

Museum Outreach and Academic Identity:
An Examination of Academic Identity Formation in Underserved Audiences

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Abstract

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The purpose of this study is to examine art outreach programs for under-served youth and how the programs promote the development of positive academic identity formation. The study addressed two research questions: What do museum professionals believe the overall goals of the programs to be? In what ways do museum professionals report the programs having an influence on participant's academic identity? To answer these questions the researcher conducted interviews at two sites, The Sterling and Francine Clark Art Institute and the Young at Art Museum.

Six interviews were conducted at each site with various professionals, museum and non-museum professionals, to provide a broader view of the programs, their goals,

and impacts on youth. Interviewees from both sites stressed the importance of new life experiences to expose students to new ideas, perceptions, and views of the world, as well as providing students with agency and empowerment to use art and their developed art skills to express themselves in healthy ways. One of the goals differed between the two sites; this goal pertained to promoting positive academic outcomes. Overall the reported goals and impacts suggest that these programs are promoting positive academic identity formation. While it might not be an expressed or stated goal of the program, evidence as reported by facilitators and others associated with the programs suggests that concepts and values related to academic identity formation are important to the programs.

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Introduction

As museums have grown in the twentieth and twenty-first century there has been a push toward greater community engagement. Institutions have targeted a wide range of audiences and more recently there has been a push to target audiences that do not generally frequent museums. The new audiences include communities that are typically under-served in some aspect, such as homeless, low-income communities, at-risk, speak non-native languages, minorities, have been incarcerated, or are facing incarceration, etc.

Due to the fact that many people who come from under-served communities have never been to a museum there has been a large targeted effort of museums to work with these communities both on-site at the institution, and off-site outside the institution (Tyson, Calderon, 1994). The majority of programs that are targeting under-served communities try to engage the family as a unit. There has also been the further development of programming that targets and serves adolescents/teens of under-served communities. More than half of science centers and art museums nationwide provide specialized youth programs and more and more museums are engaging in specialized programs that meet for five to ten weeks at a time and in some cases more. An increase in youth programs in museums correlates to a national initiative known as YouthALIVE. The program influenced young people's content knowledge and learning, social awareness, social relationships, self-confidence and interpersonal skills (Luke, Stein, Kessler, & Dierking, 2007).

While significant research has been done to measure the effectiveness of teen programs this research does not examine art outreach programs and their relation to academic identity formation of participants. Academic identity means specifically how

the participating teens see themselves as students/academics. Academic identities are established through cognitive exercises and psychosocial process. The way a teen begins to describe and identify himself or herself as a student is a large factor in determining a positive academic identity versus a negative academic identity (Colyar, Stitch, 2010). Studies pertaining to teen programs, such as Lynn Baum, George Hein, and Marilyn Solvay's (2000) examination of self-reported impacts by teens, address the participants and their perceived sense of knowledge and skills gained but not in direct relation to an academic setting. Art outreach programs are positioned well to foster positive academic identities because they promote art as a way of knowing, imagination and artistic inquiry, which is critical in promoting a sense of competency amongst under-served youth

The purpose of this qualitative study is to understand how art museums in the United States engage under-served youth and if they are attempting to impact and are impacting academic identity. This study examines two institutions that offer art outreach that is done in a sustained manner (courses/classes that meet for any given number of weeks) that work with under-served youth (homeless, at-risk, minority, or low-income). This study addresses the following research questions: What do museum professionals believe the overall goals of the programs to be? In what ways do museum professionals report the programs having an influence on participant's academic identity?

As a result of my research museums can better understand how they function and serve as learning enrichment for students. Institutions could use this research to better design programming that will be impactful and will foster positive academic identity formation.

Literature Review

While there is an extensive body of literature surrounding teen/youth programs in museums these works do not examine academic identity formation in relation to art outreach programs. Literature regarding academic identity exists most in relation to formal academic settings and in relation to participation in museum science programs. While a gap in literature exists in regards to academic identity and art outreach programs the existing research that focuses on formal education/science programs and academic identity informs how art outreach can promote or hinder positive academic identity formation in participants. The existing literature suggests that academic identity is closely tied to positive youth development and the components of a positive academic identity relate to the Six C's framework of positive youth development. The literature also suggests that art outreach programs are positioned well to foster positive academic identities because they promote art as a way of knowing, imagination and artistic inquiry, which is critical in promoting a sense of competency amongst under-served youth. Lastly, the literature suggests that academic identity is characterized in a number of ways but that four components that relate to positive youth development can be emphasized to ensure the development of positive academic identity.

