rather than the tradition, the researcher serves as the principal data collector getting information in natural settings (Creswell, 1994).

The research to select and design a MSF instrument for my job within Dialogue in the Dark (DiD), occurred after my experience collecting data in natural settings through the pilots, the analysis between my job profile and the current requirements of the enterprise regarding tour guides, and, finally, after the approval of Dialogue Social Enterprise (DSE) through a panel of experts.



### **3.1 Validity and reliability**

Although validity and reliability play a role in qualitative research; “issues of instrument validity and reliability ride largely on the skills of the researcher” (Miles and Huberman, 1994, p. 41). In this particular study the researcher is the instrument. Later, Kvale stated that “validation comes to depend on the quality of craftsmanship during investigation, continually checking, questioning, and theoretically interpreting the findings. The craftsmanship and credibility of the researcher become essential.” (Kvale, 1996, p. 241). Then, Morse and Richards reaffirmed this saying that “the researcher’s skills ensure the quality and scope of data, the interpretation of the results, and the creation of the theory” (Morse & Richards, 2002, p. 168).

As a researcher in this case, I have the following experience:

- in using methods known to promote internal validity;
- knowledge and familiarity with the topic under discussion;
- two years working as a DiD tour guide; and
- three years working as tour guides’ trainer.

In order to increase the reliability and validity of my research, I applied two techniques during the process: job description analysis and a panel of experts (see Procedure section).

### 3.2 Participants

The group of participants included three women; all of them were part of the panel of experts and work directly for DSE.

**Participant 1.** Holds the Director of Human Resources Development position and works remotely for DSE. Was born in Bulgaria and has been a permanent resident in Sofia, Bulgaria. Is between the age of 30 and 35, and has studied from 20 to 25 years. Has a master in International Relations and English teaching, and has twelve years of experience working for DiD, where she started as an intern and continued as a tour guide in Germany, Austria, and Italy. Afterwards, she became master trainer, project manager, and finally human resources head of the organization.

**Participant 2.** Holds the Partner and Director of Research and Development position and works both remotely and on-site for DSE. Was born in Israel and has been a resident in Paris, France and Tel-Aviv, Israel. Is between the age of 50 and 55, and has studied from 20 to 25 years. Has experience in developing museum exhibitions in Israel and France, as well as evaluation skills due to her background as psychologist. Has done research about DiD's impact on visitors and tour guides, and is in charge of the design and consultancy for some exhibitions.

**Participant 3.** Holds the Director of Exhibitions and Production position and works remotely for DSE. Was born in Italy and has been a permanent resident of Viella, Italy. Is between the age of 40 and 45, and has studied from 20 to 25 years. Has a master in Art History and experience in setting up exhibitions in Italy. She started collaborating

with DiD 13 years ago; was an exhibition manager twice in Italy and now she is the main consultant of the organization.

### **3.3 Scenario**

This research was carried out totally on-line. The communication with the participants was via e-mail and Skype calls.

### **3.4 Instruments**

- A computer
- DSE tour guide job description
- DiD human resources manual, and
- opinion survey.

The opinion survey was applied to the panel of experts. It collected their opinions regarding the items' design and inclusion in the assessment instrument. The opinion survey included 17 items, yes/no questions and a space for observations about the construction of the item.

### **3.5 Procedure**

#### ***3.5.1 Identification of the problem***

DSE asked for my consultancy as they want to maintain the quality of its DiD tour guides around the world. Additionally, DSE also wants to provide its licensees with tools for the improvement of their exhibitions.

### ***3.5.2 Data collection and analysis***

As a first step, I analyzed the previous quality controls executed by DSE (see DiD quality control records section). I discovered that the five indicators used to assess the tour guides and to later write an evaluation report had no official or standardized support. The interpretation of the indicators was based only on the external evaluator's judgment and expertise.

The second step was to analyze the official tour guides' job description in order to find valid foundation. As a result of my analysis, I drew theoretical basis for the indicators assessed in the previous quality controls. Moreover, based on my analysis, I found the possibility to include more indicators to assess tour guides.

### ***3.5.3 Diagnosis***

My diagnosis for the enterprise was that DSE required a quality control method founded on a standardized performance assessment instrument. This instrument would contribute to maintain the quality of the tour guides and serve as an improvement instrument that could be delivered to DSE licensees. The diagnosis was accepted by the enterprise and I was appointed to design the assessment instrument.

### ***3.5.4 Design of the instrument***

First of all, I determined the responsibilities and duties that DiD tour guides should accomplish to perform satisfactorily, this according to DSE's requirements stated in the tour guides' job description (cf. Appendix C). Consequently, I considered that the

needs of DSE regarding the tour guide position were clearly established in its internal manuals.

In my process as a guiding expert, I began with an analytic reading of the 14 key responsibilities and duties. As a result, I found there are precise descriptions of the indicators required to perform adequately as a tour guide. Therefore, it was based on my own experience as a tour guide, recruiter, and master guide within DSE that I drew the indicators referred in each of the 14 key responsibilities and duties.

Nevertheless, as can be seen in Figure 1, the indicators *entertaining* and *educating* are two independent variables that were previously considered for assessing. Based on my professional perspective, this couple of indicators is as significant as the 14 stated in the job description (cf. Appendix C). What is more, these two indicators had theoretical foundation in the definition of the position stated in the tour guide job description and in DiD's mission.

Consequently, my advice to the enterprise was to add the *entertaining* and *educating* indicators to the other ones that are clearly stated in the tour guide job description. I directly contacted DSE Director of Human Resources Development (D. Dimitrova, personal communication, April 22, 2010) and DSE Director of Exhibitions and Production (L. Gorni, personal communication, April 23, 2010) who expressed their agreement with my advice and suggested me to include those two indicators.

In view of that and based on the job description and on DiD's mission, I proposed two more descriptions for the indicators *entertaining* and *educating*.

I selected this assessing instrument to create an all-levels feedback method (see Why 360-degree feedback? section). The assessing forms contain yes/no items, which I designed to detect absence or presence of the 17 required indicators. I reckon the yes/no items give no chance for ambiguity in the answers, as it is the aim of the assessment to detect the absence/presence of the 17 indicators.

