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Organizational Improvement Plan: Establishing a Plan for a Rural Museum to Actively Engage Its Community Youth

Jason Pankratz
jpankrat@uwo.ca

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Abstract

Rural museums play active roles within their communities. They provide opportunities for community members to volunteer and engage as patrons. The museum within this Organizational Improvement Plan (OIP) is the hub of culture and tourism for a small town in Ontario. It has a solid volunteer base made up of town citizens. These individuals participate because they have an innate interest in the culture and heritage of the town. A weakness to the volunteer base is that there is no active policy or practice to involve youth as volunteers or in leadership roles. This OIP suggests that the museum partner with local high schools to actively recruit youth volunteers. A change plan has been created with actionable results to increase youth participation at the museum. This will serve two main purposes: to utilize and introduce youth to the museum, and to identify youth who seek greater involvement and leadership opportunities from the site. This plan highlights the importance of youth participation through volunteering as well as leadership experiences such as creating youth-driven programs directly associated with culture and heritage. This involvement can provide youth with authentic leadership experiences that can further their educational, career, and civic engagement pursuits. This OIP centres on Situational Leadership Theory (SLT) and Leader-Member Exchange Theory (LMX) as its primary change theories. These theories emphasize the attainment of institutional and individual goals by focusing on hierarchical leadership through social and community partnerships.

KEYWORDS: youth volunteers, community involvement hours, small-town museums, educational partnerships, youth leadership development, youth civic engagement, Situational Leadership Theory, Leader-Member Exchange Theory

Executive Summary

This Organizational Improvement Plan (OIP) seeks to create change at a rural Ontario town museum that is the hub of culture but lacks programing opportunities for youth. The prominence of the museum as a cultural and community centrepiece highlights its importance to educational and heritage pursuits. Currently there is no active policy or practice to entice youth to the site. A youth demographic is missing and could be utilized to increase patronage and content.

Existing youth involvement is based on those who volunteer to attain Ontario Secondary School Diploma requirements and those who contribute their time through their relatives who are adult volunteers. Moreover, current youth involvement is based on a one-way relationship: volunteering and being told what to do. Typically, the tasks assigned are based on physical labour and minimal project facilitation. These experiences do not allow youth to deepen their involvement and investigation into heritage and culture.

Chapter 1 will outline in detail the historical framework and problem of practice (POP). The POP addresses the missing component of active youth engagement. Museum change leaders have the agency to build on youth service and offer them opportunities for leadership development. This chapter also outlines a framework that identifies the gaps in museum policy and practice. It strategizes communication and implementation through actionable initiatives. While the current museum organization lacks programming for youth, this plan identifies pragmatic and realistic short- and long-term goals. Short-term goals seek initial youth volunteer recruitment and creating opportunities for interested youth to participate beyond mandated community involvement. Long-term goals include incorporating youth participation through exhibits or other content that is created and delivered by the community youth themselves.

Chapter 2 develops the institutional and individual leadership goals of this plan combining the use of Situational Leadership Theory (SLT) and Leader-Member Exchange Theory (LMX). The theories work well with each other by focusing on the specific outcomes for the organization as well as its stakeholders and participants. SLT is proposed to give strength to the museum leadership hierarchy, their advocating of museum policy, and directing staff for organizational outcomes based on situation. Similarly, SLT supports change initiatives centred on the relationships between individuals within the organization. The interpersonal partnerships outlined in this plan are supported by LMX. This theory emphasizes the importance of leaders guiding members to specific outcomes while achieving their own results. For a community site, this theory is essential to finding goals and developing the skills of its community members, particularly its youth. The museum seeks outcomes such as increased revenue, volunteerism, and patronage. This plan proposes that museum change leaders provide students with volunteer opportunities generated through educational and community partnerships.

Chapter 2 also outlines the creating of educational partnerships that will introduce youth to volunteering at the museum, provide opportunities for those who seek to be involved, and make possible a future state where youth will develop and present their own content. This plan can benefit both local schools and the museum organization. By creating partnerships with local schools, the museum can entice a greater array of youth to participate. Similarly, the museum organization can become a regular resource for classrooms. The reciprocal nature of this proposed solution facilitates the interaction and participation of both schools and the museum, with outcomes that are beneficial to both. Schools, classes, and students can tap into museum content for curricular expectations, while the museum can grow in its promotion of the site and its collection as a community and educational resource.

Chapter 3 describes the action plan of the proposed change model through the leadership theories. This chapter complements the social nature of this plan as well as the need for organizational and policy change. This chapter focuses on how the plan is designed, communicated, and monitored. Communication is an essential aspect of this plan as it focuses on the partnerships and relationships formed between leaders and participants and between organizational stakeholders. This OIP seeks to construct a plan that not only provides for participants but also engages the community through civic and regional appreciation.

The proposed action of this Organizational Improvement Plan should be seen as pragmatic and actionable. This paper highlights the unfortunate nature of a prominent community organization marginalizing a distinct demographic. But this plan proposes proactive ways to create partnerships while strengthening the vision of the museum organization. The museum staff as change leaders can greatly influence internal and external stakeholders to support these initiatives. The plan's close ties to civic engagement, educational policy, and existing museum ethical and political frameworks support a plan that is low risk with the potential for high gains.

Acknowledgements

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I want to thank my friends, who for the last three years, have commented on my absence. Thank you for checking up on me and reconnecting. I hope to be back in action soon, enjoying the company of friends and re-establishing myself with my community involvement. It's tough when you work two jobs and are a full-time student. Outings and previous commitments end up taking a back-seat for quiet time and solitude, when it is available.

Thank you to friends and co-workers who inquired about my studies and who proved themselves patient in listening to the things I was learning and studying. Thank you to the DeRoo family who informally adopted me by having me over for supper, and who made me break away, and enjoy outings.

Last but not least, thank you to my family: my brothers, Justin and Jered, and particularly my parents Wayne and Brenda; who faithfully asked how I was doing and if I had got any marks back, without fully understanding the program. When I told my parents that I would be committing to my Doctorate my father commented, "Good, we'll need a doctor in our old age." Sadly, I had to reply that I wouldn't be that type of doctor. But we all had a good laugh. They were strong for me when I felt weak and knew right when to interject to make sure that I was eating, sleeping, and trying to find joy during copious hours of reading and writing. Thank you.

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Chapter 1: Introduction and Problem

Chapter 1 establishes background content that is essential for understanding the change required. The museum's organizational history and context will be presented, showing that the museum organization is a prominent place of culture and heritage for the Town. More closely, this chapter will present the problem of practice, (POP) highlighting the lack of youth involvement and leadership opportunities. This chapter establishes the museum organizational leadership hierarchy as a way of proposing and initiating change. Knowing that both policy and practice can be proactively affected by this change, this plan identifies reasons how and why a distinct curriculum for youth can benefit both youth participants and the organization. Leadership approaches to the POP articulate the need and readiness for change. As well, this chapter will frame the problem of practice through a cultural lens. Leadership theories will be applied to strengthen the case for the benefits to the organization and how the museum staff can lead this this change. The plan's emphasis on the social relationships between participants and leaders will be introduced as a constant theme through the paper.

Organizational Context

I work for a small rural museum in Ontario. The purpose of the organization is to collect, preserve, display, and educate patrons about the Town (see Museum policy documents, 2014). The museum is set in the historical home of the Town's first mayor. Beyond the artifacts, the historical house is considered the greatest asset of the museum's collection.

The museum-house is an example of a distinct architectural and interior design movement. The house is used to teach visitors about the design and style of the Art Aesthetic Movement. Gallery space and display rooms throughout the house have annually changing

exhibits. This practice adheres to the *Museum Exhibition Policy* (2014) of exhibiting content that is relevant to the museum's mission and collection, and also serves to entice visitors.

The museum is the hub of heritage and culture in the Town. It is also the home of the Historical Society. Though the Historical Society operates independently from the museum, its mission and values are intertwined with the museum organization. As a Town asset, the museum plays an essential role in tourism. This fact institutes the economic needs and goals of the organization. The museum is also directly involved with civic engagement through community celebrations and informal gatherings. Each staff member is part of civic committees or organizations that promote the museum as a community and regional entity.

The museum strives to keep the heritage of the Town relevant, prominent, and accessible. This is done through formal and informal events. The Historical Society meets in the space, historic presentations are offered monthly, and the facility can be used for private events. The museum is an iconic piece of restored architecture in the Town. Those who are involved with the museum have an appreciation for local heritage and culture. Staff and volunteers are dedicated to the preservation of the building and the promotion of its offerings within the community. All levels of leadership understand the importance of the site in its approach to the promotion of heritage and culture for the Town.

Organizational Structure and Established Leadership Approaches

The museum is owned and operated by the Town. The Town establishes budgetary factors such as staff employment/wages, general property maintenance, and program funding. All fundraising, donation, or special event monies are put into a specific preservation account. Primary funds, beyond operating costs, are acquired through provincial grants.

The Museum Governance Policy (2014) outlines its organizational structure (see Figure 1). The Museum Advisory Committee (MAC) is made up of Town citizens and represents the Town Council. All matters that concern the museum, in operation or preservation, are discussed by this committee. The MAC has the authority to pass or decline requests, acting as the manager of the museum (*Museum Governance Policy*, 2014, p. 1). If more support is needed the MAC takes issues directly to Town Council.

Museum staff consists of a full-time curator, a collections manager, a program coordinator, and one part-time weekend/event staff member. As Town employees, staff are subject to the rules and regulations of the municipality. The curator gives a monthly report to the MAC that outlines activities, budgetary content, and advocates for the direct needs of the museum.

Volunteers are essential to the site. They contribute by marketing, designing, and delivering content. With the leadership of museum employees, volunteers fill the gaps where staff members cannot commit the time to complete specific tasks. There is also a volunteer coordinator who contacts and organizes individuals who have shown an interest in volunteering through the site services. Volunteers lead tours, set up/tear down events, clean and maintain the historic house and grounds. The following section discusses the current leadership approach of the organization. In turn, the leadership approach of how the museum serves patrons and participants will be articulated.

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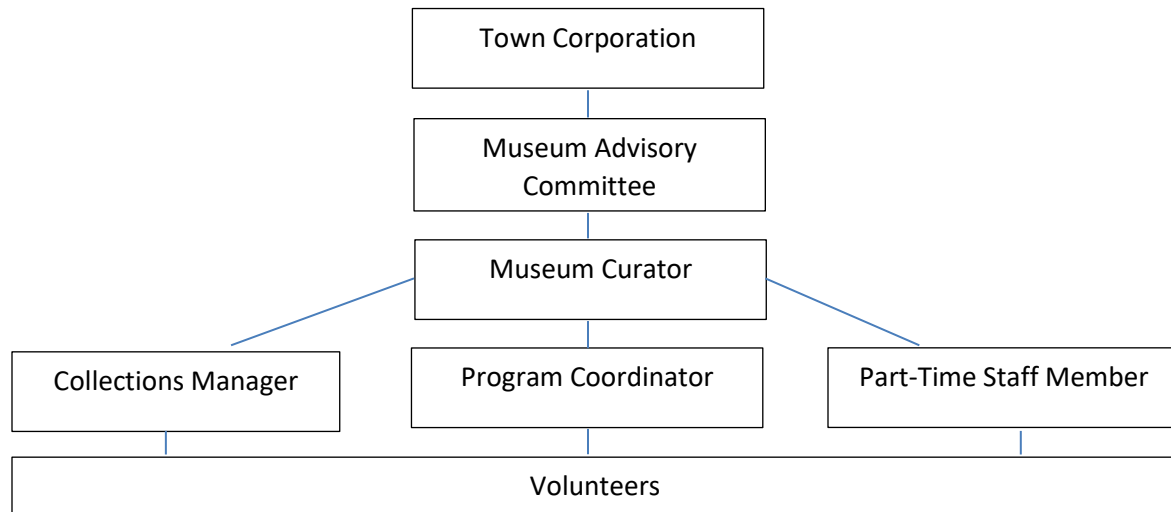

Figure 1. Illustrates the museum leadership hierarchy structure.

Leadership Approaches

The current leadership approach of the museum is seen through Situational Leadership

Theory (SLT). It identifies the goals of both leader and follower (Bosse, Duell, Memon, Treur, &

VanderWall, 2017; Hersey & Blanchard, 1988; Lee-Kelley, 2002; Wright, 2017). This can also

be interpreted as the relationship between the organization and its employees. SLT recognizes a

leadership style determined by situation. Hersey and Blanchard's (1988) model analyzes the

level of interaction based on the needs of members and situations. This leadership style is the

predominant characteristic of the museum governance structure. Currently, the MAC provides

staff with high support and low directive. The MAC's active leadership role is dependent on the

specific needs of the museum on a situational basis. Otherwise, staff act autonomously following

museum policy and practice structured by and municipal guidelines.

SLT is grounded on the maturity of and the relationship between leader and member

while explaining that the essence of leadership goals depends upon situations involving these

leaders and members (Thompson & Vecchio, 2009). Museum team members are valued thanks

to their educational and experiential roles culminating in the successful daily functioning of the site.

The MAC understands the mandate of the museum and sees the staff achieving its goals. Each staff member plays an essential part in reaching policy and practice goals by their expertise and job roles. Up to this point, the MAC has not had to enforce assertive leadership based on mandate or performance by museum staff. As stated, the MAC provides the staff, who deal with the programming and the functioning of the museum, with high support and low directive (Hersey & Blanchard, 1988).

As stewards of policy and practice, museum staff exhibit high directive and high supportive leadership towards those who volunteer (Hersey & Blanchard, 1988). This is appropriate, as staff direct volunteers towards specific goals and outcomes. The nature of leadership becomes focused when working with volunteers, still based on situational factors, but emphasizing the social-emotional factors of volunteerism and leadership. Leadership opportunities for volunteers have been essential since the founding of the museum.

Organizational History

The Town museum was established in 1973 by a small group of individuals who made up the first Historical Society to collect and record the Town's history, which had not been done before. The Town purchased the home of the first mayor in 1982 and the museum moved into this location. Its purchase and preservation were a reaction to the destruction of many historical buildings during a time of Town modernization.

Policy documents were amended in 1998 when the museum-house was designated as a National Historic Site. Its architecture and interior decoration are the reason for the designation.

The *Museum Collection Policy* (2014) states that acquisitions to the collection must be relevant to the history of the Town.

The museum is a Town asset and has a limited budget beyond operating costs. Therefore, volunteers are essential to the success of the organization. The MAC determines specific funding, preservation, upkeep, and the collections policy as well as special projects for the historical house according to the *Museum Governance Policy* (2014).

The museum is the hub for heritage and tourism in the Town. It is the centre of celebration during two major community gatherings: Canada Day and an annual Town festival weekend. The organization also provides a summer day camp for children which is led by two paid post-secondary school students. It maintains solid relationships with other civic committees as well as the local Historical Society.

The museum focuses on creating exhibits and events that bring in patrons. Displays from the collection exhibit artifacts from the Town's history. Visitors are impressed with the museum-house, its decoration, architecture, and story. Staff and volunteers work hard to make museum content both enticing and interesting.

In spite of all these accomplishments, the museum lacks a focus for youth. Effort can be used to engage community high school students, not just elementary students and mature adults. The youth demographic is not being supported or developed. It is my contention that by engaging this age group, the museum can perpetuate volunteerism, increase patronage, and lead youth towards careers in heritage and culture. The current state is based on the safety of the status quo (Bolman & Deal, 2013). Time, funding, and staff roles challenge this organizational change. The desired state requires staff to actively engage in initiatives that will develop opportunities for youth.

It is my vision that this change will be worthwhile for youth interested in museum culture. Staff can act as mentors who guide and develop the skills and abilities of youth beyond basic volunteering. As well, youth can be provided with educational and personal advancement through their involvement. The museum offers cultural content that can lead students towards experiences in heritage and culture. My commitment to the education and culture fuels this change plan and will be articulated through the following leadership position statement.