Positive Youth Development

Youth programs in museums have received an increased amount of attention within the past ten to fifteen years. This increased attention to youth programs in museums has produced a number of resources that help establish best practices, such as the Institute of Museum and Library Science's (IMLS) guide titled "Nine to Nineteen – Youth in Museums and Libraries: A Practitioner's Guide" (2008). This guide stemmed

from a more in-depth look at youth programs nationwide between the years 1998-2003 in a work titled “Museums and Libraries Engaging America’s Youth: Final Report of a Study of IMLS Youth Programs, 1998-2003” (Koke, Dierking, 2007). These best practice guidelines and frameworks help to shape the role that youth programs have in fostering positive youth development as well as academic success.

Positive youth development stemmed from a movement in the 1980s; funding increased for prevention programs and “non-profit organizations expanded existing programs or initiated services for youth” (Miller, 2003, p. 31). These programs sought to deal with prevention, prevention of “drug use/abuse, pregnancy, dropping out of school and juvenile delinquency” (Miller, 2003, p. 31). There was a shift in the 90s to focus less on problem reduction and focus more on preparing youth for adulthood (Miller, 2003, p. 32). Positive youth development helps prepare youth for adulthood by “developing various personal and social assets related to their physical, intellectual, emotional, and social development” (Koke, Dierking, 2007, p. 13). Positive youth development is sometimes referred to as an approach and it is this approach that goes through the process of preparing youth to deal with the problems of adolescence and adulthood through a “coordinated, progressive series of activities and experiences that help them become socially, morally, emotionally, physically, and cognitively competent” (Koke, Dierking, 2007, p. 13). Using the positive youth development approach to create a “competent” adolescent is also important for ensuring academic success.

In the text “Critical Hours: Afterschool Programs and Educational Success” (2003), Miller focuses on afterschool programs and relates positive youth development to academic success. Miller (2003) posits that after school programming plays a “key role in

engaging youth in the learning process by providing opportunities to explore interests, gain competency in real world skills, solve problems, assume leadership roles, develop a group identity with similarly engaged peers, connect to adult role models and mentors, and become involved in improving their communities” (p.2). Museum youth programs are similar in this way, according to “Nine to Nineteen”; effective museum programs do the following:

- substantively involve youth in program design and decision-making;
- include work or service learning that is meaningful to participants;
- build connections with participants’ families and communities;
- partner with community-based organizations and other cultural institutions;
- identify and cover gaps in the web of local youth programs;
- include long-term, trusting, and supportive relationships among youth, staff, and other adults (Koke, Dierking, 2008, p.6).

Seeing these lists regarding what after school programming is expected to do and what an effective youth program in a museum or library should do, show similar expectations.

Positive youth development and academic success are contingent on one another.

According to an evaluation done with ten California based museums, their after-school programs “positively influenced young people’s school achievement, including their classroom comportment, study skills and content knowledge” (Luke, Stein, Kessler, & Dierking, 2007, p.418). After-school programs, according to the YouthALIVE initiative, also “positively influenced not only young people’s content knowledge and learning but also their social awareness, social relationships, confidence, and inter-

personal skills” (Luke, Stein, Kessler, & Dierking, 2007, p.418). These evaluations provide evidence that these programs make a difference in the lives of youth.

Academic success and positive youth development are predicated on a number of factors. Adolescents are at risk for poor development when factors from the community at large are adverse, such as income, neighborhood violence, job security, etc. This does not necessarily mean though that adolescents cannot experience great academic success. Miller (2003) posits that “ neighborhoods with strong “collective efficacy”—where members look out for one another’s children, socialize informally, participate in civic organizations, and help each other with daily tasks—promote higher social competency and academic performance among youth”(p.6).

While the factors listed above might hinder an adolescent’s academic success, they are factors that could be overcome and still allow for academic success. The biggest hindrance to one’s academic success or ability is his or her own perception of academic self. Students who demonstrate academic efficacy “believe their success in school is due to factors under their control—they have confidence in their academic abilities and feel that if they work hard, they will do well” (Miller, 2003, p.19). The converse is true for students with low academic efficacy. Students with low academic efficacy commonly attribute their success to good luck or ease of an assignment and their failures to an unfair teacher, bad luck, or difficulty of an assignment (Miller, 2003, p. 19). Academic efficacy therefore has a large role in a youth’s sense of academic self.