In order to build the items of the performance assessment instrument and to standardize the tool, I analyzed and commented with my project director the 14 key responsibilities and duties in the tour guide job description and, based mainly in this information I created a core manual that includes the job description plus the 17 indicators to assess the tour guides. Nevertheless, due to DSE's confidentiality and information disclosure policies, I cannot entirely reproduce the core manual; however I can reproduce pieces of information concerning the tour guide's job description.

There are four categories of items: (a) for tour guides (peers); (b) for visitors (customers); (c) for local exhibition managers or manager assistant and for guides' coordinators (bosses); and (d) for self-performance assessment (the tour guide being assessed).

Not all indicators can be assessed by the five groups of raters, as not all groups are able to assess every indicator. For instance, how does a visitor can assess if the tour guide

is a good team player? Or how does exhibition directors can assess if a certain guide is aware of visitors' needs if they are at the offices and not inside the darkened exhibitions?

The positions that can assess all the indicators of the tour guides are the tour guides themselves, the other tour guides (peers), and the guides' coordinator (when there is such position at the exhibition local staff). The reason why these positions are able to assess every indicator is that they work as a team and can witness the performance of their partners in the dark and their behavior in the light.

The five assessment forms are entitled as:

1. Survey form for the tour guides,
2. Survey form for the guides' coordinator,
3. Survey form for self-assessment,
4. Survey form for the exhibition manager, and
5. Survey form for the visitors

Each survey form includes the following features: (a) explanatory notes, (b) name of the assessed tour guide, (c) date, (d) rater's demographics, (e) instructions, and (f) items.

The forms for the tour guides, the guides' coordinator, as well as for the self-assessment, include 17 items. The form for visitors consists of 11 items, and the one for exhibition managers of 7 items. The survey forms are to be answered anonymously.

Regarding accessibility for blind people in charge of the performance assessment process, I offer two options: (a) electronic survey forms which are totally accessible for blind people using a screen reader software; and (b) these same forms ready to be printed in Braille for cases where the blind individual is not competent enough using screen readers (see Appendix A for an example of a survey printed in Braille).

### ***3.5.5 Panel of experts***

A panel of experts participated in the design of the standardized performance assessment instrument. The panel was composed of three experts with experience in the matter (see Participants section). I worked with these experts on a one-to-one basis using Internet as our communication source, as each one of them resides in different European countries (Bulgaria, Italy, and France). They were asked if they believed that the items included on the survey forms were related to the tour guides' performance question. Additionally, the instrument's layout and method of application was also discussed. A unanimous-rule decision was applied, which stipulates that all the members of the panel should agree in order for specific changes to be made. Once the panel of experts established their points of view, modifications were incorporated to the assessment instrument. I believe that their opinions and suggestions enabled me to assure the validity my research.

The changes to the instrument agreed by the panel of experts were:

- one indicator was omitted (being left only 16 instead of 17): physical condition which assessed if the tour guide had the physical resistance to stand up and walk for at least five hours per day was omitted as an indicator



because that type of questions can not be asked in some countries, like in the United States, as they are against labor laws that prevent discrimination

- rater's demographics were added: gender and age
- exhibition managers will definitively be included in the raters even if they do not often witness the performance of the tour guides.

## 4. RESULTS AND DISCUSSION

The research in my work has gone through the following steps: (a) identification of the problem, (b) collection and analysis of data, (c) diagnostic and research inquiry, (d) confirmation with the client, (e) design of the instrument, (f) panel of experts, and (g) final design of the instrument.

As established with Dialogue Social Enterprise (DSE), the client, the final result consists of a Dialogue in the Dark (DiD) performance assessment instrument for the tour guide position. The final design of the instrument includes all the changes proposed by DSE panel of experts:

- include a total of 16 indicators,
- include raters' demographics (age and gender), and
- incorporation of the exhibition manager as a rater.

Therefore, the performance assessment instrument was delivered on time and fulfilling all the conditions established by the client (DSE) and the consultant, and it included the five assessment forms which are shown in the images below.

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR THE  
TOUR GUIDES**

- This performance assessment form is designed to be exclusively answered by the DiD tour guides.
- The data provided in this survey will remain anonymous due to the confidentiality policy of the DiD's performance assessment procedure.
- The current tool aims to assess the tour guides' skills and contribute to their professional development; thus it does not involve administrative decisions of any kind.

Name of the assessed tour guide: \_\_\_\_\_

Date (month, day, and year): \_\_\_\_\_

**DEMOGRAPHIC DATA**

Your gender:  male  female      Your age:  18-25  26-35  36-50  51-60  more

**INSTRUCTIONS**

Please answer the following 16 yes/no items by marking with an "X" "yes" or "no". Your answers must be honest in accordance with your opinion about the performance of your colleague

#	Item	Answers	Observations
1	Your colleague respects the personality and behavior of every visitor while guiding regardless their age, physical capability, communication skills or education level.	<input type="checkbox"/> yes <input type="checkbox"/> no	
2	Your colleague is alert of visitors' needs, by securing their comfort and safety during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
3	Your colleague establishes trust with her/his visitors, helps them to overcome the fear of the dark and makes the tour a pleasant experience for them.	<input type="checkbox"/> yes <input type="checkbox"/> no	
4	Your colleague encourages her/his visitors to explore by using the other senses	<input type="checkbox"/> yes <input type="checkbox"/> no	
5	Your colleague transmits a positive message about blindness to the visitors through sharing experiences or positive perceptions to them.	<input type="checkbox"/> yes <input type="checkbox"/> no	
6	When asked by visitors, your colleague provides them with right information about DiD.	<input type="checkbox"/> yes <input type="checkbox"/> no	
7	Your colleague communicates effectively, politely, and pleasantly with her/his visitors throughout the whole tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
8	Your colleague remains kind and calm in case of any difficult question or stressful situations.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-continued on next page-*

