

# Detour Ahead!

## A Roadmap for Change within a Docent Program

### PRESENTATION REFERENCE MATERIALS

This packet includes the documents referred to during the Detour Ahead! A Roadmap for Change within a Docent Program presentation. These documents are a supplement to the presentation and will provide both presentation context and useful resources that can be used when approaching change within your organization.

### TIPS FOR SUCCESSFUL CHANGE

Our suggestions for managing change \_\_\_\_\_ Pages 2-3

### TOUR STOP COMPARISONS

Examples of a tour stop from before and shortly after our program change.

Pre-change Tour Sample \_\_\_\_\_ Pages 4-5

Post-change Tour Sample \_\_\_\_\_ Pages 6-7

### CHARTER FOR CHANGE

A Charter for Change can help facilitate change within your organization. This is a tool that you can use to ground everyone involved in the change process by finding shared, common values. This document can be used as a touchpoint to keep everyone on track and results-oriented.

Template \_\_\_\_\_ Page 8

Charter Example \_\_\_\_\_ Page 9

# Tips for Successful Change

Based on our experience with change within a docent program, here are some suggestions for helping to manage the change process. We did some of these during our change process, but others are being shared with the benefit of hindsight.

## 1. Do Your Research

- First, think about the change you are planning or experiencing. How does this change support your organization's mission?
- Read up on the change you're planning and reach out to peers for their experiences. Is it aligning with best-practices? Are you trying to do something that has never been done before?
- Be prepared to explain why the change is necessary and why the approaches you're planning will address those needs.
- Doing your research will allow you to provide people with resources to help them understand the change that is happening and why it needs to happen.
- Demonstrate the benefits. If people can see the benefits in action, they are more likely keep an open mind.

## 2. Include Stakeholders from the Start

- Top-down change without understanding or buy-in rarely works and is likely to alienate or create fear.
- Start with a small group of leaders who represent a variety of viewpoints. Include all of the vested interests, including:
  - Docents
  - Staff
  - The intended audience (ex: teachers, students, the group you're wanting to reach out to)
  - Museum leadership
- Get on the same page. Look at where everyone's missions/goals align and focus on points of shared values.
  - For example, develop a Charter for Change for finding points of alignment (see the example in your packet.)
- Develop a shared plan for action with clear goals and measurable outcomes.
- Check in with one another regularly. Communication helps to build trust.
- Help each other understand the big picture. Refer back to that plan you developed and agreed upon when things begin to deviate.

## 3. Don't Rush

- Slow down and take your time. Be thoughtful.
- Give ideas time to simmer and evolve. Be curious and open.
- Start small and test things out. What worked? What didn't?
  - Reassess based on feedback and demonstrate how you are listening and incorporating that feedback.
- Take the time to develop a plan with clear goals and measurable outcomes. You may find that you need to deviate from time to time, but having a clear, written plan helps to reorient everyone back to the task at hand.

# Tips for Successful Change

## 4. Transparent Communication is Key

- Be proactive with communications and plan ahead. Use that small group of stakeholders to bounce ideas off of.
- Be responsive. Acknowledge what you hear and learn.
- Transparency is helpful in building trust and maintaining authentic communication.
- Share concerns. Communication is a two-way street.
- Actively listen to one another. Good communication is not possible without listening.

## 5. Remember: Change is Hard for Everyone, Even Those Who Want It

- Expect resistance. Stop to understand why that might be. Change can feel:
  - Emotional and visceral
  - Like a judgement of the past
  - Like an attack on personal identity
- Ask questions for understanding and listen. Never ask a question if you aren't genuinely interested in hearing the response.
- Know that change is cyclical is constant. It is a part of life and growth as an individual or group.
- Change doesn't have to be huge or revolutionary.
- Change is often framed as scary or negative – but it can also be positive, even fun!
- Look at both sides of the coin and keep the big picture in perspective.

## 6. Pay Attention to the Key Words

- The following key words kept coming to mind as being essential for all parties involved in a change process. We recommend that you pause often to assess whether you are nurturing these key elements:
  - **Trust** – trust is paramount. Once it is lost, it is difficult to rebuild.
  - **Respect** – respect and trust go hand-in-hand. Without respect, you will not have the buy-in you need to make meaningful change.
  - **Openness** – staying curious and open will help make change easier. This must be nurtured constantly.
  - **Empathy** – consider how others are feeling and give grace and the benefit of the doubt. Change is difficult for everyone.
  - **Inclusiveness** – all invested parties need to have a voice at the table and be involved in each step of the change process in a meaningful way. This will help nurture trust and respect.
  - **Transparency** – this helps foster all of the above key words. It removes questions that can lead to speculation and confusion.
- Gut check yourself regularly. Are you nurturing these key words? If not, you may need to pause to see where you got off-track, and how you can get back on-track.