Another factor that doesn’t always get mentioned and has an adverse effect on minority populations is social exclusion (Gehner, 2010). John Gehner (2010) identifies a

definition of social exclusion by the Great Britain Social Exclusion Task Force, in the article “Libraries, Low-Income People and Social Exclusions”, they claim:

“Social exclusion is a short-hand term for what can happen when people or areas have a combination of problems, such as unemployment, discrimination, poor skills, low incomes, poor housing, high crime and family breakdown. These problems are linked and mutually reinforcing. Social exclusion is an extreme consequence of what happens when people do not get a fair deal throughout their lives and find themselves in difficult situations. This pattern of disadvantage can be transmitted from one generation to the next” (Gehner, 2010, 41).

Social exclusion is directly at play in hindering youth, especially youth from under-served communities, from experiencing academic success. Gehner (2010) also identifies that sociologist Bonnie Lewis has important viewpoints on the practice of social exclusion and its institutionalization in society. Her viewpoints argue that:

“Social exclusion is not simply a result of “bad luck” or personal inadequacies, but rather a product of flaws in the system that create disadvantages for certain segments of the population... Everybody does not start the race at the same place. The consequences of such uneven distribution of wealth and power create barriers for those at the bottom of the socioeconomic structure ” (Gehner, 2010, 42)

When a student can overcome the factors that might prove to hinder their development it is widely accepted that they will begin to develop assets that are indicative of becoming a healthy adult. These assets fall into a framework of positive

youth development known as the Six C's (Luke, Stein, Kessler, & Dierking, 2007, 419-420). The Six C's themselves consist of:

- Competence – actions in specific areas, social (inter-personal skills), academic (school grades and attendance), cognitive competence (decision making skills), and vocational competence (work habits and career choice explorations)
- Confidence – an internal sense of positive self-worth and self-efficacy at an overall level rather than in specific areas
- Connection – positive bonds with people and institutions reflected in bi-directional exchanges between youth and peers, family, school, and community
- Character – respect for societal and cultural rules, standards for correct behaviors, a sense of right and wrong.
- Caring and Compassion – sympathy and empathy for others
- Contribution –when all the above are present, young people contribute positively to self, family, community and society (Luke, Stein, Kessler, & Dierking, 2007, 419-420).

The six C's framework provides a broad view of development that accounts for the whole person and is not solely focused on one aspect of an individual's development and is therefore helpful in understanding how museum programming can foster positive youth development.

Art as a Way of Knowing

The six C's provide a broad view of development and as we think broadly about the development of youth it makes sense to think about the way they learn and know in a more broad sense. Leslie Herrenkohl (2011) posits that learning is as much a process of

being as it is a process of knowing and doing. Talking about knowledge and skills alone diminishes the importance of personal development. Rather than talk about these aspects independently, they should all be considered as dependent on one another. This framework of understanding youth development, knowledge development, and skills development as described by Herrenkohl was developed within a formal classroom in regards to science learning. However, this model can also be applied to the informal realm of arts learning.

In 2011, the Exploratorium hosted a conference called *Art as a Way of Knowing*. This conference examined how art was a “fundamental part of being human, and that learning in and through the arts is an important way of interacting with the world” (McDougall, Bevan, & Semper, 2012, 6). The conference report defined learning as the “process of being, knowing, doing and becoming” and as a personal, social, and cultural process (McDougall, Bevan, & Semper, 2012, 7). Art is considered important in the development and learning of the child but art has been all but removed from formal education and thus compromises their learning potential (McDougall, Bevan, & Semper, 2012, 7). Presenters at the conference demonstrated the following ideologies that made the case for arts learning:

- Art is effective in engaging and distilling complex and dynamic problems
- Art challenges habits and certitude
- Art frames familiar problems in new ways
- Art enhances and invites participation
- Art engages all the senses and sense-making capacities of the learner
- Art provides opportunities for synthesis and personal meaning-making

- Artists and scientists pursue the big questions of their times.

A common focus of the sessions at the 2011 conference was art as a tool for inquiry. Simon Penny, asserted, “art is humankind’s evolved cultural tool for grappling with ideas and understandings” (McDougall, Bevan, & Semper, 2012, 12). He then argued, “art and artistic ways of knowing are tools for learning about the world and therefore indispensable in any form of education” (McDougall, Bevan, & Semper, 2012, 12). Margaret Wertheim built upon this idea by positing, “art is a resource for learning science and mathematics” (McDougall, Bevan, & Semper, 2012, 13). During her session she circulated a crocheted object that she described as a representation of a hyperbolic plane. She argued the object provided new avenues into thinking about math through its textural and chromatic qualities (McDougall, Bevan, & Semper, 2012, 13).