**Figure 2.** Survey form for the tour guides.

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR THE  
TOUR GUIDES**

*-continues-*

#	Item	Answers	Observations
9	Your colleague respects the time assigned to each gallery of DID.	<input type="checkbox"/> yes <input type="checkbox"/> no	
10	Your colleague works as part of a team with good communication and respect to the work team.	<input type="checkbox"/> yes <input type="checkbox"/> no	
11	Your colleague shows commitment and professionalism to her/his job through creativity, professionalism, and positive attitude.	<input type="checkbox"/> yes <input type="checkbox"/> no	
12	Your colleague collaborates and assists in other areas of DID when not engaged in a tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
13	Your colleague goes appropriately dressed to work and maintains a well groomed appearance.	<input type="checkbox"/> yes <input type="checkbox"/> no	
14	Your colleague moves independently and with no difficulty within DID exhibition and venue.	<input type="checkbox"/> yes <input type="checkbox"/> no	
15	Your colleague makes the tour a pleasant experience for visitors.	<input type="checkbox"/> yes <input type="checkbox"/> no	
16	Your colleague transmits a tolerance toward diversity message to the visitors.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-end of the survey-*

**Figure 2.** Survey form for the tour guides (continued).

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR THE  
GUIDES' COORDINATOR**

- This performance assessment format is designed to be exclusively answered by the DiD guides' coordinator.
- The data provided in this survey will remain anonymous due to the confidentiality policy of the DiD's performance assessment procedure.
- The current tool aims to assess the tour guides' skills and contribute to their professional development; thus it does not involve administrative decisions of any kind.

Name of the assessed tour guide: \_\_\_\_\_  
 Date (month, day, and year): \_\_\_\_\_

**DEMOGRAPHIC DATA**

Your gender:  male  female      Your age:  18-25  26-35  36-50  51-60  more

**INSTRUCTIONS**

Please answer the following 16 yes/no items by marking with an "X" "yes" or "no". Your answers must be honest in accordance with your opinion about the performance of the tour guide.

#	Item	Answers	Observations
1	Your colleague respects the personality and behavior of every visitor while guiding regardless their age, physical capability, communication skills or education level.	<input type="checkbox"/> yes <input type="checkbox"/> no	
2	Your colleague is alert of visitors' needs, by securing their comfort and safety during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
3	Your colleague establishes trust with her/his visitors, helps them to overcome the fear of the dark and makes the tour a pleasant experience for them.	<input type="checkbox"/> yes <input type="checkbox"/> no	
4	Your colleague encourages her/his visitors to explore by using the other senses	<input type="checkbox"/> yes <input type="checkbox"/> no	
5	Your colleague transmits a positive message about blindness to the visitors through sharing experiences or positive perceptions to them.	<input type="checkbox"/> yes <input type="checkbox"/> no	
6	When asked by visitors, your colleague provides them with right information about DiD.	<input type="checkbox"/> yes <input type="checkbox"/> no	
7	Your colleague communicates effectively, politely and pleasantly with her/his visitors throughout the whole tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
8	Your colleague remains kind and calm in case of any difficult question or stressful situations.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-continued on next page-*

**Figure 3.** Survey form for the guides' coordinator.

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORMAT FOR THE  
GUIDES' COORDINATOR**

*-continues-*

#	Item	Answers	Observations
9	Your colleague respects the time assigned to each gallery of DID.	<input type="checkbox"/> yes <input type="checkbox"/> no	
10	Your colleague works as part of a team with good communication and respect to the work team.	<input type="checkbox"/> yes <input type="checkbox"/> no	
11	Your colleague shows commitment and professionalism to her/his job through creativity, professionalism, and positive attitude.	<input type="checkbox"/> yes <input type="checkbox"/> no	
12	Your colleague collaborates and assists in other areas of DID when not engaged in a tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
13	Your colleague goes appropriately dressed to work and maintains a well groomed appearance.	<input type="checkbox"/> yes <input type="checkbox"/> no	
14	Your colleague moves independently and with no difficulty within DID exhibition and venue.	<input type="checkbox"/> yes <input type="checkbox"/> no	
15	Your colleague makes the tour a pleasant experience for visitors.	<input type="checkbox"/> yes <input type="checkbox"/> no	
16	Your colleague transmits a tolerance toward diversity message to the visitors.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-end of the survey-*

**Figure 3.** Survey form for the guides' coordinator (continued).

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR  
SELF-ASSESSMENT**

- This performance assessment form is a performance-self-assessment to be exclusively answered by the DiD tour guide being assessed.
- The current tool aims to assess your skills and contribute to your professional development; thus it does not involve administrative decisions of any kind.

Name of the self-assessed tour guide: \_\_\_\_\_

Date (month, day, and year): \_\_\_\_\_

**DEMOGRAPHIC DATA**

Your gender:  male  female      Your age:  18-25  26-35  36-50  51-60  more

**INSTRUCTIONS**  
Please answer the following 16 yes/no items by marking with an "X" "yes" or "no". Your answers must be honest in accordance with your guiding performance.

#	Item	Answers	Observations
1	I respect the personality and behave of every visitor while guiding, regardless their age, physical capability, communication skills or education level.	<input type="checkbox"/> yes <input type="checkbox"/> no	
2	I am alert of visitors' needs and secure their comfort and safety during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
3	I establish trust with visitors, help them to adapt to darkness and make the tour a pleasant experience for them.	<input type="checkbox"/> yes <input type="checkbox"/> no	
4	I encourage visitors to use and explore by using their other senses.	<input type="checkbox"/> yes <input type="checkbox"/> no	
5	I transmit a positive message about blindness to visitors through sharing my experiences and positive perceptions during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
6	I inform visitors about the background, concept, and opportunities of DiD.	<input type="checkbox"/> yes <input type="checkbox"/> no	
7	I communicate effectively, politely, and pleasantly with visitors during the whole tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
8	I remain kind and positive in case of any difficult question or stressful situation during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	

-continued on next page-

*Figure 4.* Survey form for self-assessment.