### **Stop 3: Impressionism-Gallery P31**

#### **(Use tour introduction if first stop)**

##### **Key Works:**

Claude Monet, *Water Lillies*, French, 1916-1920, Oil on canvas. (57-26)

##### **Primary Focus:**

We can experience paintings with all our senses.

##### **Activity**

Have students form a line at a safe distance from of the painting. Explain that this is a painting of a pond in Monet's garden with water lilies floating on the surface. Pretend it's real and that we are standing at the water's edge. Let's get our feet wet! (Have students take a small step forward.)

- How does the water feel? *Discuss possible time of year, weather*
- What's under your feet? *Shallow grasses, sand, mud, rocks, roots, etc.*
- How does it feel to walk on?
- Listen. What sounds do you hear? *Birds, wind, trees rustling, trickle of water, buzz of insects, gurgles, fish jumping, bubbles, etc.*
- Take a sniff. What do you smell? *Flowers, fragrant budded trees, warm pond smell, cut grass, fish, etc.*

Have students point out the water lilies. Let's take a step or two and get closer to them.

- Does water temperature change? *Cooler because deeper or warmer because away from shade along shoreline. Discuss sunlight and surface being warmer than water below.*
- Let's sniff the water lilies? *Explain that are very fragrant.* If you swam under water you would learn that they have a long root that tethers them to the mud on the bottom of the pond. Careful, you could get tangled in all these tendrils. Water lily petals fold up at night. Their root pulls the closed bud underwater until morning.
- How would it look different if a cloud covered the sun?
- How would it look different in moonlight?

Let's pretend to make a splash.

- How does the surface change? *Lilies bounce, flashes of sunlight – glints and ripples, grasses wave, fish scatter, new sounds.*
- How would the surface change if it started raining?

##### **Secondary focus:**

A flat surface can look three-dimensional.

##### **Suggested Key Questions:**

## Tour stop example from the My Art Museum School Tour (2005) Introductory school tour for grades 3-6

Even though this is flat canvas Claude Monet has created a deep pond right on the wall. Have students look at other paintings in the room that have distinct perspective. Compare how Monet has us looking right down into the water. The only place to go is *in* (or under!)

- What colors do you see? *Note brush stroke blending and layering of colors.*
  - How would you move your paintbrush to make strokes like these? *Examine the surface designs in the water created by the brush strokes.*
  - How would you paint a pond of water? *Discuss that water is clear, but you can't paint it that way. When you paint water you are actually painting everything but the water. Discuss what Monet has included in his painting - reflections of what's above, on and below – clouds, sun, breeze, shadows (possibly our own shadow as we look into the pond), rippled or smooth surface of water, waterlilies, other floating leaves and bugs, under water grasses, fish, rocks, mud, sand etc. He has included all this on a flat surface. Every painting of this pond was different because the weather was different everyday.*
  - What kind of day (weather-wise) or time of day would you pick to paint outdoors?
  - Where would you put a painting this big while you are working on it? *Explain that Monet did smaller studies outside them translated them onto huge canvases in his indoor studio. The canvases were on wheels so he could rearrange them indoors. He stood on a table to paint the top parts.*
  - Where would he put his globs of oil paint? What size brush?
  - He painted hundreds of pictures of his garden and pond, but every one was different. Why do you suppose they were each different? *He painted the effects of light. But he was old and almost blind when he painted this, so much of the painting is from memory.*
  - Would you like to visit this place? When you look at a beautiful pond, experience it the way Claude Monet did. Here's a way to remember what was important him: **ELBOW**
- 
- **E** – everyday scene
  - **L** - Light
  - **B** – Brushstroke
  - **O** – Outdoors
  - **W** – Weather and atmosphere

### Transitions:

It's time to dry off and leave the garden.  
Impressionism to Greek OR Impressionism to SE Asia

## Tour stop example from the Art is Elementary – A School Tour (2013) Introductory school tour for grades 3-6

### P31 — Impressionism (15 minutes)

Materials needed:

Whoa! and Huh? Cards (20)

#### Inventory (5 minutes)

Take a moment to walk around the room. What’s going on in this gallery? What do you see that makes you say that? How is it different than the other galleries you’ve visited (if not first stop)?

- What similarities did you notice between the paintings?
- How might you describe the type of art in this gallery?
- What similarities did you notice between the paintings?
- How might you describe the type of art in this gallery?
- Many artists in the gallery used **lines** in their art. Can you identify artworks that use lots of lines?
- What **shapes** did you notice in this gallery? Can you point to some examples?
- Where can you identify where artists have used **colors** in their art? Can you point to some examples?