Building upon these ideologies was a session that focused on integrating arts curriculum into K-12 schools and its implications for meaning making and connecting with larger social constructs (McDougall, Bevan, & Semper, 2012, 24). The presenters argued that arts education supports students’ development of interest, capacities, and commitment to the subject matter (McDougall, Bevan, & Semper, 2012, 24). Madeline Holzer, a presenter at this session, described aesthetic education as “going beyond the arts to help develop methods of inquiry and cultivating imagination in other disciplines such as science, math, history and language arts” (McDougall, Bevan, & Semper, 2012, 25). “Artistic inquiry is a variation on the scientific method”, according to Stephen Thomas and therefore “making art is making sense of the world” (McDougall, Bevan, & Semper, 2012, 25). These presenters understand the value that the arts have in helping youth make meaning for the world and other academic disciplines. “Art provides a more

inclusive way for students to engage with the curriculum than a sole focus on a symbolic/textual method can provide” (McDougall, Bevan, & Semper, 2012, 26). The conference ended with a call to “equip school age children with a full set of cultural tools – especially with art as a way of knowing and a means of inquiry – to grapple with the profound and compelling questions of our time” (McDougall, Bevan, & Semper, 2012, 33).

There are four reasons why we educate: “to prepare students for democratic participation, providing access to knowledge and critical thinking, enabling all students to take advantage of life’s opportunities, and enabling students to lead rich and rewarding personal lives” (Michelli, Holzer, & Bevan, 2011, 2). “None of these four reasons can be fully achieved without the role of imagination “ (Michelli, Holzer, & Bevan, 2011, 2). According to the *Handbook of Creativity*, imagination is a “form of playful analogic thinking that draws on previous experiences, but combines them in unusual ways, generating new patterns of meaning” (Sternberg, 217, 1999). By emphasizing imagination in relation to education, students are presented with new patterns of meaning that can be applied to reality (Michelli, Holzer, & Bevan, 2011, 7). New patterns of meaning provide youth access to new knowledge and new forms of critical thinking. They also enable youth to see new opportunities, and provide the tools to have a rich and rewarding personal life. By incorporating making and solving into science, the learner’s imagination and interest becomes activated. When imagination is activated it enhances traditional learning (Michelli, Holzer, & Bevan, 2011, 18).

Academic Identity

The confluence of positive youth development, imaginative thinking, and artistic inquiry help foster positive academic identity. Academic identity means specifically how the participating teens subsequently see themselves as students/academics after being part of a sustained outreach program. Academic identities are established through cognitive exercises (making art, playing chess, reading, writing, solving puzzles, etc.) and psychosocial process. The way a teen begins to describe and identify himself or herself as a student is a large factor in determining a positive academic identity versus a negative academic identity (Colyar, Stitch, 2010).

Robert Roeser and Shun Lau have worked to develop definitions of positive and negative academic identities. They have defined a number of characteristics that comprise both. They posit that positive academic identities are “characterized by students who have a favorable history of need fulfillment, especially a history of positive academic performance and relationships with classmates” (Roeser, Lau, 2002, 102). These histories “eventuate in adolescents who have a positive conception of themselves as a student and as someone who can work productively with classmates” (Roeser, Lau, 2002, 102). Adolescents with positive academic identities strive toward “academic mastery and excellence, behavioral self-regulation, belongingness, and social responsibility” (Roeser, Lau, 2002, 102). It is also believed that students with positive academic identities display positive emotions related to these goals such as pride in accomplishment, interest in a task, and feel secure while learning (Roeser, Lau, 2012). They posit there is also a “higher perceived efficacy in relation to attainment of these goals” (Roeser, Lau, 2002, 102).