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR  
SELF-ASSESSMENT**

*-continues-*

#	Item	Answers	Observations
9	I respect the time assigned to each gallery of the exhibition.	<input type="checkbox"/> yes <input type="checkbox"/> no	
10	I work as part of a team with good communication and respect to my work team.	<input type="checkbox"/> yes <input type="checkbox"/> no	
11	I show commitment to my job through creativity, professionalism, and positive attitude.	<input type="checkbox"/> yes <input type="checkbox"/> no	
12	I collaborate and assist in other areas of DiD when not engaged in a tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
13	I dress properly and maintain a well groomed appearance when working at DiD.	<input type="checkbox"/> yes <input type="checkbox"/> no	
14	I am able to move independently and with no difficulty within DiD exhibition and venue.	<input type="checkbox"/> yes <input type="checkbox"/> no	
15	I make the tour an enjoyable experience for visitors.	<input type="checkbox"/> yes <input type="checkbox"/> no	
16	I transmit a tolerance and acceptance of diversity message to visitors.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-end of the survey-*

**Figure 4.** Survey form for self-assessment (continued).



**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR THE  
EXHIBITION MANAGER**

- This performance assessment form is designed to be exclusively answered by the DiD exhibition manager or the exhibition manager assistant.
- The data provided in this survey will remain anonymous due to the confidentiality policy of the DiD's performance assessment procedure.
- The current tool aims to assess tour guides' skills and contribute to their professional development; thus it does not involve administrative decisions of any kind.

Name of the assessed tour guide: \_\_\_\_\_  
Date (month, day, and year): \_\_\_\_\_

**DEMOGRAPHIC DATA**

Your gender:  male  female      Your age:  18-25  26-35  36-50  51-60  more

**INSTRUCTIONS**

Please answer the following 7 yes/no items by marking with an "X" "yes" or "no". Your answers must be honest in accordance with your opinion about the performance of the tour guide.

#	Item	Answers	Observations
1	The guide transmits you a positive perception of blindness through her/his positive attitude.	<input type="checkbox"/> yes <input type="checkbox"/> no	
2	The guide is well informed about DiD background, concept, and opportunities.	<input type="checkbox"/> yes <input type="checkbox"/> no	
3	The guide works as part of a team with good communication and respect to the work team.	<input type="checkbox"/> yes <input type="checkbox"/> no	
4	The guide shows commitment and professionalism to her/his job through creativity, professionalism, and positive attitude.	<input type="checkbox"/> yes <input type="checkbox"/> no	
5	The guide collaborates and assists in other areas of DiD when not engaged in a tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
6	The guide goes appropriately dressed to work and maintains a well groomed appearance.	<input type="checkbox"/> yes <input type="checkbox"/> no	
7	The guide is totally independent in her/his mobility within the venue.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-end of the survey-*

*Figure 5.* Survey form for the exhibition manager.

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR THE VISITORS**

- This performance assessment format is designed to be exclusively answered by the visitors to DiD.
- The data provided in this survey will remain anonymous due to the confidentiality policy of the DiD's performance assessment procedure.
- The current tool aims to assess tour guides' skills and contribute to their professional development; thus it does not involve administrative decisions of any kind.

Name of the assessed tour guide: \_\_\_\_\_  
Date (month, day, and year): \_\_\_\_\_

**DEMOGRAPHIC DATA**

Your gender:  male  female      your age:  18-25  26-35  36-50  51-60  more

**INSTRUCTIONS**

Please answer the following 11 yes/no items by marking with an "X" "yes" or "no". Your answers must be honest in accordance with your opinion about the performance of the tour guide.

#	Item	Answers	Observations
1	The guide showed respect to your personality and behave during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
2	You felt sheltered and comfortable with your guide during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
3	Your guide established trust with you, helped you to be relaxed in the dark and made the tour a pleasant experience for you.	<input type="checkbox"/> yes <input type="checkbox"/> no	
4	Your guide encouraged you to use and discover your other senses throughout the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
5	Your guide transmitted you a positive message about blindness through sharing positive experiences or through her/his encouraging attitude.	<input type="checkbox"/> yes <input type="checkbox"/> no	
6	In the case you asked about, your guide gave you information about DiD.	<input type="checkbox"/> yes <input type="checkbox"/> no	
7	Your guide communicated effectively, politely, and pleasantly with you during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	
8	Your guide remained kind and calm in case of any difficult question or stressful situation during the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-continued on next page-*

**Figure 6.** Survey form for the visitors.

**DIALOGUE IN THE DARK® TOUR GUIDES PERFORMANCE ASSESSMENT**

**SURVEY FORM FOR THE  
VISITORS**

*-continues-*

#	Item	Answers	Observations
9	Your tour started and finished on time.	<input type="checkbox"/> yes <input type="checkbox"/> no	
10	Your guide made your experience in the dark an enjoyable moment.	<input type="checkbox"/> yes <input type="checkbox"/> no	
11	Your guide transmitted you a tolerance and diversity message throughout her/his performance along the tour.	<input type="checkbox"/> yes <input type="checkbox"/> no	

*-end of the survey-*

*Figure 6.* Survey form for the visitors (continued).

My work is based on three research inquiries. The tests with tour guides as a sample for the study are out of the scope of my research due to DSE franchisee policies. In view of the foregoing, the verification of my research inquiries was done based on the panel of expert's decisions.

My **first** research inquiry states that considering the fact that the previous quality control actions executed by DSE consisted of an external consultant (observing the performance of tour guides for one or two days, filling out an assessment scale, and then giving feedback); is the design of a performance assessment instrument, based on DSE's official standards and applicable by the licensee, a suitable option to maintain guiding quality at DiD exhibitions?

As I already described, the previous quality controls of DSE were performed by its international master guides, and the indicators used to assess the performance of the tour guides did not had an official organizational basis because they were based solely on an external consultant's expertise.

Furthermore, in order to do the sort of quality control mentioned above, DSE and its licensees faced two big challenges.

The first challenge was related to human resources and financial issues. There are just two fully employed DSE master trainers within the enterprise who can conduct field quality control. This means that DSE depends on the availability of its trainers for quality

control; and if they are not available to conduct a quality control, the second option would be to hire freelancers who can do the job, increasing the costs for the enterprise.

The second challenge was for licensees and is related with high costs. It is hardly ever factual to pay an external consultant to come, generally from abroad, to conduct a quality control. Licensees are doing social labor through DiD and it is not common for the exhibition to be profitable.

Due to the challenges mentioned above, DSE decided that a performance assessment instrument was suitable to solve not only the quality maintenance issue, but also the human resources and financial constrains. Therefore, the advantages of implementing a performance assessment are that

- no DSE external consultant has to visit the exhibition to conduct quality control;
- licensees' human resources managers can be trained to apply and use the assessment instrument at their local exhibition whenever they consider necessary;
- licensees can manage their own quality control system without extra costs;
- the assessment instrument is based on DSE tour guide job description; and
- the quality control can be conducted by a supervisor that constantly oversees the tour guides' performance at the local exhibition.