Leadership Position Statement

Personal leadership approach

This organizational improvement plan seeks change through a cultural lens, in two parts. The first identifies Situational Leadership Theory as an approach by the MAC to change the culture of museum policy and practice. The second uses Leader-Member Exchange Theory to lead the change by creating a new culture of policy and practice that identifies youth as stakeholders.

My leadership preferences are directly rooted to the Leader-Member Exchange Theory (LMX). I believe in getting to know the personalities of the people I work with. When trust is formed members are more apt to be agreeable, guided, and receptive to challenges (Dansereau, Graen, & Haga, 1975; Graen & Uhl-Bien, 1995; Northouse, 2016). I have approached my teaching, community involvement, and other formal/informal relationships with this style. This theory expresses the importance of perceptive leadership with the ability to adapt to situations (Graen & Uhl-Bien, 1995; Northouse, 2016). This can be seen as a foundation of engaging with social organizations and experiences.

LMX accentuates the guiding and developing of the skills and actions of members while establishing cooperative and goal-oriented relationships between leaders and members

(Dansereau, et al., 1975; Graen & Schiemann, 2013; Graen & Uhl-Bien, 1995; Northouse, 2016). The interpersonal relationships between museum staff and youth volunteers needs to be cooperative. Each party will come to the organization seeking their own outcomes. For the staff, as discussed later in the plan, it will be the increase of youth volunteers and revenue. For youth it may be the attainment of volunteer hours or the social or educational experience they receive. In either case, the relationships built through LMX seek to guide both parties to cooperative outcomes.

LMX leadership style focuses on guiding members towards actionable goals. This theory compliments the vision and mission of working with youth. Leaders who embody this style of leadership understand how to access communication and interaction to achieve positive results (Dansereau et al., 1975; Graen & Uhl-Bien, 1995; Northouse, 2016). Though Dansereau, Graen, and Haga (1975) focus on employer/employee relationships, a leader and volunteer comparison is appropriate. It can not be forgotten that the actions taken must have structure and lead to specific goals. Hierarchical leadership is inevitable and can be applied to formal and informal relationships while seeking mutual outcomes (Bang, 2011).

This OIP develops proactive relationships between leaders and members for shared outcomes. This plan pursues youth who exhibit specific traits to complete tasks as well as seeking experiences that will provide them with cultural content and opportunities to develop leadership qualities. Understanding the leadership approach to improving the organization is an important part of identifying these relationships.

Organizational Improvement Leadership Approach

Dansereau et al. (1975) identify the characteristics of a supervisor as someone who is in a position of hierarchical leadership. Supervisors distance themselves from subordinates and rely

on task-based instructions and results, whereas leaders are concerned with the personalities, development, and mentoring of subordinates. Volunteering incorporates these characteristics. Volunteers need to be supervised and given specific jobs, although a volunteer role is less formal and gives the leader latitude to develop the skills of the individual.

The LMX approach benefits the change agent as it gives youth volunteers the structural guidance to design and complete tasks. This plan is intended to be enjoyable and collaborative, providing learning experiences for youth. Naturally, museum staff will direct the change plan but need to consider the social-emotional implications of working with youth in a volunteer capacity.

Tierney, Farmer and Graen (1999) discuss the growing emphasis on creativity within the workplace. This is essential when considering youth volunteers in a cultural setting (Holdsworth, 2010). We want youth programming to be completed competently and to be mutually gratifying for staff and students. Staff can engage their creativity by working with a youth demographic. The vision of this change plan expects staff to extend themselves beyond the stagnant adult and seasonally driven events and displays. Youth can also bring their interests and energy to this initiative. The LMX theory compliments this vision by expressing the importance of communication and cooperation between leaders and members (Dansereau et al., 1975; Graen & Uhl-Bien, 1995; Tierney, Farmer, & Graen, 1999). A long-term goal of this plan is to have annual youth designed and curated heritage exhibits. These would be created with limited guidance by museum staff with a focus on youth leadership and autonomy.

Museum policy documents emphasize building relationships with participant demographics to sustain interest in museum offerings. *The Museum Community Policy* (2014) and *Museum Exhibition Policy* (2014) specifically reference involving the community when designing and presenting content. LMX focuses on leaders to understand the needs of the

members through communication and strategic alliances, while steering members towards

specific outcomes (Graen & Schiemann, 2013). The museum must recognize the youth

stakeholder gap and understand that staff leaders can play an active role in changing the culture

of the organization (Coleman & Nankervis, 2014). This can strengthen the demographic base,

along with the economic and participant intake, while adhering to the policy documents

(Toraldo, Contu, & Mangia, 2016). Identifying an initial problem of practice has he potential to

move the organization from one state to another.

Problem of Practice

This OIP examines the absence of programming for high school youth at a rural small-

town museum. Museum staff are the guiding agents of this change and act as adult leaders

throughout the youth events.

The museum plays an active cultural role within the community and programs are based

on the creative efforts and knowledge of the curator and staff. There is no youth mandate within

the museum policy documents. Youth are encouraged to volunteer but there is no active

recruitment to engage them in cultural programming. Youth initiatives are currently not part of

the museum's vision. The problem of practice is that leadership opportunities are not available

for a youth demographic to exhibit interest and knowledge in heritage and culture. How can a

community museum develop a youth-driven heritage curriculum through events designed and

delivered by youth? If the museum acts upon a mandated policy and practice for youth then it

can perpetuate volunteerism, create relationships with local schools, and establish programming

opportunities for youth who are interested in heritage.

Framing the Problem of Practice

Historical overview of the POP

Adults volunteer at museums because they have the time, maturity, and interest in culture and heritage (Deery, Jago, & Mair, 2011). They complete tasks with minimal supervision and produce desired results. These volunteers expect nothing in return from the organization (Toraldo et al., 2016). They are happy to engage in the museum vision and mandate because they have a direct interest. We have approximately 10 active and consistent adult volunteers. We have no consistent youth volunteers. This furthers the argument and begs the question: how can the museum create opportunities for youth in which youth benefit from their involvement?

People volunteer to feel a sense of belonging to an organization (Allen & Crowley, 2013; Coleman & Nankervis, 2014; Deery et al., 2011; Toraldo et al., 2016). When given the opportunity youth will exhibit interest and effort and respond to experiences that are safe, meaningful, and engaging (Allen & Crowley, 2013; Ockenden & Stuart, 2014; Holdsworth, 2010; Peterson, Newman, Leatherman, & Miske, 2014). The museum should become more accessible to youth and offer them these specific outcomes. Youth can be enticed by programming that showcases their talents and offers them social rewards (Holdsworth, 2010; Ockenden & Stuart, 2014; Peterson et al., 2014). Typically, they engage in organizations in which a relative is involved and seek opportunities to participate with their peers (McLellan & Youniss, 2003).

This plan desires to provide youth with experiences to express autonomy that they seek (McLellan & Youniss, 2003). Youth enjoy exhibiting leadership and need to be guided towards specific goals (Ockenden & Stuart, 2014). Our museum succeeds in attaining a small youth volunteer base to work and complete tasks, but does not develop their leadership potential. Youth

participation takes place during major community events such as Canada Day as well as local festivals but youth are recruited to act as workers, not creative facilitators. These students traditionally volunteer to gain mandated hours of community service.

Factors associated with Ontario curriculum

Ontario Ministry of Education (2018) requires high school students to achieve 40 hours of community involvement. Our organization is an appropriate place for them to fulfill this obligation. It is the hope that students complete these hours in a place that gives them positive and worthwhile experiences (Henderson, Brown, Pancer, & Ellis-Hale, 2007; Henderson, Brown, & Pancer, 2013). Ontario Ministry of Education (2016) states that the purpose of this requirement "is to encourage students to develop an awareness and understanding of civic responsibility and of the role they can play and the contributions they can make in supporting and strengthening their communities" (p. 66).

Volunteering is meant to enhance students' repertoire of community organizations and teach them the importance of community involvement. Such experiences can entice them to get involved in opportunities that point towards specific careers and education (Holdsworth, 2010). Career development research is a factor behind the reasoning of these community service experiences (Ontario Ministry of Education, 2017). Volunteering at the museum connects individuals with the mandates and mission of cultural careers. In their roles as organizational stakeholders, youth can contribute to the political, structural, and symbolic factors of an organization (Bolman & Deal, 2013).

Theoretical framework

This plan seeks to highlight the gap of youth as stakeholders at our community museum. It also serves to advocate for the change in policy and practice, recognizing youth as active

stakeholders. As stakeholders, youth can create a voice for their own leadership interests as well as the change they want to see in the organization.

Stakeholder Theory emphasizes the relationship between the organization and its participants while concentrating on the social and ethical framework for mutual goals (Freeman, 2001; Friedman & Miles, 2002; Jones & Wicks, 1999). Friedman and Miles (2002) discuss the importance of recognizing stakeholder concerns and incorporating them with the organization's goals and interests. They emphasize the importance of stakeholders seeking and assessing their needs to complement those of the organization.

Even though Stakeholder Theory is historically based on a business/managerial model, there are socio-cultural factors essential to the relationship between leader and member, organization and stakeholder (Jones & Wicks, 1999). Freeman (2001) argues that stakeholders are vital to the structural, cultural, and symbolic nature of the organization (Bolman & Deal, 2013). Freeman and McVea (2001) state, "Management should understand the needs of stakeholders to set the bounds of operation" (p. 6). It should be the responsibility of management and organizations to identify ways to incorporate and advocate for stakeholders. In this case, identifying gaps in policy and practice that concerns a youth demographic.

Stakeholder Theory emphasizes the gains an organization receives by focusing on its members (Freeman, 2001; Freeman & McVea, 2001). By highlighting the importance of stakeholder input and involvement, the organization can grow structurally, culturally, and symbolically (Bolman & Deal, 2013; Freeman & McVea, 2001). Economic factors are directly linked with the consideration of stakeholders, as they encompass networking, participation, and marketing factors. The organization is socially responsible for representing its stakeholders, thus expanding the organization and its influence. Of course, it is up to the organization to decide how

it will interpret and convey stakeholder collaboration (Bolman & Deal, 2013; Friedman & Miles, 2002). It is not unreasonable to assume that a new youth stakeholder focus could become a highly marketable and socially beneficial opportunity for the museum organization. Understanding internal data and current trends in youth participation can show the lack of current advocacy for youth as stakeholders.

Internal data

Internal data shows the current state of youth volunteerism at the museum. It displays the lack of diversity in activities for youth and the absence of leadership by the museum organization to develop opportunities for youth beyond task-oriented involvement. At the time of research and writing, only data for the years 2015 and 2016 was available.

2016 saw an average of twenty-five elementary participants over four weeks enroll in a summer camp for children at the museum. Weekly themes included pioneer life, the Olympic Games, medieval times, and fairy tales. These weeks were led by two post-secondary school students. These leaders were assisted by an average of 15 adolescent volunteers (over the four weeks). The leaders created the programming and demonstrated leadership that was appropriate for the role of camp leader. This was the only opportunity for youth to exhibit leadership. Sadly, the role had little to do with heritage and culture. The job of camp leader outweighed the role of historical researcher or interpreter. Ultimately, these youth leaders had few opportunities to incorporate the museum collection and the dissemination of historical content.

There is no evidence that our museum has ever enacted a youth program as long as it has been operational. This conclusion was reached through informal interviews with the museum staff and long-term adult volunteers. Those who I spoke to were surprised, in retrospect, to learn that no action has been taken to engage the teenaged demographic.

Our museum recruits youth volunteers as needed. Museum records show that in 2015 there were 18 youth who volunteered. 2016 saw an increase in the number of youth volunteers to 26. There were two events that required these volunteers. Our Canada Day celebration had eight youth volunteers in 2015, while in 2016, there were nine. The youth ran games and completed set-up and tear-down. Our annual Town festival used nine youth volunteers in 2015 and eight in 2016. Youth energies were, again, used for physical labour not for the interpretation of heritage and culture. Youth are told what their roles are, communication and direction are one-way, and tasks are completed. Students are rewarded by enjoying their experience as well as attaining required volunteer hours for graduation.

Weiss (2004) discusses the lack of youth programming as a direct result of the absence of adult leadership in organizations. This is evident when analyzing the history of our museum. Michelsen, Zaff, and Hair (2002) assert that youth who are engaged in civic experiences value the relationships formed between leaders and participants. This change plan seeks to create positive relationships between museum staff and community youth. At a micro level, youth must be specifically targeted and marketed to as stakeholders; it is recommended that the museum endeavour to forge relationships within an educational setting to increase its outreach to potential youth stakeholders. At a macro level, the community must be part of the change by being aware of events as patrons and sponsors. In turn, the symbolic nature of the organization as an active community resource will be developed and will effect change in the current culture (Bolman & Deal, 2013). These factors can influence the community as well as potential youth volunteers and lead to greater leadership opportunities within the museum and civic engagement. It can also encourage future educational and career pursuits sought by youth participants.

Factors Influencing Youth Education and Careers

This plan strives to influence youth educationally and provide them with authentic experiences in the career field of heritage, community, and culture. A direct connection between a cultural organization and school group can gather those who are interested in the organization's type of programming (Holdsworth, 2010; Toraldo et al., 2016; Redmond & Dolan, 2016). The role of education is to introduce youth to experiences and lead them towards potential careers (Ontario Ministry of Tourism, Culture and Sport, 2017). Educational partnerships can bridge the gap between student volunteering and future civic experiences.

Leaders influence the attitudes of youth volunteers (Michelsen et al., 2002; Winn, 2012) by becoming agents of the symbolic nature of the organization and influence the social-emotional culture (Bolman & Deal, 2013). Invested leaders can increase the likelihood that youth will continue volunteering with the organization. An educational connection between classroom and museum can bridge the gap between organization and student involvement. Students will then seek direct association with an organization to express their interests (Peterson et al., 2014; Winn, 2012). This plan proposes that teachers and museum representatives can play a role in enticing youth to be part of cultural experiences.

Youth volunteerism impacts interest in cultural post-secondary studies (Allen & Crowley, 2013; Holdsworth, 2010) through participating in community organizations and being provided with first-hand knowledge of those offerings. This leads to students pursuing careers and leadership opportunities. When given the chance, youth will develop leadership qualities in which they can express their interest and talents (Ockenden & Stuart, 2014). Experience at a museum furthers their understanding and interest in heritage and culture. Future planning is directly associated with their required 40 hours of community involvement (Ontario Ministry of

Education, 2017). This experience plays a significant role in encouraging youth to continue their

community involvement as they mature and then become leaders to others (Deery et al., 2011;

Ontario Ministry of Tourism, Culture and Sport, 2017; Redmond & Dolan, 2016). By creating

this reciprocal relationship, youth leaders become stakeholders who seek out ways to benefit the

organization they cherish.

Factors Influencing Museum Gains

We understand the importance of socio-emotional goals for student engagement at the

museum. The museum also gains with youth involvement. Museum policy documents state that

the role of the organization is to create programming for all demographics (*Museum Community

Policy*, 2014; *Museum Interpretation and Educational Policy*, 2014). As a public institution, the

museum mandate is to educate and bring in various demographics as stakeholders. Toraldo,

Contu, and Mangia (2016) discuss the importance of youth volunteers for increasing revenue,

influencing marketing events, and perpetuating volunteerism. These factors have the potential to

increase community awareness and participation. They can also heighten interest in museum

event attendance, which in turn would increase the likelihood of more events and event funding.

Still, questions arise when addressing possible limitations to this initiative such as previous

models and ongoing awareness of policy and practice.