Negative academic identities are characterized by a “history of need frustration in school, a history of academic failure and difficulties in relationships with classmates” (Roeser and Lau 2002, 102). Histories such as these “eventuate in adolescents who have a sense of helplessness or angry defensiveness in the academic domain and a sense of isolation, incompetence or victimization in relationships with classmates” (Roeser, Lau, 2002, 102). Negative academic identities orient an adolescent’s goals toward a “refusal to complete work, withdraw from academic activities due to a fear of being incompetent, a disproportionate desire to please or rebel against authority and a desire to withdraw from or regress against classmates or teachers and their aims” (Roeser, Lau, 2002, 102). It is believed they possess negative emotions associated with these goals such as “discouragement, apathy, loneliness, or anger; they also possess poor efficacy in relation to the mastery of academic tasks, the regulation of behavior, and relating to others in the classroom” (Roeser, Lau, 2002, 102). These students have a “sense of intellectual incompetence, frustration with themselves as students and perhaps their teachers” (Roeser, Lau, 2002, 103). This frustration loosens bonds with the institution of school and diminishes aspirations for educational attainments (Roeser, Lau, 2002, 103).

The characteristics of a positive academic identity also serve as components of times when positive academic identities are fostered. There are four over arching components that Roeser and Lau have identified are:

- Agency – providing experiences in which students feel empowered or take pride in their accomplishments.
- Relationships – teaching students how to better engage with peers and adults or authority figures.

- Security – providing a safe space in which adolescents feel physically and mentally safe and can experiment without the fear of judgment or punishment
- Discipline – building discipline within students rather than applying discipline to students

These components possess ties back to the Six C's framework of positive youth development. The components contain an aspect of each "C" to some extent.

Another definition of academic identity comes from a study conducted by Julia Colyar and Amy Stitch. The study focused on academic identity amongst a group of low-income students. Colyar and Stitch focused on a group of students during a three-week experience, called a remedial summer bridge program. The students participating in the summer bridge were considered "at-risk" and the program was designed to prepare students for college. Colyar and Stitch use the study to focus on student identities relative to remedial experiences (2010).

Colyar and Stitch (2010) describe academic identities, as something "not accomplished solely through cognitive exercises such as those pursued in supplemental mathematics and writing courses, but also in psychosocial processes" (p. 122). They feel that this is especially true for students that come from underrepresented groups (Colyar, Stitch, 2010, p. 122). In order to gauge the student's sense of academic self they analyzed written assignments by the students using discourse analysis. They used James Gee's literacy framework which "identifies two levels of discourse: individual and social; these levels interact and provide context for identity formation" (Colyar, Stitch, 2010, p. 122). According to the framework "identity is enacted in discourses" and discourses "are

situated within a larger context of values, beliefs, and actions” (Colyar, Stitch, 2010, p. 122).

Through discourse analysis Colyar and Stitch found a number of trends that expressed the participating students’ academic identities. First they noticed that there were similar structural elements as well as themes that came across in all of the students’ writings. Students in this study “expressed insecurities about college-level work and described the importance of family and friends in providing support as they moved into the university setting” (Colyar, Stitch, 2010, p. 129). Colyar and Stitch (2010) also found “devices such as tense, subjectivity, and specific word choices” that often worked in concert with themes to express elements of students’ college-going identities” (p. 129). Colyar and Stitch (2010) find that the discourse of remediation – attitudes towards remedial education, the values of remedial education, and the social norms surrounding remediation- are closely linked to academic identity (p.136).

The essays produced by the summer bridge students revealed that they are optimistic and anxious about their college careers and also realize the significance of their peers and families for support (Colyar, Stitch, 2010, p. 136). This indicates, according to Colyar and Stitch, that these students need more support than their non-remedial peers, who are presumably more equipped to handle the challenges of college and therefore have stronger academic identities (2010, p. 136). Colyar and Stitch do posit that not enough research has been done to understand how non-remedial and non-low-income students are affected by academic identity (2010, p. 136). These groups may “experience the same sorts of anxieties and may use the same rhetorical devices” as their “at-risk”, low-income, remedial peers (Colyar, Stitch, 2010, p. 136). This identified

knowledge gap is important because understanding non-remedial, non-low-income students' perspectives and identities in relation to remedial programs provides a baseline for positive and secure academic identities.

Academic identity is dynamic and with the use of effective programming identities have the ability to change. This idea of identity change is addressed in the article "Changing Stories: Trajectories of Identification Among African American Youth in a Science Outreach Apprenticeship" (2010) with the ideology of trajectories of identification. Authors Polman and Miller (2010) posit, "trajectories of identification refer to the experiences of individuals as they travel through space and time" (p. 883). "Social contexts of home, informal social groups, and schools all influence the identity development of youth in educational programs" (Polman, Miller, 2010, p. 883). Polman and Miller posit that identities are not necessarily definite and that they have momentum and are influenced by an individual's interactions with a community or program (2010).