As a conclusion, the design of a performance assessment instrument is the best option for DSE to have a quality control protocol for the tour guide position.

My **second** research inquiry states that based on the fact that the performance of tour guides can be observed by their own local team and also by customers (visitors); is the 360-degree feedback the best performance assessment instrument option for the tour guide position?

The proposal of a MSF assessment instrument had a good acceptance by DSE, as their previous quality controls did not consider visitors' feedback. Much of the tour guides' performance has a direct effect on the quality of the customer service. DiD is a powerful and meaningful experience for visitors. Most of the people who attend the exhibition have been suggested by previous visitors to live the experience. Consequently, having a quality control instrument that allows getting visitors' feedback is a big strength of the multisource assessment.

On the other hand, DSE expressed uncertainty towards tour guides assessing their peers. The argument is that some tour guides can use the assessment procedure to affect their colleagues. The solution to that potential problem might be a clear and effective awareness introduction of the instrument where the local exhibition managers emphasize the developmental objective of it.

Finally, the panel of experts and me, together, decided to include all the raters who can witness the tour guides' performance: (a) guides' coordinator, (b) exhibition manager, (c) tour guides (peers), (d) visitors, and (e) themselves (self-assessment).

Based on the fact that the only objective of the performance assessment instrument—according with DSE—will be to maintain the performance quality of the tour guides and not to take any administrative decisions, my **third** research inquiry is about if a dichotomic yes/no rate scale is the best option to detect development needs. My rationale sustains that if the tour guides know that the instrument will not carry any adverse administrative decisions, they might answer in a total honest way.

Nevertheless, there is not agreement about this; DSE accepted to use a dichotomic yes/no scale in the instrument as an innovative implementation and see the results. Therefore, my third research inquiry still requires more bases to be answered.

## 5. CONCLUSIONS AND RECOMMENDATIONS

Based on the results presented in the previous chapter, the conclusions, according to the work of the panel of experts and me, are the following.

My first research inquiry was positively answered. Therefore, the solution to Dialogue Social Enterprise (DSE) quality maintenance issue is the design of a tour guides' performance assessment instrument.

My second research inquiry, on one side, was positively answered since the multisource proposal of the assessment instrument allows Dialogue in the Dark (DiD) local exhibition managers to obtain feedback from visitors and managers. On the other side, there is still a certain hesitation about tour guides assessing their own peers. Nonetheless, I propose that a clear and comprehensive socialization procedure of the instrument will reduce any unfair action. At the end, the panel of experts decided to maintain the proposed raters.

In the case of my third research inquiry, there is no way to answer it yet. The only method to test it is applying the assessment instrument in the field. Beyond the acceptance or refusal of this inquiry, and from my point of view as a researcher and following the principles of the action research, I must say that the researching process is not finished yet, but an action plan has been set up.



However, two more phases of the researching process are missing: implementation and results' assessment of the action plan. In addition to that, DSE is considering a second phase of the project to test the assessment instrument. Based on that, I recommend the following:

- **Implementation of the action plan:** to find a licensee determined to conduct a serious test of the assessment instrument.
- **Assessment of the results:** to carefully analyze the results obtained in the test and clarify if the action plan works or needs to be modified.
- **Instrument training:** to have a DSE employee trained in the appropriate use of the assessment tool.

Therefore, a general recommendation is for DSE to implement the second phase of the project to have the opportunity to test the instrument out on the field.

So far, six months after I delivered the performance assessment instrument, I joined DSE full time as Manager of Human Resources Development for Latin America. We initiated a second phase of the project and have done some modifications to the instrument; four events led us to its re-design.

The first event was an informal test of the instrument. The tour guides' performance assessment instrument was tested on field without my knowledge, authorization nor my supervision. Just one participant took part in the test. I was not informed about the identity of the participant nor her/his characteristics. The test took place in the venue of DiD in Hamburg, Germany. However, I received some feedback from two German guides' coordinators at the exhibition: (a) not to use a yes/no question assessing scale but a 1 to 5 scale, and (b) not to have guides assessing peers since at exhibitions like in Hamburg, guides are not allowed to follow and see their colleagues conducting their tours. Even though the test in Hamburg was not appropriately implemented, their recommendations were collected and considered for further modifications of the assessment instrument.

The second event occurred when the instrument was introduced to the DiD licensee in Singapore. There we got useful feedback. According with Singaporean managers and guides coordinators, the term "performance assessment" might cause certain hesitancy among tour guides; therefore, they proposed the term "development tool".

The third event comprised recommendations from DSE Director of Human Resources Development confirming previous feedback: (a) a 1 to 5 scale was preferred and recommended over a yes/no question scale; and, (b) to use the term "development" as part of the tool's name

And the last event was the new analysis I did of the instrument, as I was responsible for it.

The following modifications are now included in the current assessment instrument (cf. Appendix B):

- The dichotomic yes/no scale was discarded and the recommendation was to use a five-value scale, per recommendation of the panel of experts.
- Tour guides will not assess their peers since at some exhibitions, like in Hamburg, tour guides are not allowed to witness their colleagues' performance. However, tour guides assessing peers can be implemented in exhibitions allowing tour guides to observe their colleagues' performance.
- The instrument will include 21 items. After an analysis I discovered that the following indicators were assessing more than one factor: (a) awareness, (b) empathy, (c) communication, (d) team work, and (e) orientation and mobility.
- The name of the instrument was changed because the term *performance* in its title caused uncertainty among tour guides in Singapore. The instrument's new name is *tour guides' development assessment*.

Also, the assessment instrument has now been incorporated to the official DSE human resources documentation. However, despite the informal test carried out in Hamburg and the modifications done to the instrument, DSE has not had the opportunity to complete a formal test.

Thus, the main recommendation for this research and for DSE remains the same: to carry out a formal and supervised test of the assessing instrument.

**APPENDIX A**

**DiD TOUR GUIDES' PERFORMANCE ASSESSMENT**

**INSTRUMENT IN BRAILLE**

In order to exemplify the accessibility of the instrument, this appendix contains an example of one of the Braille survey forms referred in the Design of the instrument section. The survey form I chose to exemplify is the **Survey form for self-assessment**.