Guiding Questions Emerging from POP

Recognizing that youth are not being represented effectively by policy or practice, two

strong lines of inquiry have emerged from this problem. What models have been used by other

sites to build youth interest in museum culture? The Ontario Museum Association (2016)

emphasizes creating programming that is age appropriate for specific demographics and the

diversity of communities. By doing this a site can offer authentic activities for learning and

participation. If effort is utilized to attract youth as participants, surely it should be developed to entice youth to volunteer as well.

Kaye (2015) outlines the Adaptable Cycle of Engagement (ACE) model for libraries by empowering the organization's stakeholders and community to advocate for inclusive support. This model can be directly linked to community museums as they may share similar funding, operational, volunteer, and community factors. This model, as well as this organizational improvement plan, emphasizes the importance of renewing a community's relationship with the organization, thus engaging the community to support its needs (Kaye, 2015). With this revived relationship, which has been fostered by innovative marketing strategies and direct community connections, a site can use its revived clout and the backing of its stakeholders to provide fresh programming and new opportunities for community and participant needs (Ontario Museum Association, 2016).

This plan continually expresses the gap in service for youth. Why has this gap not been addressed and acted on? *Museum Interpretation and Educational Policy* (2014) requires that the museum use its collection to disseminate knowledge to all demographics, which would include the interaction with local schools and all ages. As well, Bolman and Deal (2013) express the importance for organizations to review policy continual to keep up to date on current factors as well as recognizing gaps in all areas of service. The Canadian Museum Association (2006) states that an ethical examination of policy and practice be reviewed at all museums. Bringing this to light, our museum may be more apt to address this problem in a timely and effective manner.

Factors That Contribute to the Main Problem

It has been shown that policy and practice are lacking for a youth demographic at the museum. Community youth do not have the opportunity to express their interest in history

actively through our site. The greatest contributing factor to the lack of youth programming is that the museum caters to the mature/elderly members of the community. This demographic represents the greatest volume of volunteers as well. Existing programming is designed to entertain and educate adult patrons. Events are scheduled for lunches or early afternoons. This directly conflicts with those who are interested in attending but are at work or in school.

The museum staff are not trained educators. Perhaps this is a reason for neglecting connections with youth and the local high school. Hiring a full-time education coordinator would create a position with duties to emphasize museum policies of interpretive content for a variety of patrons. This would allow other museum staff to focus on their specific duties. The education coordinator would be instrumental in facilitating and developing museum curriculum, connecting with local schools, and initiating youth events and participation. This person would focus on museum mandates, acting as a mentor for community youth, developing programming, and advocating for youth stakeholders. These factors begin to highlight challenges emerging from the problem of practice.

Challenges Emerging from the Main Problem

This OIP, with its goals of both organizational and stakeholder gains and outcomes, is not without its challenges. There are many factors to consider, specifically: staff roles, activities and outreach, and the inevitable results of initiating change.

Current museum staff have full timetables for their specific roles and adding an educational duty may be too demanding. Added programming increases time, responsibility, and the need for funding that is not currently available. There may be resistance to this change plan based on additions to job duties. Current staff do not have the time to create an active

relationship with the local high school. This would include designing curriculum and establishing a structured schedule to visit school classrooms.

A timeline for a youth event or exhibit will have to be negotiated. Will it be a collaborative project between the museum and school? Will it be a summer exhibit? Structuring the planning, development, and implementation of youth participation will be factors to consider. Additions to the programming schedule will be reflected in the yearly events calendar.

What happens if youth do not participate? Youth may be interested in volunteering, but not in taking on greater responsibility like an exhibit or event. What will the structure of a youth directed event be like? How many youth will be involved? These are questions that pertain directly to the actionable aspects of the change plan. These considerations will prepare the museum for change readiness, not only for the act of change by the museum, but also for the engagement of youth. A strength to this plan is its leadership-focused vision for change and how actionable results can be procured.

Leadership-Focused Vision for Change

Reviewing and amending policy

The Museum Advisory Committee can review each of the policy documents to formally identify the lack content for youth. By analyzing the policy documents, specifically looking for areas where youth can and should be involved, it can establish a need for change. This will highlight the importance of amending the current structural and political state of the organization (Bolman & Deal, 2013).

The MAC can exhibit Situational Leadership Theory by applying content from Hersey and Blanchard's Situational Leadership Model (1988), as shown in Figure 2. This model identifies levels of development between leaders and members. Phases are presented that can

determine the level of direction and support required, based on situation and member abilities (Hersey & Blanchard, 1988; Hersey et al., 1979; Wright, 2017).

A change in the instructional relationship between the MAC and museum staff has the potential to initiate this plan. The MAC can assert specific mandates and instruct the museum staff to act on those directives for specific outcomes. This allows the staff to be autonomous in their actions, while the MAC requires evidence of adhering to the policy in practice through their directives. This change plan establishes opportunities for the MAC and staff to modify their situational leadership in order address gaps in policy and practice.

High Supportive	High Supportive Low Directive Behaviour **Supporting**	High Directive and High Supportive Behaviour **Coaching**	
	Delegating Low Supportive and Low Directive Behaviour	**Directing** High Directive and Low Supportive Behaviour	
Low Supportive/ Low Directive Behaviour			*High Directive Behaviour*
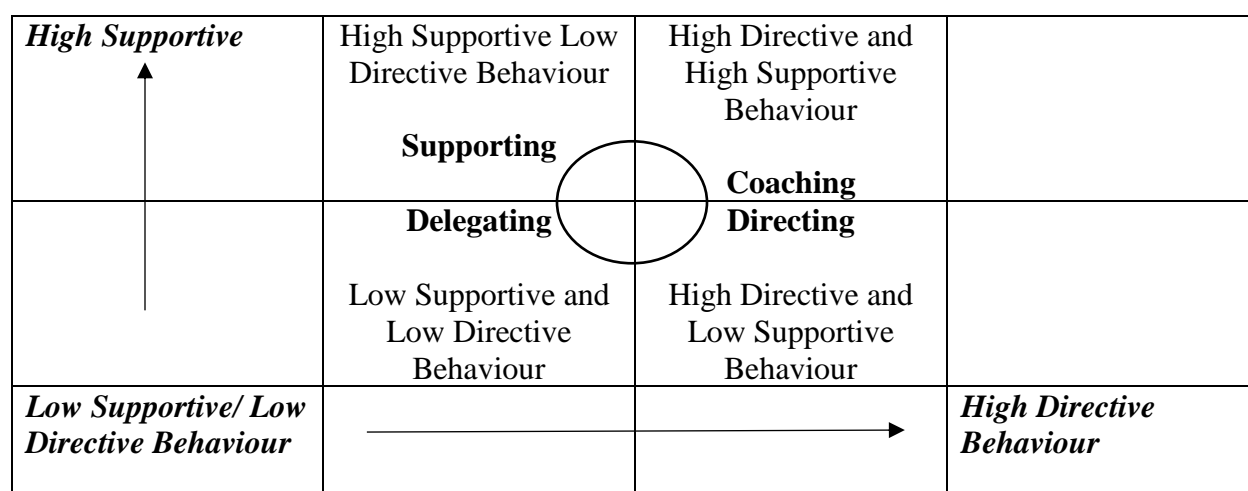
Figure 2. Illustrates Hersey and Blanchard's Model of Situational Leadership.

Note. Adapted from https://www.toolshero.com/leadership/situational-leadership-hersey-blanchard/

The MAC can further their leadership role by amending museum policy documents to reflect a youth mandate and vision through the Situational Leadership Theory. This complements the Ontario Ministry of Tourism, Culture and Sport in their *Standards for Community Museums in Ontario* (2017). It also strengthens the existing *Museum Community Document Policy* (2014) and puts a focus on youth as stakeholders. The future state of youth programming can become a constant work in progress that can be continually monitored and evaluated. As a part of the policy, development of programming and youth leadership can become a natural part of museum

offerings. This plan proposes that museum staff become central to authentic experiences for our community youth.

Staff as leaders

This OIP puts emphasis on the museum staff acting as leaders of the change. It identifies challenges that they will face, as well as the key role they will play as change leaders working with youth. This is identified through LMX theory as well as through Stakeholder Theory. LMX theory establishes a hierarchy between leaders and members that can leverage the structural and social elements of leadership between adults and youth. Stakeholder Theory acknowledges similar values by recognizing that leaders increase leverage by responding to the needs and goals of stakeholders.

Staff have the autonomy to create and deliver youth initiatives that suit the museum and its vision best. Staff must also review policy documents to seek out gaps in stakeholder representation and programming. The *Museum Interpretation and Educational Policy* (2014) requires programming to be geared towards the interests of the community, while the *Museum Community Policy* (2014) stipulates that staff take stakeholder involvement into consideration when designing exhibits and events.

Staff have the potential to act as formal and informal mentors to youth. This relationship creates meaningful and authentic experiences (Michelsen et al., 2002; Ockenden & Stuart, 2014). Staff can teach youth about job roles, the workplace, and educational specialties through formal and informal experiences. Through these relationships, youth can gain life skills, career pathways, and generalized knowledge from staff leadership (Holdsworth, 2010; Peterson et al., 2014). A strength of this plan is its commitment to community youth that the museum

organization can change to advocate for them. As a priority for change, this plan sets out how to achieve goals for youth in collaboration with museum needs.

Identify Priorities for Change

Community partnerships

This OIP discusses the priority of establishing an active partnership with local schools. The museum can attract interested youth to programming by being an entity in the classroom (Allen & Crowley, 2013). The classroom offers a setting for a museum representative to team-teach as contextual specialist and community connection (Ontario Ministry of Education, 2016a). The museum offers schools a place to engage with historical and cultural content. The museum also serves as a symbolic environment of heritage and culture. It offers a field trip for youth, opening its availability to the historical space, collection, and knowledgeable staff. Creating a partnership adheres to Ontario Ministry of Education curriculum (2016b) as a place where students can volunteer to achieve required community involvement hours.

A priority for change is to build relationships with youth organizations in the Town. Relationships can be made between the museum, community centre, and art centre. Building partnerships can increase the cross use of youth volunteers and participants. Adult leaders and volunteers in community organizations are important in welcoming and mentoring interested youth. Fostering positive relationships between adult leaders and youth is important to youth perception of community involvement (McLellan & Youniss, 2003; Toraldo et al., 2016). These opportunities for mentorship can then establish future education, careers, and leadership development for youth (Henderson et al., 2007; Holdsworth, 2010). Similarly, the staff, acting as change drivers have the important leadership role of establishing opportunities for both participants and the museum organization to benefit.

Change drivers

Organizational change is based on the actions of museum staff. They have the responsibility for recruiting youth and providing them with opportunities for volunteerism (*Museum Community Policy*, 2014). Bolman and Deal (2013) and Weiss (2004) discuss the hierarchy of leadership and the necessary role of leaders in providing opportunities for members to be active in the change process. This is emphasized when the change is pertinent to specific stakeholders or to stakeholders whom the change benefits.

Staff have the agency to lobby the MAC for increased funding to create leadership opportunities. Staff prove the worth of amending the policy documents to include a youth provision through these efforts. Staff play an active role as they are the facilitators and witnesses of the plan.

Allen and Crowley (2014) analyze the importance of museum adult volunteers as a part of the education policy and delivery of curricular content. Our museum naturally incorporates the skills and abilities of its adult volunteers to act as mentors to youth participants. We know that our museum volunteers distinctly involve their families. This introduces them to the organizational content. McLellan and Youniss (2003) express the importance of perpetual volunteerism thanks to familial associations with museum experiences.

As a potential change agent, I am proposing this OIP because I want to see an active and ongoing relationship between the museum and local high school history classes. My background in heritage/culture, education, and my community advocacy makes me an appropriate leader to initiate this change. I am familiar with the policy and existing gaps in practice. A future long-term goal would be to establish a full-time employee position as museum educational

coordinator. I would welcome the opportunity to lobby the MAC and the Town as I see a state of organizational readiness for change.

Organizational Readiness

Organizational readiness outlines ways of assessing the structural, political, human and symbolic need for change (Bolman & Deal, 2013). These can be measured by looking at the need for change, perception of the change, and actionable nature of the change.

Holt, Armenakis, Field, and Harris (2007) identify four beliefs for organizational readiness. Their change readiness analysis emphasizes the influence of employees seeking change, as outlined in Table 1. This analysis is relevant to my change plan because it is created from my interpretation of the gaps within the museum organization, as an employee.

Table 1.

Four Beliefs for Change Readiness and Employee Needs.

Belief	Examples of Employee Needs
Employees are capable of implementing a proposed change.	change-specific efficacy
Proposed change is appropriate for the organization.	appropriateness of the change
Leaders are committed to the proposed change.	management support
Proposed change is beneficial to organizational Members.	personal valence

Note. Adapted from the change readiness analysis in Holt et al. (2007).

Change readiness at the museum can use the same scale as shown in Table 1. Staff employees have the autonomy and ability to propose and implement the change. This has been discussed above in my analysis of the relationship that staff have with the Museum Advisory Committee, their knowledge of policy and practice, and their autonomy in creating and delivering specific museum programming. As well, the staff can propose change that is appropriate for the museum organization. It can take into consideration change readiness factors

such as time and financial requirements and employee responsibilities. The staff, as identifiers of change readiness as well as change implementation, will be committed to the change process. And lastly, employees can rationalize and communicate the plan to the MAC as a benefit to the organization. They can create a strong proposal for planning and delivering content that is youth focused and that incorporates the goals of the museum.

Chapter Conclusion

This chapter has outlined importance of the museum organization for the small town. It has also implicated the museum staff as change leaders who can make a difference at the site, in schools, and in the community. It has identified LMX theory as a primary leadership theory that focuses on outcomes for both the organization and stakeholders. Situational Leadership has the potential to strengthen a case for the MAC to direct and initiate change through structural leadership headachy. Youth can be established as stakeholders by recognizing them in the museum policy documents, as well as through authentic experiences in programs, events, and leadership development. The strength of this plan is its practicality. The following change initiatives involve work, but not significant risk. Chapter 2 presents potential solutions proposed to increase youth involvement and leadership opportunities. It will examine how both SLT and LMX can support and proactively affect change within the organisation and through the essential social implications of this plan.

Chapter 2: Planning and Development

Chapter 1 outlined the needs of the museum organization and initiated a discussion of

leadership theories. Chapter 2 frames the problem of practice through change management

theories. These will support the change needed for the organization as well as how museum staff

can utilize leadership theories. It discusses potential solutions to the problem of practice

weighing their strengths and weaknesses. It describes how a direct connection with local schools

has the potential to increase youth volunteer involvement and leadership opportunities. This

chapter also emphasizes how the museum change leader can canvas new youth volunteers to see

who would be interested in increased participation at the museum. The following frameworks,

models, and theories will show how the museum staff can move towards a state where youth

become active stakeholders. This chapter stresses the ability to recruit youth who are interested

in museum functions and provide them with opportunities to exhibit their interest in heritage and

culture.

Framework for Leading the Change Process

This OIP identifies initiatives needed to change the status quo of the current culture at the

museum. Lewin (1951) recognizes the initial process of organizational change as something that

alters stagnant culture and status quo (Kritsonis, 2004). Lewin tells us that we need to see a

problem, identify it, make changes, and monitor the change (Cawsey, Deszca, & Ingols, 2016;

Kritsonis, 2004). Lewin leads this change model through three stages: unfreezing the current

state, active change and movement, then refreezing and adapting to the new organizational state.

Unfreezing current museum culture involves understanding that the youth demographic is not

engaged in our organization. We must see a reciprocal relationship between the needs of both the

museum and this age group. Unfreezing stagnation and recognizing absent policy and practice at the museum constitutes a direct reactive response through proactive means.