Édouard Manet  
Portrait of Lise  
Campineanu, 1878

#### Whoa! and Huh? Card Activity (10 minutes)

Pass out two cards to each student—both Whoa! and Huh? cards. Ask the participants to walk around the room one more time, and pick one work of art that they really like (!), and one work of art that puzzles them (?). The students (and chaperones) then walk around the room and can place either card under a selected artwork. After each participant has placed a card down, gather at the center of the room.

Ask the students if they would like to share which work excited them the most (!)—if they aren’t talkative, assess which work may have had the most (!) responses. As time allows, you may talk about as many works of art that you like.

- What excited you most about this work of art?
- What’s going on in this picture? What do you see that makes you say that?

Ask the students if they would like to share which work puzzled them the most (?)—if they aren’t talkative, assess which work may have had the most (?) responses. Before automatically answering questions, allow students to suss out ideas themselves. As time allows, you may talk about as many works of art that you like.

- What questions do you have about this work of art?
- This student asked \_\_\_\_\_. Does anyone have any ideas about that?
- What do you see that makes you say that?

### P31 — Impressionism (continued)

#### *Collection Connections (less than one minute)*

Close the experience by paraphrasing student comments from the inventory and activity. Apply art historical information based on the students' conversation, questions and interest in the inventory and activity. Collection connections might include:

- Impressionism took place primarily in France in the 1870s-80s
- Prominent artists include Claude Monet, Mary Cassatt and Pierre-August Renoir
- Characteristic style includes “dabs” of color, texture and spontaneity
- Artists primarily depicted outdoors and natural settings
- Special interest in capturing light in a scientific way

#### OUTCOMES

Learners will identify and compare the cultural and historical values embedded in artwork, hence expanding their understanding of the role of art.

Through the Whoa! and Huh? activity, learners will understand that the analysis of artworks begins with observation and the shaping of questions.

# CHARTER FOR CHANGE TEMPLATE

**Mission Statement for Your Museum**

*Insert mission statement here*

**Docent Program Mission Statement**

*Insert mission statement here*

**Shared Values:**

<b>Title</b>	
<b>Belief</b>	<i>Develop a statement of belief that is true for both mission statements.</i>
<b>Value</b>	What core/shared value does this belief communicate?
<b>Behaviors</b>	<ul style="list-style-type: none"> <li>Create a list of behaviors that need to be displayed by both parties in order to support the beliefs and value listed above</li> </ul>
<b>Gut Check</b>	One sentence that asks: are you doing what you are intending to do? This will help all parties to touch base to see where you are on-point and where you may be drifting away from the beliefs and values that you are intending to support.

## EXAMPLE CHARTER FOR CHANGE

### Mission Statement for the Nelson-Atkins Museum of Art

Where the power of art engages the spirit of community. The Nelson-Atkins is a gathering place for people to share and contemplate the greatest creations of humankind.

### Docent Mission Statement

The mission of the museum's docent program is to provide volunteer service that enriches the public's experience of art objects in the collection and exhibitions. Docents are committed to working with both children and adults and to a rigorous program of training and continuing education designed to help them serve the museum and its constituencies. Docents provide essential volunteer service to the Nelson-Atkins Museum of Art. They are important members of a large, active volunteer program of approximately 500 volunteers who serve in varied roles throughout the museum. The service given by our docents and all of our volunteers supports the implementation of the Nelson-Atkins Museum Strategic Plan.

### Shared Values:

<b>Example Docent Charter for Change</b>			
	<i>We are both in service to the community and a recipient of the great power that community spirit and engagement can give.</i>	<i>Art is about curiosity and exploration. We provide a gathering place for people to get curious and explore.</i>	<i>Authentic self-expression gives art its power. It also drives the powerful experience of using art to share and contemplate our human experience.</i>
	Community	Curiosity	Openness
Belief			
Value			
Behaviors	<ul style="list-style-type: none"> <li>Lead with inclusion</li> <li>Engage diverse stakeholders in conversation and decision-making</li> <li>Building empathy and understanding</li> </ul>	<ul style="list-style-type: none"> <li>Listen to understand</li> <li>Move away from fear of saying the right thing and engage in the fun of getting curious</li> <li>Requires vulnerability and courage</li> </ul>	<ul style="list-style-type: none"> <li>Seek to understand and value differences</li> <li>Encourage expression of individual perspectives or experiences</li> <li>Leverage the authentic observations of visitors to foster open-minded experiences</li> </ul>
Gut Check	Is this what is best for the community?	Are we facilitating exploration?	Are we building an environment that fosters openness?