The Braille text is also printed in black regular print font to allow readers who are not familiar with this alphabet to follow the content. However, due to Braille characters taking up more space than regular Latin alphabet characters, the black print font size is larger for both types of characters (Braille and regular) in order for them to match.

Compared to the regular surveys (see chapter 4, figures 2-6), the ones in Braille have quite few changes, mainly forced due to the complexity of filling out any form in Braille. The Braille writing devices make almost impossible to write on a document already printed in Braille.

**Adjustments for the Braille survey forms:**

- **Name of the assessed tour guide and date.** As it is quite complicated to fill it out using any Braille writing device, the name of the assessed individual and the date will be included prior to the Braille printing. Note that the following Braille examples were

printed with a random date, and that as an indicator of the name I included the word *name* inside square brackets.

- **Instructions.** When blind people need to choose from multiple options in a Braille document, they usually select an option by erasing the letters with a pen or even the fingernail. So, in order to complete the demographic data, raters have to erase the gender and age option that corresponds to them, instead of marking it with an “X”. The same erasing method had to be applied to answer the yes/no items.

- **Observations.** The fields for raters to write their comments for each item were left out as it is quite complicated for blind people to fill them out in handwriting.













## **APPENDIX B**

### **DiD TOUR GUIDES' DEVELOPMENT ASSESSMENT INSTRUMENT**

This appendix contains an example of the four questionnaires of the instrument with the modifications referred on chapter 5, including the instrument's new name.

**DiD TOUR GUIDES' DEVELOPMENT ASSESSMENT**



**Questionnaire for Guides' Coordinator**

- This performance assessment questionnaire is designed to be exclusively answered by the DiD guides' coordinator.
- The current tool aims to assess the tour guides' skills and contribute to their professional development; thus it does not involve administrative decisions of any kind.
- Please answer all items in an honest way.
- In case of any doubt, please do not hesitate to ask your facilitator.

Name of the assessed tour guide: \_\_\_\_\_  
 Date (month, day, and year): \_\_\_\_\_

**DEMOGRAPHIC DATA**  
 Your gender:  male  female      Your age:  8-15  16-25  26-35  36-50  51-60  > 60

**INSTRUCTIONS**  
 Please answer each of the following 21 items by marking with an "X" the option that better describes your opinion, on a scale from 1 (inadequate) to 5 (excellent).

#	Item	Answer	Observations	Recommendations
<b>Respect towards visitors</b>				
1	Your colleague respects the personality and behavior of every visitor while guiding, regardless of their age, physical capability, communication skills or educational level.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Awareness</b>				
2	Your colleague is always alert of visitors' needs and secures their comfort during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
3	Your colleague is always alert of visitors assuring their safety.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Empathy</b>				
4	Your colleague establishes trust with visitors.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
5	Your colleague helps visitors to adapt to darkness.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Encourage to use other senses</b>				
6	Your colleague encourages visitors to explore the exhibition by using their other senses.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Acceptance of blindness</b>				
7	Your colleague transmits a positive message about blindness to visitors through sharing her/his experiences and positive perceptions with them.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>DiD Representative</b>				
8	When asked by visitors, your colleague provides them with the right information about DiD.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		

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DID\_GUIDES DEVELOPMENT ASSESSMENT\_GUIDES' COORDINATOR\_March2011\_1/2

**Figure B1.** Questionnaire for guides' coordinator.

**DiD TOUR GUIDES' DEVELOPMENT ASSESSMENT**



**Questionnaire for Guides' Coordinator**

#	Item	Answer	Observations	Recommendations
<b>Communication</b>				
9	Your colleague communicates politely and pleasantly with visitors throughout the whole tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
10	Your colleague communicates effectively with visitors by listening to them and providing clear instructions.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Tolerance</b>				
11	Your colleague remains kind and calm in case of any difficult question or stressful situation triggered by visitors during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Time management</b>				
12	Your colleague fulfills the time assigned to each gallery of DiD.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Team work</b>				
13	Your colleague works as part of a team with good communication.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
14	Your colleague shows respect towards all team members.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
15	Your colleague promotes commitment, professionalism, and a positive attitude among team-mates.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Flexibility</b>				
16	Your colleague collaborates and assists in other areas of DiD when not engaged in a tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Professional appearance</b>				
17	Your colleague dresses appropriately and maintains a well groomed appearance while at work.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Orientation and mobility</b>				
18	Your colleague moves independently and with no difficulty within the DiD exhibition.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
19	Your colleague moves independently and with no difficulty within the DiD venue (washrooms, guides' room, lobby, office, etc).	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Entertaining</b>				
20	Your colleague makes the tour an enjoyable experience for the visitors.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Educating</b>				
21	Your colleague transmits a diversity message to the visitors.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		

DID\_ GUIDES DEVELOPMENT ASSESSMENT \_EXHIBITION MANAGER\_ March2011\_2/2

*Figure B1.* Questionnaire for guides' coordinator (continued).

## DiD TOUR GUIDES' DEVELOPMENT ASSESSMENT



### Self-Assessment Questionnaire

- This performance assessment questionnaire is a performance-self-assessment to be exclusively answered by the DiD tour guide being assessed.
- The current tool aims to assess your skills and contribute to your professional development; thus it does not involve administrative decisions of any kind.
- Please answer all items in an honest way.
- In case of any doubt, please do not hesitate to ask your facilitator.

Name of the self-assessed tour guide: \_\_\_\_\_  
 Date (month, day, and year): \_\_\_\_\_

#### DEMOGRAPHIC DATA

Your gender:  male  female      Your age:  8-15  16-25  26-35  36-50  51-60  > 60

#### INSTRUCTIONS

Please answer each of the following 21 items by marking with an "X" the option that better describes your opinion, on a scale from 1 (inadequate) to 5 (excellent).