Appropriately, Medley and Akan (2008) express the usefulness of Lewin's model when assessing organizational change in community organizations. Change through reorganizing the structural, political, and human resources, as well as the symbolic frames of the organization, can move the existing culture to a future state (Bolman & Deal, 2013; Lewin, 1951). The museum staff can enact multiple strategies to encourage youth volunteerism. These include: providing youth with opportunities to attain required community involvement hours and establishing ongoing, in-class partnerships with local schools. These initiatives offer opportunities for youth to exhibit leadership and creativity while providing them with a personal contact within the museum. This outward thinking engages youth and can produce programming that is centred on their interests and autonomy.

Refreezing initiatives allow youth to be active voices within the organizational structure. Museum governance and staff can adhere to future policy in practice by providing opportunities for youth to have a voice within the museum setting. Medley and Akan (2008) assert that culture changes when you acknowledge the behaviours and voices of community organizations, their political structures, and their stakeholders. These initiatives reinforce their dedication to change, while indicating perpetual action towards change. A youth initiative needs the chance to be established, monitored, and evaluated, in order to see its benefits to museum policy and practice.

Cawsey, Deszca, and Ingols (2016) see the benefits of Lewin's model, but find it simplistic and unrealistic. Recognizing the need for a change in culture, symbolism, and status quo is essential, but the perception of being able to initiate change and refreeze the organization assumes that initial change will be worth refreezing. Cawsey et al. (2016) recognize that it is

unrealistic to refreeze immediately post change. Change is fluid and must be monitored and accommodated to fine-tune outcomes. Lippitt, Watson, and Westley (1958) take Lewin's (1951) three-step theory and add steps that identify chronological and theoretical factors for a more progressive and attainable change process.

Though the articles by Lewin (1951), Lippitt et al. (1958), and Watson and Lippitt (1958) are dated, more recent discussion agrees that change must be established by invested change agents, transparent content, and perpetual learning, with future changes based on results (Gareis, 2010; Stummer & Zuchi, 2010). This OIP will focus on the change model by Lippitt et al. (1958), as it establishes distinct roles and levels of plan implementation.

Specific Approach and Model for Leading the Process of Organizational Change

Lippitt et al. (1958) and Watson and Lippitt (1958) discuss considering the essential role of organizational culture when creating a change plan. They highlight this by identifying culture within the symbolic nature of the organization, the culture of change, and the importance of the participants and recipients of the change. Culture is an important part of the structure, politics, and symbolism of an organization; members of organizations define their roles and the essence of that organization based on its culture (Bolman & Deal, 2013).

Table 2 outlines Mitchell's (2013) summary and comparison to the Lippitt et al. (1958) seven-stage theory with Lewin's (1951) three-stage change theory. The model by Lippett et al. (1958) increases the accountability of the capacity for change, change agent actions, and maintaining the change. This is where Lippitt et al. (1958) differ from Lewin (1951). Maintaining the change is more than just refreezing to a new state. Mitchell (2013) has these two factors similarly coincide to show that change is about maintaining the change. Next, he interprets the refreezing stage as a place to terminate the helping relationship. This is interesting

to note as it does not specifically mean that change is complete, but rather that the change agent

allows the organization to grow from the change.

The museum benefits from the model by Lippitt et al. (1958) as it identifies needed

change, the role and motivation of the change agent, interaction with youth stakeholders, and

strategies for maintaining relationships and programming (Kang, 2015; Manyible, Aref, Hunter,

Moore, & Washington, 2015). The seventh phase articulates a future state where the change

leader relinquishes their role. This would create a state where museum programming and youth

leadership are autonomous, with little guidance from the change leader. Here youth would

collaborate to create committees, historical and cultural events, and programs on their own. Even

though the major change actions are complete, the change leader would still act as mentor and

guide.

Table 2.

Theory Comparison.

Lewin (1951)	Lippitt, Watson, and Westley (1958)
Unfreezing	Phase 1. Diagnose the problem Phase 2. Assess motivation and capacity for change Phase 3. Assess change agent's motivation and resources
Moving	Phase 4. Select progressive change objective Phase 5. Choose appropriate role of the change agent Phase 6. Maintain change
Refreezing	Phase 7. Terminate the helping relationship

Note. Adapted from "Selecting the best theory to implement planned change" Mitchell (2013).

Proactive Reactions to the Organizational Change

There is no mandate or action for youth programming at my museum. There is nothing

that gives them opportunities to develop their interests in heritage and culture as well as their

individual leadership skills. Organizational change is a reactive result of this lack of

programming and stakeholder demographic. This change is presented through proactive

solutions that can take the museum organization from its current state to a future state through

meaningful youth involvement. Bolman and Deal (2013) identify the importance of changing the

organization to match the needs of stakeholders.

Neither the *Museum Interpretation and Educational Policy* (2014) nor the *Museum*

Community Policy (2014) mentions a youth demographic. Freeman (2001) places the emphasis

on organizations taking steps to identify marginalized internal and external stakeholders. Part of

analyzing and preparing for change is to be reactive to the gaps within policy and practice; and to

do so through proactive means. The following section describers the importance of museum staff

as change leaders.

Connecting Theories of Change Leadership to Chapter 1

Lippitt et al. (1958) put emphasis on the change leader's motivation and resources, while

making sure that they are the appropriate person for the task (Kang, 2015; Kritsonis, 2004;

Manyibe et al., 2015; Mitchell, 2013). This OIP has identified the LMX Theory (Dansereau,

1995; Graen, 2009) as its primary theory for change leadership. In this theory, the change leader

leads the plan, creates links between leadership and structured policy and practice, while

establishing essential partnerships with members and stakeholders.

Museum staff members acting as change leaders have the capacity to facilitate action by

their expertise and knowledge of existing policy and practice. They can also act as an advocate

for the change, knowing where the gaps exist. LMX Theory highlights common goals and

relationships between leaders and members (Northouse, 2016). When assessing change and

outcomes that benefit the members/participants, this change plan focuses on youth mentorship,

education, and leadership development. These outcomes can become authentic experiences for

participants. LMX identifies the importance of having a change leader who is capable and motivated for specific dyadic results (Dansereau, 1995; Michelsen, et al., 2002; Ockenden & Stuart, 2014). This leader can create enjoyable and engaging experiences for youth.

The relationship between the museum change leader and museum leadership must also be addressed. The change leader will be accountable to the Museum Advisory Committee (MAC). It has been discussed how the MAC can provide guidance and direction through Situational Leadership Theory. This theory can be applied to the relationship between the change leader and participants as well. Hersey et al. (1979) discuss the need for adaptable leadership qualities by leaders towards members addressing structural hierarchy and goals.

Hersey and Blanchard (1974) provide multiple contexts where leadership must be directed based on the situational needs of the members and needs for organizational change. The MAC provides the direction for the change agent on a structural level (Bolman & Deal, 2013), while the change leader facilitates action that is appropriate for dealing with specific stakeholders and participants (Hersey & Blanchard, 1974; Hersey & Blanchard, 1982; Hersey et al., 1979; Thompson & Vecchio, 2009; Wright, 2017).

The situational nature of the organizational change is determined by the needs of the change. The change leader assesses the common goals of the organization and participants (Thompson & Vecchio, 2009; Wright, 2017). This culminates in forming authentic relationships to mutually change the culture within the organization (Bang, 2011). The museum staff, whose mandate it is to incorporate and involve the public, can make proactive relationships paramount (*Museum Community Policy*, 2014).

This OIP proposes the combination of SLT and LMX to collaboratively distribute leadership through the organization and through its participants. It has been discussed how SLT

can influence the outcomes to the organization based on the direction and leadership of the MAC, whereas LMX can influence how personal outcomes can be gained through mutual goals between leaders and participants. Each theory supports this OIP by emphasizing themes of leadership structure and situation, participant autonomy and responsibility, as well as fulfilling personal results as a means of attaining outcomes for the organization. SLT can initiate MAC leadership in directing museum staff to initiate change while LMX supports the needs of youth participants, providing them with opportunities for personal growth. Together, these theories emphasize achieving specific roles and outcomes for the organization, the staff and community youth. These theories, along with museum staff members acting as advocates for the plan, can set a tone to bring about this change.

Critical Organizational Analysis

Cawsey et al. (2016) outline Nadler and Tushman's (1989) Congruence Model as an organizational tool with its four components: "1) the task, 2) the individuals, 3) the formal organizational arrangements, and 4) the informal organization" (Cawsey et al., 2016, p. 73). The MAC and the staff can deconstruct the vision of the change and use this model to establish actionable steps towards establishing the needs of the organization and its participants.

As stated in Chapter 1, my museum organization and staff are in a state of stagnation. They need to review existing policies, vision, and goals. The staff should have formal discussions to determine gaps in current practice. With Lippitt et al. (1958) putting emphasis on the role of the change leader, Nadler and Tushman's Congruence Model similarly states the importance of "how well pairs of components fit together" (Cawsey et al., 2016, p.73). The change leader must know, foresee, and direct the action. This complements the essence of LMX theory and dyadic goal setting (Dansereau, 1995; Graen, 2009; Sheer, 2015). An example of this

consideration is facilitating museum events that help youth attain volunteer hours. Greater leadership opportunities for youth can be placed on a resume and support future employment and education in cultural contexts. This is a role that staff can play as experts and community professionals.

Staff leadership

The role of the leader in LMX theory is to guide members to specific ends while achieving their directed goals (Northouse, 2016). Currently the museum is not seeking to establish mentorship for youth. This gap is evident in policy and practice and has been identified by certain museum staff and community members.

Weiss (2004) identifies the failures of community programming as being due to the lack of adult leadership, direction, and motivation. Using LMX theory can be a proactive response to this problem of practice with its emphasis on leaders guiding members for specific outcomes. Ockenden and Stuart (2014) note that skilled adults who structure activities and relationships motivate youth towards positive outcomes. The role of museum staff cannot be ignored. They provide employment and academic specialities that directly influence participants (Milovanov & Nikitina, 2016). This social-emotional and educational factor is lacking in the current state of museum outreach and programming. This OIP proposes museum staff actively create partnerships with local schools and youth in order to attract youth participants while capitalizing on the museum's community, cultural, and educational resources.

A long-term future state encompasses the idea that policy-driven youth programs can be fostered and delivered by youth autonomously with the peripheral guidance of museum staff. Graen (2009) notes the evolution of Leader-Member Exchange towards Member-Member Exchange Theory (MMX). This legitimizes the youth demographic as active stakeholders. It also

reinforces perpetual youth involvement and the ability to create opportunities for youth

leadership and autonomy. This strengthens the symbolic and cultural nature of the organization

as a community partner.

Culture

In their analysis of Nadler and Tushman's (1989) Congruence Model, Cawsey et al.

(2016) write that organizational change is efficient when referencing "tasks, designed structures

and systems, culture, and people" (p. 90). Change in culture must be affected by both leader and

member. The symbolic nature of the museum as a community heritage hub and tourism

destination cannot be dismissed. This change plan promotes the change as a proactive shift in

museum culture, re-establishing its culture for a youth demographic.

It is important to note the literal application of culture as well. As a means of heritage and

cultural dissemination, youth programming influences the educational understanding and

promotion of historical culture. The *Museum Education and Interpretation Policy* (2014) is

designed: "to increase public awareness of the museum and its collection; to promote the

museum and its collection as an educational resource and tool; to present the collection in an

interesting and stimulating manner, thereby encouraging more frequent use of the museum"

(p.1). Any deficiency to this policy is to be addressed by the MAC as well as staff.

Organizational change should adhere to the structural and political needs and

requirements of the policy (Bolman & Deal, 2013). It is assumed that the museum will fill the

gaps in its programming towards the mandates of its policy. Clearly, the cultural initiatives of the

policy would entice community members, students, volunteers or those who show interest in its

content and vision. Cultural opportunities for youth increase youth involvement, rejuvenate the

community, increase activity within organizations, and develop future cultural and community

leaders as stakeholders (Nah, Namkoong, Chenc, & Husteddeb, 2016; Peterson et al., 2014).

Stakeholders

The marginalization of stakeholders (both internal and external) can impede

organizational growth (Bolman & Deal, 2013). Freeman (2001) challenges organizations to put

themselves into the shoes of stakeholders and ask what needs to be accomplished for advocacy.

Are there groups or individuals who are overlooked? To what extent do these populations play a

part in the organization or could they become active participants and stakeholders? It cannot be

forgotten that cultural organizations represent all demographics (Allen & Crowley, 2013; Deery

et al., 2011).

Organizations can find challenges with policy and practice if their stakeholder base is not

represented adequately or is overlooked (Bolman & Deal, 2013). Organizations that work with

youth should understand the needs of that specific demographic. They should offer youth

opportunities to feel safe, learn, and exhibit leadership (Holdsworth, 2010; McLellan & Youniss,

2003; Peterson et al., 2014). When youth build relationships with mentors they develop trust and

entice others to participate in that organization (McLellan & Youniss, 2003).

This positive and proactive mentorship can foster and support ongoing youth leadership

(Morris, 2008). Stakeholder involvement creates transparency and promotes greater member

participation and acceptance towards change (Bolman & Deal, 2013; Cawsey et al., 2016).

Creating active, respectful, and mutual relationships benefits both leader and member (Graen &

Uhl-Bien, 1995). This can further the specific outcomes desired by the participants: volunteer

hours, career and educational experience. The museum then gains increased political, economic

and social acceptance with its organizational change. Understanding these current factors can create a case for showing where and how change can be initiated.

Analysis of Input

Political

The political implications of this change plan are to influence the museum organization's internal and external repertoire. It has lacked program momentum, advertising, and reaching out to the community. Emphasizing political factors such as community engagement, sponsorship and relationships with youth and other local youth organizations will grow its visibility through the community (Ontario Museum Association, 2016). Alliances with other groups will create a network for youth and leaders working towards common goals (Ockenden & Stuart, 2014).

The community must be aware of ongoing change. This creates interest in what is being modified. Change is not simply about changes made, but how it is shared and perceived by the public. Initiating a youth program at our museum can show the community that the museum is active in its recruitment of youth and incorporates them in its programming.

Political support by the MAC is also an essential factor. The museum leadership must believe in this change and support it theoretically and economically. I believe that the staff of my museum are currently aware that there is a gap in youth demographic programming but are unwilling to do anything about it. The MAC has the authority to enforce museum policy to initiate change. If the staff are resistant to acknowledge that change is needed, the leadership of the MAC may be needed to direct change and require evidence of these changes.

Economic

Economic factors are inevitable when considering new programming (Ontario Museum Association, 2016). The largest economic factor will be the consideration of staff time and

wages. This influences the determined allotment of staff weekly work hours. It is reasonable to assume that youth programming will occur after school hours, when students are available to participate. Staff may be required to work late, after hours, or perhaps on weekends to accommodate student availability. The change plan would be directly affected if staff are resistant to this.

Another consideration that has been mentioned and will be developed is the possibility of hiring a specific staff member as an educational coordinator to engage, design, and facilitate youth programming. This would be a distinct future goal, based on funding. This is a significant economic change to the existing state of the museum. This would relieve existing staff from having to take on extra roles and not fitting a role for which they may not have the required skills. It is proposed that the new staff member should specialize in education, youth engagement, and have a social studies background.

Social

Socio-cultural change is a strong force for this OIP. This change plan initiates changing the perception of teens involved at the museum and attracting that demographic to the site. Perception of youth volunteerism needs to change. Youth must feel that their participation is valued in the organization beyond simplistic physical labour during events (Ockenden & Stuart, 2014). Youth are to be gathered because of their interest in heritage and culture. Their talents and skills are to be tapped to fulfill the reciprocal applications of LMX theory (Bang, 2011; Graen, 2009).

The museum can change its programming to include opportunities for youth to engage in culture and heritage beyond the classroom. It can foster engagement and act as a resource for youth who are inherently interested in its content. At my museum, there are currently no

opportunities or resources for this demographic. Youth want a place to feel safe, engage their talents, and gain further leadership development (Peterson et al., 2014; Redmond & Dolan, 2016). The museum staff can provide this.