In an article titled "In Their Own Words: Voices of Teens in Museums" by Lynn Baum, George Hein, and Marilyn Solvay, (2000) an exploration of self-reported impacts of teen programs associated with the YouthALIVE initiative were compiled. The teens that participated had been in programs at science centers and children's museums. These stories highlighted the things students learned throughout their participation in the programs (Baum, Hein, Solvay, 2000, 9). In regards to learning Baum, Hein, and Solvay (2000) posit that the most striking impact as reported by the teens had nothing to do with learning itself but rather "the teens' awareness that they have acquired knowledge and skills that will be useful in the rest of their education and for the rest of their lives" (9). This self-awareness is key in promoting academic identity formation. When a student can

self-identify that a program has provided them with knowledge, an interest, discipline, and the ability to communicate, students are more likely to feel confident in their abilities as an academic and therefore experience growth in their academic identity.

This article, similarly to Roeser and Lau, identified main impacts that these YouthALIVE programs were imparting on the adolescents. What this article does well is compile the reports from adolescents and use those reports to define main impacts that the adolescents have experienced while participating in their respective programs. The main impacts identified in this work include: learning, social awareness, life changes, confidence, relationships, opportunities, and application (Baum, Hein, Solvay, 2000). These self-reported impacts by adolescents highlight that given extraordinary opportunities to be a part of a project or to create empowers and enables adolescents to do great things and learn more about themselves as individuals. As they learn about themselves they realize their capacity for gaining new knowledge and applying that knowledge to the formal school setting, which therefore promotes the formation of positive academic identities.

While there is a wealth of knowledge regarding academic identity in formal education there has not been much research done on academic identity in informal education. The research that has been done pertains more to science programs in museums and does not focus on art museum programs. The convergence of the literature on positive youth development, art as a way of knowing, and academic identity suggests that positive academic identities are already being fostered within art outreach programs. Art outreach programs have the ability to help foster positive youth development, as well as provide new strategies of thought processes, such as imagination and artistic inquiry.

By fostering these ideologies there is a convergence of values that helps students feel a sense of agency, security, discipline and helps them establish meaningful relationships.

These four components are critical to developing a positive academic identity and through art this can be achieved.

Methodologies

The goal of this research was to examine the relationship between art outreach programs and academic identity in youth participants. Art is perceived as a way of knowing and art can be used to illuminate new ways of thinking especially in regards to other disciplines. This idea is crucial to the research because it helped to understand how participation in art outreach programs changed the way under-served youth benefit as students from participation in these programs. Are students cognizant of personal, academic changes within themselves while participating in sustained art outreach? Do students notice a relationship between the concepts they learn in their respective art outreach programs to other disciplines or concepts they might be learning in school? This study examined the ways that program staff and facilitators think about the relationship between academic identity and program goals. This study also examined how the program facilitators and staff reported program influence on the development of academic identity in youth.

This study utilized interviews that were conducted with program staff and facilitators and other associated professionals at two different museum sites. Interviews were used to collect qualitative data about the reported goals of the programs and the impacts of the programs on the development of youth academic identity. All interviews with program staff and facilitators were done on-site at each respective institution.

Two sites were selected for this study, Young At Art Museum and Sterling and Francine Clark Art Institute (The Clark). The two sites met three criteria, they were both art museums, they engaged in art outreach with under-served youth, and the outreach

programs lasted five weeks or longer so that participants received more exposure to the fine arts. Both sites have received awards and accolades for excellence in programming.

The Young at Art Museum developed a program called ArtREACH that was launched in 2004. This program serves as an after school art and academic enrichment program for homeless children residing in Broward emergency and transitional shelters, in partnership with Broward District Schools. In 2005, the museum received the Promising Practice Award from the Association of Children's Museum for ArtREACH and two years later received the Promising Practice Replication Award to share ArtREACH best practices with museums nationwide. The Clark offers programming for at-risk youth called Responding to Art Involves Self-Awareness (RAISE). Participants are sentenced through Berkshire County Juvenile Court to participate in the five week-long program. In spring of 2010, RAISE received AAM EdCom's 2010 Excellence in Programming National Award.