#	Item	Answer	Observations	Recommendations
<b>Respect towards visitors</b>				
1	I respect the personality and behavior of every visitor while guiding regardless of their age, physical capability, communication skills or educational level.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Awareness</b>				
2	I am alert of visitors' needs and secure their comfort during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
3	I am alert of visitors assuring their safety throughout the whole tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Empathy</b>				
4	I establish trust with the visitors.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
5	I help visitors to adapt to darkness.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Encourage to use other senses</b>				
6	I encourage visitors to explore the exhibition by using their other senses.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Acceptance of blindness</b>				
7	I transmit a positive message about blindness to visitors through sharing my experiences and positive perceptions with them.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>DiD Representative</b>				
8	When asked by visitors, I provide them with the right information about DiD.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		

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DID\_GUIDES DEVELOPMENT ASSESSMENT SELF-ASSESSMENT\_March2011\_1/2

Figure B2. Self-assessment questionnaire.

**DiD TOUR GUIDES' DEVELOPMENT ASSESSMENT**

**Self-Assessment Questionnaire**

#	Item	Answer	Observations	Recommendations
<b>Communication</b>				
9	I communicate politely and pleasantly with visitors throughout the whole tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
10	My partner communicates effectively with visitors by listening to them and providing clear instructions.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Tolerance</b>				
11	I remain kind and calm in case of any difficult question or stressful situation triggered by visitors during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Time management</b>				
12	I fulfill with the time assigned to each gallery of DiD.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Team work</b>				
13	I work as part of a team with good communication.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
14	I show respect towards all team members.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
15	My partner promotes commitment, professionalism, and a positive attitude among team-mates.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Flexibility</b>				
16	I collaborate and assist in other areas of DiD when not engaged in a tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Professional appearance</b>				
17	I dress appropriately and maintain a well groomed appearance while at work.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Orientation and mobility</b>				
18	You move independently and with no difficulty within the DiD exhibition.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
19	I move independently and with no difficulty within the DiD venue (washrooms, guides' room, lobby, office, etc).	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Entertaining</b>				
20	I make the tour an enjoyable experience for the visitors.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Educating</b>				
21	I transmit a diversity message to the visitors.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		

DID\_ GUIDES DEVELOPMENT ASSESSMENT \_EXHIBITION MANAGER\_ March2011\_2/2

*Figure B2.* Self-assessment questionnaire (continued).



## DiD TOUR GUIDES' DEVELOPMENT ASSESSMENT



### Questionnaire for Exhibition Manager

- This performance assessment questionnaire is designed to be exclusively answered by the DiD exhibition manager.
- The current tool aims to assess tour guides' skills and contribute to their professional development; thus it does not involve administrative decisions of any kind.
- Please answer all items in an honest way.
- In case of any doubt, please do not hesitate to ask your facilitator.

Name of the assessed tour guide: \_\_\_\_\_  
 Date (month, day, and year): \_\_\_\_\_

#### DEMOGRAPHIC DATA

Your gender:  male  female

Your age:  8-15  16-25  26-35  36-50  51-60  > 60

#### INSTRUCTIONS

Please answer each of the following 8 items by marking with an "X" the option that better describes your opinion, on a scale from 1 (inadequate) to 5 (excellent).

#	Item	Answer	Observations	Recommendations
<b>Acceptance of blindness</b>				
1	The guide transmits you a positive perception of blindness through her/his positive attitude.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>DiD Representative</b>				
2	The guide is well informed about DiD background, concept and opportunities.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Team work</b>				
3	The guide works as part of a team with good communication.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
4	The guide shows respect towards all team members.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
5	The guide promotes commitment, professionalism and a positive attitude among teammates.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Flexibility</b>				
6	The guide collaborates and assists in other areas of DiD when not engaged in a tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Professional appearance</b>				
7	The guide dresses appropriately and maintains a well groomed appearance while at work.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Orientation and mobility</b>				
8	The guide moves independently and with no difficulty within the DiD venue (washrooms, guides' room, lobby, office, etc).	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		

DID\_ GUIDES DEVELOPMENT ASSESSMENT\_EXHIBITION MANAGER\_March2011\_1/1

Figure B3. Questionnaire for exhibition manager.



**DiD TOUR GUIDES' DEVELOPMENT ASSESSMENT**



**Questionnaire for Visitors**

- This performance assessment questionnaire is designed to be exclusively answered by visitors to DiD.
- The current tool aims to assess exhibition guides' skills and contribute to their professional development. This tool does not involve administrative decisions of any kind.
- Please answer all items in an honest way.
- In case of any doubt, please do not hesitate to ask your facilitator.
- The data provided in this survey will remain anonymous due to the confidentiality policy of the DiD development assessment procedure.

Name of the assessed tour guide: \_\_\_\_\_  
 Date (month, day, and year): \_\_\_\_\_

**DEMOGRAPHIC DATA**  
 Your gender:  male  female      Your age:  8-15  16-25  26-35  36-50  51-60  > 60

**INSTRUCTIONS**  
 Please answer each of the following 14 items by marking with an "X" the option that better describes your opinion, on a scale from 1 (inadequate) to 5 (excellent).

#	Item	Answer	Observations	Recommendations
<b>Respect towards visitors</b>				
1	The guide showed respect to your personality and behavior during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Guide's awareness</b>				
2	You felt safe with your guide during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
3	You felt comfortable with your guide during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Guide's empathy</b>				
4	Your guide established trust with you during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
5	Your guide helped you to cope with darkness.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Encourage to use other senses</b>				
6	Your guide encouraged you to use and discover your other senses throughout the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		

-continued on next page-

DID\_GUIDES DEVELOPMENT ASSESSMENT\_SELF-ASSESSMENT\_March2011\_1/2

*Figure B4. Questionnaire for visitors.*

**DID TOUR GUIDES' DEVELOPMENT ASSESSMENT**



**Questionnaire for Visitors**

#	Item	Answer	Observations	Recommendations
<b>Acceptance of blindness</b>				
7	Your guide transmitted you a positive message about blindness through sharing positive experiences or through her/his encouraging attitude.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>DiD Representative</b>				
8	In case you asked, your guide gave you information about DiD.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Communication</b>				
9	Your guide communicated politely and pleasantly with you during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
10	Your guide listened to you and provided you with clear instructions.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Tolerance</b>				
11	Your guide remained kind and calm in case of any difficult question or stressful situation triggered by visitors during the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Time management</b>				
12	Your tour started and finished on time.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Entertaining</b>				
13	Your guide made your experience in the dark an enjoyable moment.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		
<b>Educating</b>				
14	Your guide transmitted a diversity message throughout her/his performance along the tour.	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5		

**Thank you for your collaboration!**

*—The Dialogue in the Dark team*

DID\_GUIDES DEVELOPMENT ASSESSMENT\_VISITORS\_March2011\_2/2

**Figure B4.** Questionnaire for visitors (continued).

## **APPENDIX C**

### **DiD TOUR GUIDE'S JOB DESCRIPTION**

This appendix reproduces the two pages of tour guide's job description, including the 14 key responsibilities and duties, as they appear in Dialogue in the Dark (DiD) human resources manual in section A: typical DiD professions (p. 8-9).