The social alliance established between existing adult volunteers and youth can foster guidance that is required through social events. This guidance is behavioural and contextual: teaching the youth how to act and how the museum delivers content. Again, the LMX theory is accessed by youth as members and adult volunteers as leaders. Adult volunteers benefit by this relationship through being able to convey their interest in heritage and their knowledge of the museum setting (Allen & Crowley, 2013; Peterson et al., 2014). These aspects focus on what the museum staff can do to affect change. Another important factor is to understand what youth participants can gain from this change initiative.

Analysis of Outputs

The focus of this OIP is to promote a change to the existing culture at the museum and to become a place for youth to experience volunteer opportunism and develop knowledge and skills in the heritage field. The outputs for youth emphasize community involvement as well as academic and leadership development.

Ontario Secondary School students are required to attain 40 hours of community involvement (Ontario Ministry of Education, 2016; Ontario Ministry of Education, 2017; Ontario Ministry of Education, 2018). A youth program can entice students to complete these hours at the museum. Advertising the museum as a place to attain the hours adds to the knowledge of organizations where teens can volunteer. The museum staff naturally gathers students who choose to volunteer at the museum because of personal interest.

Beyond the 40 hours of service, a community organization provides a place for students to volunteer to engage their interests (Henderson et al., 2013). The museum site allows students to gain knowledge about heritage and cultural programming. This is directly related to their future volunteering experiences, education, and career choices (Holdsworth, 2010). From this experience, students gain an understanding of the academic requirements of pursuing careers in this field. Students learn the greater operating requirements, day-to-day facility management, as well as the specific job roles of staff. These can greatly influence youth community civic engagement (Lee, Shah, & McLeod, 2012).

Youth promote activities they are interested in and it is the hope that a youth program will encourage more youth involvement. This could create opportunities for youth to participate in educational co-op experiences, be hired as summer students, and be part of a formal (and municipal) community organization. As a community group, it is understandable that museum staff would use community youth to attain organizational goals as well.

Organizational Components

Reviewing and revising museum policy and practice can incorporate a mandated youth provision. This takes the form of structured youth events or having schools access the museum space. The possibilities are numerous. Policy must also outline the roles of staff members (existing or new staff roles) to put these policies into practice. Policy can be amended; otherwise the status quo will remain. Sadly, as I see it, if direction is not mandated by the MAC, museum staff will continue to overlook the benefits of active youth partnerships.

A change in policy sets precedents for reviewing existing policy and practice, looking for gaps, strengths, and weaknesses (Bolman & Deal, 2013). One strength of my change plan is that it initiates programming without radical change. Outcomes such as increased youth volunteerism

and gathering youth input are attainable short-term goals. Long-term goals such as an independent youth committee overseeing cultural events/exhibits are something to strive towards. The plan seeks a change in symbolic culture, where youth are active stakeholders and collaborators.

Organizational Culture

This OIP focuses on the need to advocate for youth programming to legitimize and establish youth as stakeholders. This plan provides the museum with the opportunity to look beyond its adult volunteers and take a risk with a youth demographic. It can break the cycle of comfortability in providing educational and seasonal programming for elementary students only. Organizational culture needs to shift, seek out the youth demographic, and gauge interest in change.

The museum staff can then rethink youth programming that will result in proactive and creative outputs. Not only should cultural initiatives be a resource for youth, they should also attract youth because of their content (Peterson et al., 2014). Museums should be more interactive and participatory (Ontario Museum Association, 2016). My museum organization and staff are stagnant when it comes to involving new audiences. This reflects the resistance of the organizational culture to evolve or change to suit modern needs and audience interest.

The museum staff can also reach out beyond the site and become a greater influence within the community. Youth programs can help the museum become an active presence in the community. Building relationships with the local high school accesses youth and introduces them to the museum context. This can expand the repertoire of the museum, make staff available and visible in the community, and entice inquiry about museum offerings. The following section describes in detail proposed solutions that can influence proactive change.

Possible Solutions to Address the POP

The purpose of this section is to highlight three potential solutions to address the lack of programming for youth at the museum. Each solution provides pragmatic steps to engage youth within our community. Initiating realistic policy and practice can result in educational and community initiatives for youth. Together the three possible solutions address consistent themes of museum policy and leadership, education, and youth civic engagement, and leadership development.

Proposal 1: Change policy documents to reflect a youth factor

Change can be initiated by simply amending museum policy documents to include a youth provision. This will establish new policy that directs the museum to incorporate youth. This proposal assumes that action and outcomes will be dictated by the Museum Advisory Committee. The MAC will review and amend the museum policy and expect specific results from staff through practice that meets their policy revisions.

This initiative would influence change by the MAC's insistence upon action. Hersey and Blanchard's model of Situational Leadership (1988) shows the ways hierarchical leadership works with its subordinates. Staff would be mandated to increase youth volunteerism. Staff would have to engage with community resources to gather volunteers to reach these specific goals. Uncharacteristically, the MAC would tell staff what the new objectives would be. This would create results based on policy, timelines, and required directives.

The MAC has a responsibility to the site, the community, and the Town they represent. Its responsibility it is to "provide a balanced complement that will involve various segments of the public both at the museum and within the community through outreach opportunities"

(*Museum Interpretation and Educational Policy*, 2014, p. 1). This solution emphasizes the authority and leadership of the MAC to make significant changes to policy and practice.

The MAC serves the museum but must comply with Standards for Community Museums in Ontario (Ontario Ministry of Tourism, Culture and Sport, 2017), which states that museum governance is responsible for "formulating the museum's statement of purpose, formulating written policy governing operations and defining programs, [and] securing funding necessary to carry out the museum's programs" (p. 2). The MAC also has the responsibility to "strive to meet both provincial and federal museum standards and be accessible to all citizens of Canada" based on provincial and federal standards (*Museum Governance Policy*, 2014, p. 1).

Resources needed

Human: The Museum Advisory Committee would initiate this change process. They would need to take the time and effort to review and revise policy documents. In particular, the *Museum Community Policy* (2014) and *Interpretation and Educational Policy* (2014) documents would need to be revised. It would take substantial time for the MAC to review and agree upon policy initiatives. This would impact the timeliness of the organizational change.

Time: The museum staff would need time to review the changes to the museum policy documents. They would have to spend time considering how to adequately achieve and implement mandated changes. They would also have to decide, if not directed by the MAC, which staff member(s) would become the change leaders. Time would have to be allotted to deliver curricular content, whether in the classroom or at the historical site.

Information: As change leaders, the staff would have to decide how to incorporate the mandated initiatives by the MAC. Curriculum may have to be created and delivered to schools.

The museum calendar would need to be amended to include youth programs. Youth would have to be canvassed to gather interest in creating youth driven programs.

<u>Challenges and alternatives</u>

The existing relationship between the MAC and staff is one-directional, with staff making recommendations for change rather than being told to change. The curator proposes content to the MAC and it is then acted upon. It is out of character for the MAC to dictate programming content.

The curator and staff may challenge the MAC for telling them what is expected. This will put the staff in a position where they feel pressured by having to initiate this change. This may put undue stress on staff to establish job roles to complete the requested objectives. Each staff member currently has specific roles, and a mandated change may cause conflict with respect to who completes what tasks in addition to their distinct duties. Alternatively, a cooperative discussion between staff and the MAC could establish common goals. Actions based on hierarchy will be followed, but not without discontent from staff.

Funding will be another challenge. If the MAC requires increased programming, the curator will require additional funding for such activities. There is no doubt that staff will require additional work hours and that this will increase the operating budget, as additional programming will augment staff responsibilities, overtime, and evening/weekend work.

Proposal 2: Hire a museum educational coordinator

With a staff of four, each having their own duties to keep the museum active, a new employee could be hired to initiate educational community partnerships. This individual could focus on educational outreach and gathering youth volunteers. This role is missing from the current state. *The Museum Community Policy* (2014) requires the organization to actively gather

volunteers; however, there is no active attention to youth. The MAC can suggest to the Town that an educational coordinator is essential to increasing attendance, involvement, and programming demographics. The Town can then consider an increase in museum staffing and project funding.

An educational coordinator can emphasize the existing *Museum Interpretation and Educational Policy* (2014). An employee whose role is designed for education can strengthen the community identity and outreach of the museum. The *Interpretation and Educational Policy* (2014) states that policy and practice are:

> realized through a wide variety of programming options ranging from leisure learning activities for participation by the general public to more in depth study related programs designed for specific user groups (i.e. Schools, etc.) An attempt will be made to provide a balanced complement that will involve various segments of the public both at the museum and within the community through outreach opportunities. (p. 1)

This position will connect with local schools (over every level) and provides them with internal and external resources. The coordinator will be accessible to classrooms as well as for scheduling and delivering content based in the museum environment.

The mandate of this position would require the individual to connect directly with local schools. This person would be instructed to increase and monitor youth volunteers. This individual would be responsible for the creation and marketing of youth programming. They would recruit youth for volunteering and events. Beyond the volunteer hours, this leader would assess and include individuals who are interested in youth heritage programming. Further, they would be the architects of youth-based leadership opportunities. This justifies the rationale of LMX Theory (Dansereau et al., 1975; Graen & Uhl-Bien, 1995).

Resources needed

Human: The MAC would need to advocate to the Town that an individual be hired to fulfill this position. This would not be a quick process. The Town would have to formally hire this individual as the position would be that of a municipal employee. This individual would ideally be a certified teacher with a background in social studies.

Time: The hiring of an individual as education coordinator may take some time. For a municipal position, time would be required for the posting, hiring, and training of the individual. The successful candidate would then spend time understanding the museum's policy, collection, and internal resources. They would then use time to create alliances within the community, connecting with the local school and eventually entering classrooms as the museum representative.

Fiscal: This would be the greatest resource needed. The MAC would need to present a convincing argument to the Town for this position. The Town would need to see potential increases in community, museum, and municipal activities and revenue to approve the hiring of a specific position within our small-town, small-budget museum.

Challenges and alternatives

The greatest challenge to this proposed solution is the funding of another employee. At this point, through information gathered from Town councillors, the position would not be fundable or profitable. Establishing a position of this sort would have to result in a significant increase to the economic gains of the museum.

Alternatively, I argue that this position would relieve existing staff from additional duties. It would direct, reporting to the MAC, a proactive plan to engage community youth. It would fill the gaps where current policy and programming are lacking. This person could lead youth

towards further volunteerism and career goals. At this time, there is no representative to guide youth towards academic pursuits of the heritage and culture field. This solution might challenge the Town to hire and fund another museum employee, along with program budget requirements, but would be a great investment for the community, by supporting and engaging youth stakeholders.

Proposal 3: Facilitate partnerships with schools

The third proposal incorporates policy and practice by creating a relationship between the museum and local schools. Staff must reach out to the local high school to attract youth. By connecting with local history classes, the museum can attract students to volunteer. This is relevant for three reasons: 1) students are introduced to a community organization where they can attain volunteer hours, 2) students who express interest in continuing their museum volunteerism can be offered opportunities to be part of the much-needed youth content, and 3) students learn about potential careers in heritage and culture.

Traditionally, museums engage volunteers of an older age. This is due to their maturity, availability, and interests (Coleman & Nankervis, 2014; Deery et al., 2011; Toraldo et al., 2016). This tradition is a challenge for organizations, youth programming, and volunteerism. Where the youth volunteer is more apt to be present for single-day or sporadic events, mature volunteers have greater afforded time and commitment. The challenge is to create opportunities for youth to become continuously engaged in their volunteerism and create opportunities for them to contribute cultural content.

Students in Ontario are required to complete 40 hours of community service to achieve their Ontario Secondary School Diploma. The rationale for these 40 hours is to encourage students to: understand civic responsibility, contribute to their communities, and learn from their

positive contribution (Ontario Ministry of Education, 2017). Community involvement is an important part of the student experience and ties directly with the career and life planning section of the report.

Morris (2008) looks at the motivations and engagement of youth beyond the classroom through volunteering at a museum. He cites factors such as inherent interest, social interaction, and student autonomy to act as leaders and representatives of the museum as essential motivators. The theories and frameworks discussed in this proposal highlight the process of guiding youth towards leadership opportunities. This process can be successful when youth are mentored by adult volunteers and staff to develop their own leadership skills and opportunities (Morris, 2008). This directly connects with Leader-Member Exchange Theory and the goals of personal growth through leadership development (Northouse, 2016; Sheer, 2016). Resources will be needed to bring an authentic learning and interpretive experience to students.

<u>Resources needed</u>

Human: Staff would have to decide what existing staff member would take on this role. Job duties would have to be divided to accommodate the time within classrooms and on site. A staff member would have to be agreeable to take on this role as well as have the educational background to support the needs of the position.

Time: Associated with the human resources needed, museum staff would have to divide time and duties between established job duties and increased obligations. Staff members associated with the change would have to allot time during regular work hours and after hours to accommodate student schedules and availabilities. This might be during school hours, after school hours or evenings and weekends.

Fiscal: Increased funding would need to be approved and available for supplies taken into classrooms, perhaps gas for travel and to accommodate after-hours wages (if applicable). It is not unreasonable for an existing staff member to request a raise in pay due to the change to their job role.

Challenges and alternatives

The greatest challenge to this solution would be deciding what existing staff member would take on this position. This person would have to balance their current duties with the addition of school outreach and facilitation. There is no one on the current museum staff (other than me) who is a trained and certified educator. Existing staff may be resistant to this proposal due to current job roles and the inevitability of having to become the change leader. This could cause tension between staff, a strain in current museum activities, and be unreasonable to mandate.

The alternative, as previously stated, is to hire a qualified individual to specifically take the role of youth educational coordinator. The challenges of this position have been examined earlier. Another alternative is to form an 'arms-length' relationship. The museum could reach out to schools and offer specific curricular activities to be delivered by the museum, at the museum. If schools do not participate, it is their prerogative. The challenge is that this is not a proactive way of recruiting or attracting participants.

Table 3 outlines a summary of each of the three proposals and includes the recommended resources needed, as well as potential challenges. This table creates an appropriate visual template, summarizing and weighing each proposal previously presented.

Table 3.

Summary of Three Proposed Solutions.

	Proposal 1	Proposal 2	Proposal 3
Summary of proposal	Change policy documents to reflect a youth factor	Hire a museum educational coordinator	Facilitate partnerships with schools
Resources needed	Time/personnel (MAC and staff) to review documents	MAC and staff would have to advocate for a new hire	Time/personnel – staff would divide/establish new job roles
	Policy specifics – how will youth be represented	Time for a new hire to plan and deliver content	Funding for programming, travel and supplies
	Implementation and delivering new policy and practice	Increased funding for program budgeting and for a new museum employee	Time to create partnerships
			Time and personnel to create and deliver youth-driven programs and events
Challenges	Resistance to new policy by staff	Funding is the greatest challenge with a current small operating and program budget	Deciding what staff member(s) would take on this duty
	Resistance to practice by staff due to increased duties and time factors		Time to plan and deliver curriculum and context
	MAC may not agree to inevitable increase in budget for increased program funding	Lobbying the MAC and Town to see the benefits of creating and hiring a specific role at the museum	Attaining participation by schools and youth for programs and events

Note. This table displays the resources needed as well as the challenges faced by all three proposed problem of practice solutions.

PDSA Model

The Deming Cycle (1993) offers four stages of viewing change. The cycle requires the change agent to: **P**lan the change (who, where, when, and what); **D**o -- carry out the change plan and monitor initial factors; **S**tudy and analyze what has been accomplished; and **A**ct -- refine actions and determine next steps of the continual change process (Moen & Norman, 2010).

This change model fits well with the actionable nature of my change plan. The model complements Lewin's three-stage model (1951) and the seven-stage model Lippitt et al. (1958).

They each focus on detailing the plan as well as the need and reason for change. This plan identifies gaps in museum offerings, stakeholder representation, and policies. Kritsonis (2004) and Mitchell (2013) analyze both Lewin (1951) and Lippitt et al. (1958) respectively, by reflecting on the importance of the change process affecting the structural, personal, and cultural factors of the organization. As an organization that serves the community, the relationship between organizational structure and its working with diverse populations, is completely intertwined.

Deming (1993) and Lippitt et al. (1958) then emphasize analyzing and monitoring the change to gather data and content in order to analyze the effectiveness and results of the change. Lastly, each theory lets the organization grow in the initiated change. Lewin (1951) sees the organization as a new state altogether. Lippitt et al. (1958) remove the change agent and monitor the future change, whereas Deming emphasizes continual consideration for future action. As stated, a long-term goal of this plan is to allow student leadership and responsibility to grow while using museums staff as mentors rather than facilitators.

The strength of the Deming PDSA model (1993) is its awareness that, as the Lewin and Lippitt change models assert, an organization does not simply refreeze once change has been made. The Deming Cycle perpetuates analysis, continual monitoring, and change. Consequently, Moen and Norman (2010), in their additions to Deming's theory, state that "as you build your knowledge; you will need to be able to predict whether a change will result in improvement under the different conditions you will face in the future" (p. 27). This plan recognizes the need for incremental steps to engage youth, recruit volunteers, to ultimately having youth commit to their own locally developed programs and events through the museum.

Moen and Norman (2010) discuss the development of The Deming Cycle. Figure 3

presents The Deming Cycle. The OIP can use the Model for Improvement as a tool to reinforce

the PDSA cycle.

What are we trying to accomplish?

- increased volunteer opportunities for community youth

- increased programming and leadership opportunities for community youth

- increased youth participation in museum activities

How will we know that a change is an improvement?

- increased data showing the involvement of the youth demographic

- youth programming becoming part of the museum's goals and vision

What change can we make that will result in improvement?

- build relationships with high school classes, curriculum and students

- amend museum policy to include and reflect a youth component

Act (Acknowledge that youth are being marginalized)	**Plan** (Create a plan to increase youth volunteers and youth leadership opportunities at the museum site)
Study (Monitor and evaluate youth volunteer numbers, impact of school partnerships, and number of youth seeking leadership opportunities)	**Do** (Actively create partnerships with local schools as a community resource and to engage youth directly)
What are we trying to accomplish? How will we know that a change is an improvement? What change can we make that will result in improvement?	

Figure 3. The Deming Cycle Model for Improvement. This model was adapted from Moen & Norman (2010).

Leadership to Change

Institutional and individual leadership can be put into practice when the museum establishes a proactive relationship with the local high school. This outreach will create curricular and contextual partnerships. Teachers become familiar with the museum and its offerings, while the museum can initiate specific content, recruit volunteers, and provide future opportunities for youth who express interest in the organization.

Situational Leadership Theory

Institutional leadership

As stated, the Museum Advisory Committee must approve the proposal and action. The relationship between the MAC and staff incorporates Situational Leadership Theory. Through their approval and recommendations, the MAC can express their level of power and mandate what they require from the change process and action.

Hersey, Blanchard and Natemeyer (1979) identify four levels of leadership, depending on the maturity of the change participants, both leader(s) and member(s). The lowest level tells subordinates what to do, while the highest-level delegates. Member autonomy through delegation results in positive gains. The MAC can instruct to attain specific goals for youth involvement. Staff can delegate goals to youth participants, hoping to achieve mutual outcomes.

The museum staff currently have a proactive relationship with the MAC. It is assumed that, with the acceptance of this proposal, the MAC can delegate all matters of the change process to the museum staff as change leaders. The staff can continually report back to the MAC, but ultimately the change plan will be that of the museum staff.

Individual leadership

Situational Leadership Theory can be applied to the situational relationship between the change agents and participants. Hersey et al. (1979) identify four levels for maturity are: telling, selling, participating, and delegating. The actionable mentorship of participants determines the level of situational leadership. Leaders can follow the *telling* level primarily through their interaction with volunteers. This is the current status of the leader-participant volunteer relationship.

Youth engagement level increases when they are part of the change and contribute to the change (events and activities). *Delegatio*n is a future level that is proposed when youth lead their own activities, with the change agents acting as mentors but allowing youth autonomy. The *participation* and *delegation* levels allow for less leader involvement, but with the understanding that mentorship is continual. As the maturity of the member increases, leadership engages their creativity, motivation, and future involvement (Peterson et al., 2014; Teirney et al., 1999; Redmond & Dolan, 2016). The importance of this change plan is that it understands how to involve youth, engage their interest, and develop their skills.

Leader-Member Exchange Theory

Institutional leadership

Volunteers are organizational stakeholders and youth involvement can offer both the organization and youth specific outcomes (Henderson et al., 2013; McLellan & Youniss, 2003). LMX theory identifies the impact of these positive relationships to achieve institutional and individual goals (Dansereau, 1995; Graen, 2009).

As a cultural hub, the museum bases its mission on the relationships built through interest in heritage. A common factor within the LMX theory is the importance of teamwork between

leaders and members. Dyadic relationships reinforce the change and develop the change
(Dansereau, 1995).

This relationship can affect the needs of the organization. A growing number of
volunteers can increase the organization's symbolic and economic needs (Toraldo et al., 2016).
This benefits the patrons and participation of the museum by having more personnel involved,
greater marketing (through word of mouth), and the probability of increasing attendance to
events. We know that many of our youth volunteers have been recruited by other youth
volunteers (Ockenden & Stuart, 2014). These youth show interest in the content of the site and
events, bringing in new potential members. This relationship is reciprocal and strengthens the
ties between the members and leaders. These mentored partnerships can then encourage youth
volunteers to promote the museum, to other youth, as a positive place to become involved.

Individual leadership

The museum staff, as change leaders, play active roles in this change plan. This plan,
beyond its organizational change applications, emphasizes mentorship, which is essential to the
promotion of youth skills development. When adult leaders are ineffective, they affect the
motivation and actions of youth (Weiss, 2004).

The actions of the change leader are important to youth participants. By volunteering or
being given leadership opportunities, youth familiarize themselves with community leaders
(Peterson et al., 2014; Michelsen et al., 2002). Adult leaders teach formal and informal
competencies that are relevant to organizational contexts. This education is gleaned from
participants and directly influences their skill and social development. Graen (2009) asserts that
the dyadic relationships formed through this practice affect the participant experience creating
mutually balanced organizational and socio-cultural behaviours leading to positive outcomes.

The LMX theory is rooted in the incorporation of leadership relationships for specific goals. Northouse (2016) expresses the essence of the theory developing member skills for the benefit of the organization and likewise for the member. In particular, students can gain the required 40 hours of community involvement at the museum. They can also gain knowledge of museology and community service for future volunteering, education, and employment (Ontario Ministry of Education, 2016b, 2017; Redmond & Dolan, 2016). Through this plan the museum can attain new youth policies, economic mandates, and community profile.

Table 4.

Leadership Theories Comparing Institutional and Individual Leadership Factors

Theory	Institutional Leadership	Individual Leadership
Situational Leadership	Hierarchical leadership plan approval	Relationship building between staff and participants
	MAC advocacy for the plan (plan development and increased funding)	Youth development of individual leadership skills
	Staff adhering to MAC interpretations, suggestions and directives to policy and practice	Increased involvement and interest in museum activities
Leader-Member Exchange	Youth become active and supported stakeholders within the museum context	Active role of adult and youth mentorship
	Youth become active members in the change process	Encouraging youth to volunteer as well as providing them with opportunities to develop content through programming and events
	Increased institutional outcomes such as increased participation and attendance, increased revenue, and strengthening cultural and symbolic face of the museum	Youth attaining specific outcomes such as volunteer hours, field experience and skills development

Note. This table represents the goals of institutional and individual leadership based on leadership theories.

Table 4 expresses the correlation between leadership theories and the individual and institutional leadership outcomes detailed above. This table serves a visual model representing the actionability of this change plan being rooted in theories that seek proactive outcomes for organization and participant. For example, institutional goals can be achieved through SLT by emphasizing how the MAC's hierarchical leadership can lead the organizational change. The museum's institutional leadership focuses on LMX by instituting change that develops the social-cultural implications of youth participants. Similarly, individual leadership development is determined by the partnerships formed between leader and member based on situation (SLT). LMX emphasizes this development and guides both leader and member towards individual goals through collaborative efforts. Following the needs of policy and practice can set a solid framework for proactive and ethical considerations.

Leadership Ethics and Organizational Change

Museum ethics have been established through three levels of guidelines. Federal content is outlined by the Canadian Museum Association (2006); provincial standards and visions are found in Ontario Ministry of Tourism, Culture and Sport (2017) as well as Ontario Museum Association (2016); and site-specific policy documents identify ethical responsibilities at the municipal level.

Ethical Responsibilities of the Organization

Each level describes the governance, financial, human resources, collection (preservation and exhibition), educational, and ethical responsibilities of museum organizations and staff. The essence of each level is to establish an organization that represents heritage and culture honestly, with community involvement and input (Canadian Museum Association, 2006; Ontario Ministry of Tourism, Culture and Sport, 2017).

Funding should be pursued ethically through donations, fundraising, budgeting, and grants. The *Museum Finance Policy* (2014) outlines the importance of financial transparency. It references adhering to the "The Ethical Fundraising and Financial Accountability Code" as well as considering the public nature of the organization, its governance policies, and financial structures.

Human resources are outlined in each level of policy and ethical responsibilities. Each identify the importance of health and safety: providing a safe environment for staff, volunteers and community members. The Canadian Museum Association (2006) requires personnel to act accordingly, knowing that they are representing federal, provincial, and municipal standards. Beyond this ethical policy, organizations are to respect their sites, contexts and to display their content appropriately, representing their communities (Ontario Ministry of Tourism, Culture and Sport, 2017).

Ethical Commitments of the Different Organizational Actors

The greatest commitment of this OIP is to get the students involved. We can offer them what they are seeking. The museum accommodates all students who want to volunteer to attain the required 40 hours of community involvement. Students want to volunteer where they feel that they can contribute, where their peers will have the same amount of enjoyment, and where they can purely gain the required hours (Henderson et al., 2013). This social contract becomes mutual when the museum has specific tasks for volunteers to complete and students attain their goals.

The Ontario Ministry of Education (2016b, 2017) stresses volunteer opportunities for youth that comply with current health and safety standards. It lists situations in which students should not participate. The organization must provide an ethical and safe environment for

participants. The museum currently does not require adult volunteers to complete police record checks. This must change, however, not only because an increased youth demographic will be involved, but police checks are becoming mandated throughout community organizations. Students thrive when they are represented and mentored in a safe environment (Ockenden & Stuart, 2014; Peterson et al., 2014).

As a community organization the museum has goals to achieve. It responds to community inquiry and involvement (*Museum Community Policy*, 2014). As a Town asset, the museum staff must adhere to the ethical standards of the business and corporation of the Town. The museum organization has economic targets to attain and must be fiscally responsible by bringing in revenue through programming. This OIP has the potential to increase the visibility and symbolic nature of the museum on the part of the Town. This change plan is also an economically ethical initiative assuming that an increase in youth events would bring in a greater population of patrons, diverse audiences, while enticing interest in new programming.

Chapter Conclusion

This chapter has outlined the actionable nature of the OIP. It has shown how SLT and LMX theories compliment the nature and need for change within the museum organization. The three individual proposals have each have merit but it truly is about the action of getting into schools and creating those personal partnerships. It also highlighted the importance of changing the current culture of the museum organization and staff to move it towards a culture where youth are active and represented. The relationships that are formed can guide the organization in changing its structure and culture through both policy and practice. These identify the needs of the organization, as well as staff and youth as stakeholders. This chapter ahs also examined the intuitional and individual leadership needs and structures to ensure leadership theories truly

reflect the nature of the change plan. Chapter 3 will reveal the importance of communicating and monitoring this change. It will discuss the importance of the museum change leader, benefits to participant leadership experiences and, supporting a strong rural community.

Chapter 3: Implementation, Evaluation, and Communication

Implications of the Change Plan

Chapters 1 and 2 have identified the organizational and social-emotional aspects of this OIP. There is a focus on the museum staff moving towards a state that benefits the organization and fulfills the needs and interests of participants (*Museum Community Policy*, 2014). Chapter 3 examines three implications of this plan, beyond its emphasis on policy and practice: its influence on the local community, representation of a rural community, and the development for youth civic engagement. A change in policy and practice can perpetuate youth volunteerism and strengthen future initiatives to increase opportunities for youth to express and exhibit leadership in the culture and heritage field. This Chapter emphasizes the potential to influence an increase in youth civic engagement through community museums. And, importantly, it can promote involvement within rural communities. This is important in creating youth interaction and appreciation for their rural communities.

Community emphasis

Chapter 1 outlined the importance of the museum site as a hub for tourism and cultural resources as well as a defining heritage site for the town. The adoption of this change plan can show the organization's dedication to community growth. The Ontario Museum Association's Strategic Vision and Action Plan for 2025 (2016) outlines the importance of museums striving to reconnect with their communities. This plan would heighten local volunteer participation and steer museum visions to community interests.

As such, museum offerings must be relevant to their communities (Ontario Museum Association, 2016; *Museum Community Policy*, 2014; *Museum Interpretation and Educational Policy*, 2014). This will entice audiences to investigate the site and its content. The focus on

community becomes a reciprocal relationship by promoting museum resources and working with multiple community stakeholders (Kim & Ball-Rokeach, 2006; Ontario Museum Association, 2016). These partnerships support the goals of each participant as well as other community organizations. This reinforces the LMX theory and expands its relevance by seeking out multiple organizations and learning how they can work towards individual and common goals. These common goals can emphasize the values and identities of rural communities.

Rural community identity

Chapter 1 noted that my museum's volunteers are primarily older adults. The Rural Ontario Foresight Papers (2017) state that small rural communities are primarily made up of adult and senior populations. This leads to opportunities for this group to volunteer but creates a gap for the youth demographic. This initiative creates community involvement opportunities for rural youth to their increase knowledge of the locality, resources, and ways to get involved (Rothwell & Turcotte, 2006; Rural Ontario Foresight Papers, 2017). This can strengthen their symbolic attachment to their community by providing them with authentic experiences that are directly connected with community content and that can increase their participation and skills development (Ockenden & Stuart, 2014; Peterson et al., 2014).

As stated, this OIP proposes creating an active partnership between the museum and local schools. These relationships strengthen the reliance on organizations in rural communities (Rothwell & Turcotte, 2006; Rural Ontario Foresight Papers, 2017). Writing for Statistics Canada, Rothwell & Turcotte (2006) state that rural youth are more likely to volunteer within their communities compared to urban youth. This bodes well for this OIP, providing opportunities are created for rural youth to become active. These individuals often continue to post-secondary education and become involved in a political party, sports, or cultural

organization (Rothwell & Turcotte; 2006). This provides evidence that this plan, if enacted, has the potential to increase student education and civic engagement.

Civic engagement

This OIP also proposes an initiative for greater civic engagement. Chapter 2 highlighted how this plan can play an active role in the required hours of community involvement needed by youth to attain their Ontario Secondary School Diploma (Ontario Ministry of Education, 2018). Civic engagement offers youth a wide variety of experiences such as: volunteering, social connections, leadership opportunities, mentorship, increased knowledge, and skills development (Henderson et al., 2007; Henderson et al., 2013; Kim & Ball-Rokeach, 2006; Redmond & Dolan, 2016).