## Tour guide

Job Title  
Tour Guide

Reports to  
Guides Coordinator

Based at  
Dialogue in the Dark Exhibition



### Summary

The Tour Guide is a visually impaired person (legally blind) and works in total darkness. The Tour Guide is welcoming the visitors and guiding them through the Dialogue in the Dark exhibition.

The Tour Guide handles all of their needs while in the exhibition, assuring that visitors are comfortable, safe and secure, while providing them with an imaginative, educational and entertaining experience.

Verbal communication and interaction are an essential part of the visit.

The commitment of the Tour Guide and his/her willingness to communicate, build empathy with visitors, focus rather on the ability to compensate the lack of sight than on the disability by motivating the visitors to explore more in order to discover their own capacities, is central to the scenario's success.

### Key Responsibilities and Duties:

- ♦ Accompany diverse groups through the exhibition and respect the individual character and behavior of every visitor. Each group might include a wide variety of ages, communication skills, educational levels as well as a variety of physical capabilities.
- ♦ Secure comfort and safety of the visitors, by keeping them in a group during the whole tour, reacting adequately in emergency situations and supporting physically those who need it.
- ♦ Help the visitors to overcome their fear of the dark, by establishing trust, supporting psychologically those who need it and entertaining them with humor and creative suggestions.
- ♦ Raise visitors' awareness about their other senses.
- ♦ Serve as an ambassador for the visually impaired community, openly share experiences and present positively the way of perceiving the world via the other senses while compensating the lack of sight, as well as existing in that way and enjoying life.
- ♦ Inform the visitors about the concept, background and opportunities of Dialogue in the Dark exhibition.
- ♦ Be able to sustain pleasant and polite two-way communication with visitors throughout each tour.
- ♦ Walk and stand for at least one and a half hour periods while conducting tours.

*Figure C1.* Tour guide job description.



- ♦ Remain kind, respectful and positive while answering to difficult questions and should any stressful situation occur.
- ♦ Understand and maintain tour schedule.
- ♦ Work as part of a team with good communication with team mates, respect and strong commitment to the job to promote professionalism, creativity and enthusiasm.
- ♦ Assist in other areas as needed, when not actively engaged in a tour.
- ♦ Be appropriately dressed and maintain a well groomed appearance at all times
- ♦ Orientate easily and quickly in all areas within the work site: exhibition spaces, break room and offices, washrooms.

### PERSON PROFILE

#### Personality:

Empathic communicator, able to see things from the other person's point of view. Well presented and mannerly. Sufficiently mobile, with a high level of acceptance of his/her blindness. Keen for new experience, open to learn. Reliable, punctual, able to get on with others and be a team-player.



#### Qualifications:

To perform this job successfully, an individual must be able to accomplish each key responsibility satisfactorily. The qualifications listed hereafter are representative of the knowledge, skill and ability required.

- ♦ Soft skills.
- ♦ Excellent verbal communication skills, good grammar and enunciation.
- ♦ Good mobility skills and capacity to get to the working place unaided, taking advantage - where possible - of public transit. Tour guides should be competent with their canes, to present the image of an independent and confident person.
- ♦ Education or experience in presentations, leadership, guiding large groups is helpful.
- ♦ Knowledge of a foreign language (English as first choice) is appreciated.
- ♦ Psychological skills, as the knowledge of a group dynamic, are a plus.
- ♦ Acting skills, together with a clear and pleasant voice, are a plus.

#### Work Environment:

The capacity to spend time in total darkness has to be checked especially for those individuals having a low vision left.

All employees are subjected to a high level of noise and physical strain throughout their working day.

Employees may be required to work evenings, weekends and holidays as needed to provide shift coverage for exhibition tours.

*Figure C1.* Tour guide job description (continued).

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## **CURRICULUM VITAE**

**Jesús J. Macías Quezada** (born October 28, 1982 in Monterrey, Mexico) graduated in 2006 with a degree in Applied Linguistics with emphasis in translation from the Faculty of Philosophy and Arts (Facultad de Filosofía y Letras) of the Universidad Autónoma de Nuevo León. He worked as local Tour Guide (2006-2008) for Dialogue in the Dark (DiD) exhibition in Monterrey; shortly afterward, he became a freelance International Tour Guides' Trainer for Dialogue Social Enterprise (DSE). In the second half of 2008 he trained and recruited 20 new tour guides for DiD local exhibitions at Kansas City, MO and Atlanta, GA. Whereas working as a freelance trainer he was the permanent chief (2009-2010) of the division for disabled and elderly citizens of the Government of Monterrey; while at his position he screened job applications, conducted job interviews, and performed recruitment and selection activities. In 2009 he continued working as a freelancer trainer for DSE recruiting, selecting, and training tour guides for DiD local exhibitions in Guadalajara, Mexico, and Singapore. That same year, due to his experience in field human resources even it was focused on disabled people, he decided to study a master in organizational psychology. He began his master's program in January 2010 at the Postgraduate of Psychology from the Universidad Autónoma de Nuevo León. At that very moment, he was requested by DSE to conduct a quality control visit to DiD local exhibition in Guadalajara. As a result of his work, DSE proposed him to create a quality control procedure to be implemented internationally; therefore, he started his first research and created the first DiD tour guides' performance assessment instrument. Consequently, by August 2010 he joined DSE full time as Manager of Human Resources Development for Latin America. During 2011 he has created several human resources manuals for DSE and has developed an analysis and job description for the company's job positions. He has also recruited a team of potential blind employees for DiD in Latin America, and has become a trainer for DiD business workshops. Currently, he is developing a development assessment procedure for DiD trainers worldwide.