Again, LMX theory offers the players of this plan a leadership style that is designed to seek proactive mutual and individual outcomes. Redmond and Dolan (2016) define youth leadership as different from adult leadership, in that it "focuses on the methods by which leadership can be explored taught or experienced by young people" (p. 262). LMX theory complements this definition by outlining the social, emotional, skills based, and authentic experiences that leaders can provide to members (Graen, 2009; Lloyd, Boer, & Voepel, 2017; Omilion-Hodges & Baker, 2017). The relationship between organizations and participants becomes reciprocal when youth become leaders, thus mentoring the next generation of participants, providing them with opportunities for citizenship, and skills development (Redmond & Dolan, 2016). Managing the transition for change and understanding stakeholder participation is vital to supporting the symbolic and cultural vision of our community museum.

Managing the Transition

Managing this change plan is about identifying aspects of delivery and implementation. A primary focus is to empower the voices of potential stakeholders. The actionability of this plan can positively influence local students and our rural community. Managing the transition from plan to action will be about identifying factors that may challenge the plan or that at least need consideration.

Stakeholder reactions to change

Chapter 2 explored how the Museum Advisory Committee (MAC) can support change based on Situational Leadership. Bosse, Duell, Memon, Treur and VanderWall (2017) assert that Situational Leadership emphasizes the needs of stakeholders. As the acting municipal manager of the museum organization, the Museum Advisory Committee has the authority to identify and deliver action to fill the gaps in museum policy and practice. Based on situation and factors deemed essential to the organization by this plan, the MAC can see how short, medium, and long-term goals can influence future policy and practice. In doing so, the MAC is supporting the organization as well as its stakeholders.

The Ontario Museum Association (2016) emphasizes the importance of stakeholder involvement. Similarly, the Canadian Museum Association's Ethics Guide (2006) instructs museums to develop content that is relevant to community context and patrons. As stated in Chapter 2, Stakeholder Theory identifies active ways in which organizations represent those who have a vested interest in the organization and those who may be potential stakeholders (Freeman & McVea, 2001; Friedman & Miles, 2002; Jones & Wicks, 1999). This is also noted in the existing *Museum Community Policy* (2014) and *Museum Exhibition Policy* (2014). A youth

provision is absent, and this plan has the potential to reinforce youth as stakeholders in policy and practice at our museum.

As stated earlier, this plan has the potential to positively affect the community and the symbolic nature of the rural community. Volunteers in rural settings help sustain community and cultural offerings (Rural Ontario Foresight Papers, 2017). Community attractions can increase tourism to locations and can influence economic growth (Ontario Ministry of Tourism, Culture and Sport; 2018). The community becomes a stakeholder for initiatives that increase revenue and identity. The Ontario Museum Association (2016) specifically highlights a comment that identifies rural communities as needing equitable opportunities for funding and prominence within small communities. In the same respect, communities and organizations must seek out the best people to fill these roles.

Empowering select personnel

A strength of this plan is its use of the Leader-Member Exchange leadership theory. This plan has outlined its benefits to both the organization and youth participants. Beyond the attraction of volunteers, this plan seeks to offer youth opportunities to create their own cultural programming and develop leadership skills. Lloyd, Boer and Voelpel (2017) emphasize the importance of LMX to guide participants towards leadership opportunities. This fulfills their participation actions and provides them with authentic experiences (Michelsen et al., 2002; Ockenden & Stuart, 2014).

This plan proposes a partnership between the museum staff change leader and local schools. This reinforces what has been stated about interacting with local community organizations and specifically working with a youth audience. The Ontario Ministry of Education's publication, *Community Connected Experiential Learning* (2016a) outlines the

practicality and importance of educational settings using community specialists to deliver and strengthen curricular outcomes. Community partnerships, like the LMX, seek to gain from each other's services. Students can be taught by specialists, while community specialists expand their organizational repertoire. This mutual partnership can influence the needs and outcomes of organizations, mandates, and individuals. Specific resources will be identified as ways to support the implementation of the plan as well as the partnerships.

Supports and resources needed to identify potential implementation issues

Chapter 2 has outlined significant resources needed for this plan to be implemented and delivered. The following factors are essential in understanding how the change plan can progress from plan to delivery. These factors should be considered as ways to communicate the actionable needs of the plan**.**

Time factors

Bolman and Deal (2013) identify that timeliness is important to the actionability of a plan. Time must be considered in terms of designing the plan and implementing the change. The identifying of short, medium, and long-term goals must be relevant to stakeholders and the organization (Bolman & Deal, 2013; Cawsey et al., 2016). Table 5 expresses the short-, medium-, and long-term goals of the change plan and its outcomes. This plan provides ways to create partnerships with community youth. Taking advantage of the school year and specific course offerings will contribute to audiences and content.

Table 5.

Developing Plan Goals and Outcomes

Short-Term Goals	Medium-Term Goals	Long-Term Goals
Connect with local schools to establish partnerships	Create ongoing partnerships with local schools to deliver content and curriculum annually	Plan, design and deliver youth oriented/directed events
Advertise for youth volunteers	Offer schools opportunities to use the museum site for educational content	Establish a youth representative on the Museum Advisory Committee
Establish a catalogue of youth volunteers	Access youth who are interested in volunteering beyond museum events (tour guides/collection management/other duties)	Establish periphery associations = youth interest/involvement/ Representative with the Historical Society
Entice youth to volunteer at the museum to achieve required community service hours	Identify and evaluate youth interest in delivering specific youth directed content	Continual partnerships with local schools/classes/teachers
Provide opportunities for youth to participate at the museum site beyond community events		

Note. The above table summarizes short, medium and long-term goals for the museum change plan.

Volunteer time is valued and needs to be considered. The nature of volunteerism is based on individuals giving their time for service (Holdsworth, 2010; Rural Ontario Foresight Papers, 2017). This plan must balance its goals with the time students are willing to provide as volunteers. This is where a classroom connection can increase actionable results. A museum leader in the classroom can address content based on allotted and determined timeframes. This partnership can establish appropriate time for authentic experiences and engagement (Ontario Ministry of Education, 2016a). Social-emotional partnerships steer this plan's symbolic successes and highlight the importance of establishing relationships between leaders and participants and community partners as well.

<u>Human factors</u>

The effectiveness of this plan is based on LMX theory, noting that the leader must be invested in attaining the goal-oriented and social outcomes of the plan (Graen, 2009; Omilion-Hodges & Baker; 2017). This plan is centred around social interactions and should be implemented by someone who has a vested interest and understands the organizational goals as well as experience working with youth. Omilion-Hodges and Baker (2017) identify the importance of communication between leaders and members. It is through this communication that goals can be attained. As well, the engagement and social benefits of this communication becomes essential to both leader and member. Financial considerations should also be addressed in order to understand the fiscal and political transition of the plan to reach actionable results.

<u>Financial aspects</u>

In its analysis, the Rural Ontario Foresight Papers (2017) asks, "How will mandated objectives be accomplished in rural communities with less manpower and per capita funding?" (p. 14). This is an essential question for small rural organizations. As stated, even though the museum organization is funded by the municipality, funding is primarily based on operational costs. Many rural sites depend on government grants to implement programs, site upgrades, and special offerings. The Ontario Ministry of Tourism, Culture and Sport (2018) website provides information about grants and how to access their availabilities. The *Museum Finance Policy* document (2014) outlines the responsibility of the museum organization to research, apply, and use grant funds appropriately. These funds are to be used as detailed by the grant context and in association with museum policy and content. Understanding where funds come from is essential to this plan and how it accesses existing money and can seek extra funding through grants and

sponsorship. Understanding the social and organizational needs of the plan can build momentum and support for the staff as it plans these leadership initiatives.

Building momentum

The actionability of this plan is based on an evolution of recruiting youth volunteers en masse and providing them with authentic opportunities to participate at the museum. Short, medium, and long-term goals provide a structure for the change plan (Bolman & Deal, 2013; Cawsey et al., 2016). They also create a pathway and assume evolution of the plan. Each stage can be established individually but presented as incremental goals and dependent on the practicality of the previous stage, they provide progressive and actionable outcomes. Mitigating anticipated obstacles authentically, while striving for actionable and pragmatic results, are a strength of this plan as well.

Mitigation of Plan Limitations and Anticipated Obstacles

The mitigation of plan limitations can be seen by actively addressing the following three obstacles: 1) persuading the museum leadership to adopt and support the change plan, 2) having staff believe in the action and outcomes of the plan, and 3) conveying the plan's reciprocal outcomes to both the organization and youth.

This plan can mitigate obstacles by presenting an actionable business and action plan to the MAC. This will persuade higher leadership that the plan is worthwhile and can achieve desired outcomes (Bolman & Deal, 2013; Cawsey et al., 2016). The plan's pragmatism can prove its worthiness to increase participation and revenue for the organization (Toraldo et al., 2016) and its worth to the community (Ontario Museum Association, 2016; *Museum Community Policy*, 2014; *Museum Interpretation and Educational Policy*, 2014).

The staff must believe in the plan and its outcomes and covey these beliefs through planning and delivery (Bolman & Deal, 2013; Dansereau, 1995; Graen, 2009). They should feel as though their input is valuable to the goals of the plan, the reality of its challenges, and that it will be actionable knowing the limitations concerning lack of funding, human resources, and time. Staff will need the autonomy to design and implement this plan. The success of the plan is heavily based on the role of the museum staff and the change leader to affect change and influence participants (Lloyd, Boer, & Voelpel, 2017; Michelsen et al., 2002).

Youth should feel as though the organizational change is for their benefit as well (Ockenden & Stuart, 2014; Peterson et al., 2014). As stakeholders, they need to be identified and represented (Bolman & Deal, 2013; Freeman & McVea 2001). The plan mitigates challenges of youth recruitment by emphasizing the role of youth volunteers before actions that require increased youth participation for programming. The change plan proposes increased youth activity at the museum with the goal of providing opportunities that offer youth leadership and skills development by creating their own programming.

This change model identifies the process of the change as well as the importance of the relevant participants. It provides a step by step plan that directs the change from initial plan acceptance to future long-term outcomes. The essence of this plan is its practicality and its strength based on fostered partnerships and relationships. These connections complement theories discussed while directing specific gains towards the museum organization. These gains will be assessed through the implementation of the plan monitoring and the evaluation of the plan in progress.

Action, Monitoring, and Evaluation Model

Change Process Monitoring and Evaluation

The following analysis will discuss how the Deming model (1993) drives the change action, monitoring, and evaluation. It will also highlight the monitoring and evaluation of short-, medium-, and long-term goals. The actionability of this plan has been presented and its future progression is essential to its perpetual growth.

The Deming Model

The Deming model (1993) establishes and identifies a plan's actions and asks where and how the change will continue. This complements Lippitt et al. (1958), who assert that change is ongoing beyond the initial change (Mitchell, 2013). The strength of this change plan is that it is fluid. Understanding that outcomes are based on policy and practice, both organizational and participant outcomes must be acknowledged and observed. The following identifies Deming's four stages, as analyzed by Moen and Norman (2010), and incorporates my change plan's progressive goals.

Monitoring

Monitoring is the process of ongoing observation and consideration of actions and program performance (Neumann, Robson, & Sloan, 2017). Bolman and Deal (2013) state that modifications to action may be required during the change process as they can mitigate situational challenges. Returning to Chapter 2 and its analysis of the Deming Cycle model for improvement, three questions asked were: "What are we trying to accomplish? How will we know that a change is an improvement? What change can we make that will result in improvement?" (Moen & Norman, 1991). These questions guide the monitoring process.

Referencing the LMX theory, one might also ask, "Are the organization and its participants attaining their individual goals?" Bolman and Deal (2013) express the importance of seeking gains for the organization and stakeholders. We have also seen how the short-term goals of this plan can identify initial action monitoring. Using the Deming model's stage of "Studying," Table 6 outlines diagnostic and formative methods of monitoring. Diagnostic monitors can be put into place by looking at quantitative data, e.g., "How many youths have volunteered since the implementation of the plan?"

Table 6.

Proposed Change Plan Model

	Plan	Do	Study (Plan Monitoring/Evaluation)	Act
Plan Action	Propose plan to the MAC	Connect with schools	Diagnostic Monitoring How many youth volunteer?	Develop youth centred museum activities
Short-term goals		Gather and utilize youth volunteers	Formal Monitoring How many youth show increased interest in museum content?	
Medium-term goals		Create opportunities for youth to engage voluntarily at the museum	Formal Evaluation Evaluate event volunteer participation, increase of youth leadership, revenue that is a result of events = reporting to MAC/Town	
Long-term goals				Amend museum policy documents to include youth developed content Establish a youth representative to sit on the MAC

Note. Change Plan Implementation Chart represents the implementation of the change plan goals, identifying stages for monitoring and evaluation, while using the Deming model (1993) as a guiding framework.

A short-term goal is then to monitor how many youth have sought interaction with the museum context beyond initial volunteerism. This formative monitoring establishes a case for the change plan and future goals. It also aides in analyzing how the change process can be altered and reworked to attain further outcomes (Lippitt et al., 1958; Mitchell, 2013; Moen & Norman, 2010). This adheres to existing museum policy of attracting and recruiting volunteers and encouraging participation in museum offerings (*Museum Community Policy*, 2014).

Evaluation

Evaluation of a change plan and specific actions is the process of collecting data and analyzing outcomes, traditionally completed post-change (Neumann, Robson, & Sloan, 2017). Evaluation looks at all aspects of the plan, the action, and personal performance (Bolman & Deal, 2013; Newman et al., 2017). Evaluation analyzes qualitative and quantitative results that can provide proof of the strengths and weaknesses of specific outcomes and processes.

The evaluation of this plan centres on two main factors: the success/weaknesses of the plan's action goals (youth volunteerism and youth driven content), and the gains to the museum and organization (increased attendance and financial intake). These are essential to understanding how to approach, lead, and further such change plans. Again, Mitchell (2013) states that the difference between Lewin (1951) and Lippitt et al. (1958) is that there is no finality to the change plan. Where Lewin sees the end of the change plan, Lippitt sees opportunities for evaluation and future planning (Mitchell, 2013).

Table 6 directs the evaluation of the plan at the point where youth have been accessed and have participated in events. This evaluation is proposed as a medium-term goal. At this stage of the plan, partnerships with schools and youth should be created. From these partnerships, the

change leader can gather youth who seek volunteer hours as well as those with interest in being part of the museum regularly.

The plan can be evaluated through both quantitative and qualitative means. Leader-Member Exchange Theory will be important in seeking a combination of these factors: "Has there been an increase in youth who seek involvement beyond their required volunteer hours?"; "Has the change plan increased youth participation through social means?"; "Has the change plan increased student participation along with feelings of inclusion, enjoyment, and creativity?" These questions are important when looking at the social-emotional root of the LMX as well as reasons for youth participation and interest in leadership opportunities (Lloyd et al., 2017; Teirney et al., 1999).

This plan also evaluates how the structure, politics, human resources and symbolic culture of the organization have changed (Bolman & Deal, 2013). These factors help create a case for ongoing support, facilitation, and adoption of the plan. Evaluating quantitative data will provide the organization with how the change action has fared. LMX also reinforces the importance of attaining specific outcomes (Northouse, 2016). The museum needs to evaluate factors such as an increase in youth volunteers, income brought in, funding used for events/advertising, increase in museum attendees, and staffing (staff time, extra hours, and increase in duties). The Ontario Museum Association (2016) makes it a priority to promote change within museums to increase revenue, attract patrons, and connect with their communities. The Ontario Museum Association (2016) is also aware of the inequality between urban and rural museums in participation and funding. These factors can help steer the change action towards future considerations and ways of attaining its goals.

Long-term goals are identified in Table 6, representing Deming's "Act" stage. These can be considered and acted upon once short- and medium-term monitoring and evaluation have been analyzed. These goals are still attainable and actionable even if they are long-term outcomes. Again, Mitchell (2013) attests that change is not complete just because the plan has been implemented. There is always room to grow and continue with the change. It is not uncommon for organizations to be in a continuous state of change (Bolman & Deal, 2013). The long-term goal of this plan is to affect policy and practice at the museum. The museum should change its policy and practice to reflect a youth contingent while providing youth with authentic experiences. It can strengthen existing policy by specifically amending the museum's community and education and interpretation policies (2014) to include youth content. This will also reflect the current standards set by the Ontario Museum Association (2016), the Canadian Museum Association (2006), and the Ontario Ministry of Tourism, Culture and Sport (2017).

Monitoring the plan's implementation can identify youth initial interest in museum content and context. Evaluation can influence the long-term goals of the organization. Both are essential to building policy and practice. Short- and medium-term goals can be created and monitored for volunteerism and student engagement. Long-term goals can initiate youth-driven programming and youth representation on the MAC and Historical Society. This plan furthers its focus to exhibit the museum as a mentor for youth who may seek future involvement, education, and careers in heritage and culture. A communication plan will strengthen the plan's development and accountability by expressing how the plan is to be delivered as well as how stakeholders become essential actors in the plan.

Communicating the Need for Change and the Change Process

Communicating awareness of the change plan

A change leader's autonomy and belief in the change plan can be leveraged by how they communicate their plan to stakeholders (Bolman & Deal, 2013). Influencing stakeholder awareness and adoption of the plan should be achieved through clear and transparent communications (Cawsey et al., 2016). This will allow stakeholders to feel as though they are part of the change, while communicating how initiatives will benefit all parties. Education and information are essential aspects to communicating the plan. Through these, support and involvement can be accessed during the change implementation (Cawsey et al., 2016).

The communication plan that this proposal bases its attention on the community as well as the museum organization, and its youth focus. Nah, Chenc and Husteddeb, (2016) recognize the differences in communicating between urban and rural communities. In this age of mass technology, online communication can reach mass audiences, in particular youth. Still, face-to-face communication is the most applicable way to disseminate information and initiatives to stakeholders as well as the community (Kaye, 2015; Kim & Ball-Rokeach, 2006; Nah et al., 2016). Communicating a change plan requires multiple approaches. This will increase the reach of the plan throughout the community and across multiple demographics. This will also allow other community groups to actively support the change plan through their individual communication plans.

The emphasis on civic engagement plays a key role in communicating this plan to stakeholders. Public engagement is essential to community resources and organizations (Kaye, 2015). This is because their public image and mandate are often associated with community participation. Communication of organizational initiatives becomes a focus for these community

organizations to attract participants as well as market their offerings. This communication can increase the influence of the change plan by reinforcing the symbolic nature of the organization (Bolman & Deal, 2013).

This OIP also seeks to leverage its communication plan through Leader-Member Exchange leadership theory. The social implications of this leadership style establish transparency, trust, respect, and commitment in both leaders and members (Graen, 2009). The interpersonal nature of LMX, the development of relationships and leaders mentoring members, requires sensitive and open communication (Bang, 2011). This plan balances the communication of the plan to stakeholders with the literal communication and relationships formed with participants. Communication is also important to present a clear case for existing stakeholders within the organization (Bolman & Deal, 2013).

Building Awareness within the Organization

Awareness of this OIP must be communicated promptly and practically to internal leaders and stakeholders. Communication should outline the organizational gains. Existing internal stakeholders, like our existing museum volunteers and the Historical Society, can also be communicated with. This plan incorporates the use of the museum site and existing adult volunteers, and may have future implications for the Historical Society. As a community of individuals who are invested in the goals of the museum, it is appropriate to communicate this plan to them and potentially access them as resources.

Table 7.

Communication Plan.

Stakeholder	Forms of Communication	Rationale
Town	-direct presentation to Town Council	-provide awareness of initiative through municipal funder -gain support through council -propose funding increase -promote a direct link with local schools
Museum Advisory Committee	-written plan -direct presentation to MAC	-seek approval and support of the plan -provide opportunity for members to ask questions and understand the proposal
Community	-Town proposal presentation featured on Rogers Television and Town's YouTube channel -articles in Town's annual publications, local newspaper, and local radio station -postings in Town social media resources and museum social media resources	-put emphasis on community museum offerings -advertise upcoming events for youth to volunteer -increase awareness and attendance for youth initiatives -focus on the community-centred aspect of the plan -achieve mass marketing
Internal Museum Community (Adult volunteers/ Historical Society)	-direct communication with museum volunteer coordinator -presentation to Historical Society's Executive Committee -presentation during Historical Society monthly meeting -advertisement in Historical Society's monthly newsletter	-inform museum stakeholders about the plan -emphasize the increase in museum marketing -emphasize getting youth involved in museum events
Local Schools	-presentation to school leadership -printed/electronic information supplied to classrooms -creation of face-to-face partnerships with teachers	-create curricular and contextual partnership with the museum -focus on establishing a community connection
Youth	-educational partnerships through local schools -use of school social media resources -continual communication and recruiting of youth during museum events	-face-to-face communication of the plan -create partnerships with students -canvass students who are looking to attain volunteer hours -canvass students who are looking for opportunities to get involved with the museum

Note. This table displays how communication will be directed towards specific stakeholders and its rationale.

Table 7 establishes a model to communicate the change plan to specific internal and external audiences. This model highlights specific forms of communication as well as the rationale behind the communication and partnerships. The plan specifically addresses the hierarchy of the museum funding and leadership, internal communities (volunteers and the Historical Society), the Town community as a whole, local schools, and youth participants. This communication plan is important in conveying the roles of internal and external stakeholders as part of the organization's change as well as an initiative for the community.

Town/Museum Advisory Committee

Chapter 1 discusses how the Town and Museum Advisory Committee head the museum organization. Communication of the plan with these bodies is essential to the implementation of the plan. Bolman and Deal (2013) express the importance of all levels of an organization understanding a change plan. This is achieved through clear communication and outlining specific procedures and achievable outcomes.

A key feature of communicating this plan to these internal stakeholders is being able to access their leadership support through funding. The Ontario Museum Association (2016) states that museum programming is based on solid provincial government funding as well as private-sector donations. This change plan can advocate for increased funding as it leverages meaningful partnerships with local schools and the museum as an essential community organization.

The plan's focus on community will be its greatest strength. The communication of outcomes to increase educational partnerships, along with youth volunteerism, leadership and civic engagement can create leverage to the organizational leadership (Lee et al., 2012). Advocating for the museum, as a town asset, can influence the belief in and support of this plan. Through this communication it is possible to "illustrate and celebrate how investment in

museums affects the quality of community life, along with other social impacts and benefits"

(Ontario Museum Association, 2016, p. 8).

Adult volunteers/Historical Society

Internal stakeholders such as existing volunteers and associated groups should also be aware of this change initiative. Change plans may affect informal and 'arm's-length' stakeholder factions (Bolman & Deal, 2013). This plan hopes to increase the capacity of existing museum volunteers and the Historical Society. The museum Volunteer Committee Chair can act as a leader to communicate with adult volunteers and future youth participants. Clear communication of the goals and vision of the plan can mitigate adult volunteer apprehensions concerning an increase of youth at the museum site. This plan is strengthened by existing museum policy, which identifies the recruitment and advertising of volunteer opportunities for all citizens (*Museum Community Policy*, 2014). It should also be noted that the Ontario Museum Association (2016) states, "New models for volunteering are developed that address shifts in volunteering patterns and the aging demographics of volunteers" (2016, p. 8). This communicates a need for change, not only in our local museum, but a vision for museums throughout the province. Table 7 also outlines how the plan will be communicated to relevant audiences and the greater community.

Communicating to Relevant Audiences

The communication of this plan will be primarily with the local community, educational partners and student participants. School partnerships are essential to the evolution of the plan as it emphasizes what the museum can offer youth. It also represents how the museum, as a Town organization, can increase awareness and participation through the organization.

Community communication

Communicating the plan and its achievements to the community is a wide-ranging initiative. The greater community, as a symbolic stakeholder, needs to be aware of the change plan. Bolman and Deal (2013) express the importance of addressing symbolic stakeholders, because citizens, through their taxes, are part of museum funding and municipal budgeting. These economic considerations, in operation and program finances, need to be clearly communicated and transparent (*Museum Financial Policy*, 2014). Moreover, extra funding requests or allotments need to be used appropriately in accordance with museum policy (Canadian Museum Association, 2006; Ontario Museum Association, 2016; *Museum Financial Policy*, 2014).

Awareness of this plan should increase exposure of the museum staff, organization, and community as a place to get involved with and visit. This plan seeks to promote and exhibit a change in existing museum culture with a focus on youth participation. A change in culture is a central aspect of communication. Culture and community are intertwined; the change plan must communicate how culture will change, but hold on to existing visions and values (Bolman & Deal, 2013; Cawsey et al., 2016). Clear communication also reinforces the culture of the municipality and rural community. Initiatives that celebrate the region's heritage help to increase awareness and communication of the values that characterize that locality. These values are shared throughout the community and distinguish urban versus rural communities and their offerings (Rural Ontario Foresight Papers, 2017; Ontario Museum Association, 2016; Ontario Ministry of Culture, 2006).

Educational partners

Communication of museum offerings will be essential to creating partnerships with the educational sector. Common goals and contexts bring these two organizations together. Communication between schools and museums increases the offerings of both in terms of content as well as supporting community resources (Milovanov & Nikitina, 2016). This partnership can attain specific outcomes for each partner and strengthen formal learning opportunities (Ontario Museum Association, 2016). Developing a change plan that incorporates formal educational settings and a community museum organization can enhance student authentic experiences (Ontario Ministry of Education, 2017).

Again, the importance of this plan establishes a focus on community. Accessing a community museum allows students to participate within their community and its local heritage. The Ontario Museum Association (2016) highlights a shift in vision towards local community museums and how community members can become more active in its resources. Similarly, becoming active volunteers within a rural community establishes a sense of advocacy for the community (Rural Ontario Foresight Papers, 2017). This link between communication, community, and education develops creative and innovative experiences and partnerships (Milovanov & Nikitina, 2016). This plan seeks to offer students experiences that develop their leadership skills as well as long-term goals for future education and careers in heritage and culture.

Student participants

A strength of this OIP, through its medium- and long-term goals, is offering youth opportunities at the museum to develop and exhibit personal leadership. Communication of this aspect of the plan should be evident through the partnerships created with youth. Youth seek

opportunities to express creativity and autonomy (Ockenden & Stuart, 2014; Peterson et al., 2014). This aspect of the plan evolves from simple volunteering to attaining required hours or completing menial tasks for the sake of 'participating'.

Youth seek meaningful communication and direction from leaders (Michelsen et al., 2002). This direction must be clear and provide youth with experiences that are relevant to the goals that they want to attain as well as their skills and abilities. The change leader must communicate the plan with these stakeholders in a way that creates partnerships, influences interest in the plan, and attracts like-minded individuals (Bolman & Deal, 2013). A partnership between classroom and museum can formulate these relationships, build trust, and provide face-to-face information and direction of the plan. The change leader can highlight the positive aspects of volunteering at the museum as well as those of becoming active participants in their community. Links with organizations and classroom experiences contribute to youth community engagement (Lee et al., 2012). The plan can then reciprocally identify what outcomes students are seeking.

Chapter Conclusion

This change plan explores the mutual goals between the museum organization and its participants. The Leader-Member Exchange Theory is rooted in this plan. Chapter 3 has outlined the importance of communication and transparency in its potential to achieve the goals between participant and organization (Bolman & Deal, 2013). The museum staff need to communicate the plan to gain organizational outcomes while expressing the goals that participants will obtain. The museum staff can gain public awareness through this plan, and youth will be introduced to the offerings of museum content. They can offer the organizations availability and resources to youth to gain required volunteer hours as well as increased leadership experiences. This can

influence future involvement and commitment towards careers, education, and community engagement. Communication of this plan can also bring the community together, both those who are already invested in the museum, and those who can be. The following conclusion summarizes this change plan outlining the benefits to the organization as well as the participants. As a social plan for a socio-cultural organization, this plan has proposed initiatives to support rural community youth with educational and leadership goals though actionable initiatives.

OIP Conclusion, Next Steps, and Future Considerations

This OIP has identified a gap in the museum organization. It is a problem of policy and practice. Youth are not enticed to participate in the museum. Opportunities for youth do not exist. There is no active policy to incorporate and engage this demographic. Youth who currently volunteer at the museum are used as labourers, and their interest and creativity is not tapped for programming.

This plan has presented a framework that is both practical and actionable. It outlines mutual outcomes for both youth participants, the museum staff, and the organization. Youth can receive their required volunteer hours, volunteer beyond these requirements, and seek knowledge and experience in a cultural setting. This is important because LMX theory identifies the establishment and outcomes of mutual goals, focusing on social-emotional applications of organizational partnerships and outcomes (Graen & Uhl-Bien, 1995; Graen, 2009). The museum organization can increase its participation, patronage, and finances by initiating this plan. Youth can gain education and experience in the cultural and heritage field by being involved in the museum organization's vision. This plan also presents the importance of creating opportunities for mentorship by museum staff for youth skills and leadership development. Each of these positive outcomes for youth deepen their awareness and experience with community civic engagement.

Establishing policy and practice for youth at the museum can cultivate youth leadership. Student engagement, beyond task-based involvement, can encourage and develop creative and interest-based programming for other youth in our community. The museum staff will then be fulfilling its policy mandate of community involvement, input, and structuring content based on

community feedback. This can strengthen future pursuits of youth involvement and programming, in attracting youth who seek greater involvement and leadership opportunities.

This plan encourages and seeks youth as direct stakeholders in museum policy and practice. Not only will youth gain the outcomes that they seek, but they will also drive the museum staff and organization to attest to their influence in its policy and practice. It is the hope that this plan, sometime in the future, will facilitate youth involvement on the Museum Advisory Committee and the Historical Society. This can increase the youth voice and advocate for events and programming designed and delivered by this demographic. This experience will be essential to those youth who seek a greater experience and knowledge of museum content and context.

The adoption of the recommendations in this pan can become a proactive initiative for our community. Embracing the youth demographic within our rural setting can perpetuate a culture of youth representation. Not only can we incorporate youth within the vision of the community but also provide them with civic experience that can draw them into service later in life.

The experience of youth is paramount to this plan. Again, through the essence of Situational, Leader-Member, and Stakeholder theories, this plan focuses on the improvement of student and community youth experiences. A proactive and authentic partnership between schools, and with students, promotes opportunities within the field of culture and heritage. This experience can be vital to students who desire future education, experience, and careers in community involvement, culture, and history. The museum staff should seek opportunities to mentor those interested in these fields towards positive outcomes. Social benefits, increased career knowledge, and educational pathways can be direct outcomes from this plan.

At the ground level, if youth want to volunteer to gain required volunteer hours, the staff must proactively provide these experiences. The reality is that some of the volunteers will not be interested in museum content or context. They will simply volunteer their time and complete tasks as instructed to them. This too serves the purpose of the plan, enticing youth volunteerism; youth attaining specific outcomes as well as the organization. This also serves the plan by cultivating youth volunteerism and specific outcomes as well as policy and practice gains for the organization.

By creating partnerships with local schools and youth the museum staff change leader(s) can increase its influence and contextual offerings. An increase in youth volunteer repertoire and catalogue can be monitored and evaluated. They can seek and identify youth who want more involvement within the museum. Change leaders have the potential to increase opportunities for patronage and audiences through meaningful experiences. They can also create a case for increased funding and staffing. This can incorporate an increase in resources such as advertising and supply needs. They can also advocate for the funding and hiring of an educational coordinator, who could act as a permanent staff member, creating partnerships with all local schools.

This plan advocates for a change in policy and practice. The frameworks presented identify actionable organizational change, its considerations, and possibilities. The limitations of the plan are outlined realistically, in ways that demonstrate the actionable nature of the plan. The essence of this document is to seek proactive and authentic outcomes for both the museum organization and its youth participant stakeholders.

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