For this study, program staff that regularly interacted with the participants in the programs were invited to participate in an interview as well as museum staff that are familiar with the program but do not have constant direct contact with the youth. Professionals from other partnering institutions were also invited to participate in interviews and these individuals all had direct contact with program participants. People who participated in interviews ranged from program directors, art teachers, probation officers, homeless shelter case managers, docents, social workers, and a Dean of students. All participants gave verbal consent at each site prior to conducting any interviews. The researcher then conducted in-person interviews thanks to the University of Washington Museology Master of Arts Program's Research Travel Grant. Interviews with staff

focused on the background of the programs, the goals of each respective program, and the program's impact on the development of academic identity in youth. Facilitators were asked about the nature of the programs, what they believe the programs achieve, and how they have seen the self-perceptions of their students change through the course of the program, specifically in relation to academic identity. The interviews reflect the impacts and goals as perceived by the facilitators and professionals

Interviews with program staff and other individuals were conducted on-site and in-person in a public area convenient for each person. All interviews were audio-recorded using a digital voice recorder and analyzed using NVIVO. Segments of the interviews that were of particular interest to the researcher were transcribed. The duration of interviews lasted between thirty minutes to one hour in length. At The Clark, six individuals associated with the program participated in interviews. At the Young At Art Museum, six individuals associated with the program participated in interviews.

Coding Schema

The audio recordings of interviews conducted with program facilitators and various other professionals associated with the programs were transcribed and coded in NVIVO. Through iterative rounds of listening and coding responses, three general areas of coding emerged that related to: "nature and goals of the program", "program and school curriculum", "impact of program". Each question from the interview was used to provide a framework for the program as well as highlight the impacts of the program and brings to light the programs' role in promoting positive academic identities. Within these categories, responses were coded into sub-categories, which were determined deductively in order to conform to common response types. Responses were also coded according to

the interviewee’s role in relation to the program. Three primary roles were identified through interviews, “museum staff with direct contact to participants”, “museum staff with indirect contact to participants”, and “other professionals with direct contact to participants”. Table 1-1a shows the criteria for coding of the three interview questions that pertain to the theme “nature and goals of the program”. Refer to Appendix B and C for the two remaining tables that highlight the coding schema for “program and school curriculum” and “impact of the program”.

Table 1-1. Nature and Goals of the Program		
Questions and Codes	References to...	Example
Question 1 - Can you tell me about the nature of the program?		
<ul style="list-style-type: none"> After school program for homeless youth 	“Homeless youth”, “kids in shelter”	<i>“ArtREACH is specifically for homeless children or kids living in shelter, in transition, or are doubled-up in housing situations.”</i>
<ul style="list-style-type: none"> Court- mandated 	“Court-mandated”, “alternative sentencing”, “probationers”	<i>“An alternative sentencing program and our Director worked with probation officers, court officials and judges to put the program together.”</i>
<ul style="list-style-type: none"> Educational and enrichment activity 	“Educational and enrichment activity”	<i>“An alternative sentencing program and kids are mandated to attend. Judges connected with cultural organizations and do programs that are educational and enrichment type activities as opposed to remedial type programs.”</i>
<ul style="list-style-type: none"> Familiarity with art, art skills, and museums 	“look at art”, “make art”, “reflect through art”	<i>“The ArtREACH program has been an art escape. When the students walk in they are walking into a safe place and through the arts they know they can express themselves.”</i>
<ul style="list-style-type: none"> Provide a new life experience 	“New experience”, “have an experience”	<i>“Our goal to make them feel very welcomed, most the kids have never even set foot in a museum before so its a new experience.”</i>
<ul style="list-style-type: none"> Homework Assistance 	“Help with homework”	<i>“They are able to help the kids with their homework and I have seen where a mom will come in and say “My child is failing math”, I’ll tell her to go talk to the homework teacher and then she comes in with a report and even the school will ask what have you been doing differently with your child because the grades go up.”</i>
Question 2 - What do you see as the		

goal or goals of the program?		
<ul style="list-style-type: none"> Promote positive academic outcomes 	<p>“Improve academics”, “academically successful”</p>	<p><i>“We have three over-arching goals. One is to make an impact with the arts with our students and use art as an outlet for our students. Second, to be academically successful and third, being able to be socially successful.”</i></p>
<ul style="list-style-type: none"> Provide agency and empowerment 	<p>“Socially successful”, “empower students”, “conscious discipline”</p>	<p><i>“Conscious discipline, a lot of our work that we do is reliant on specific structure of discipline, it’s not don't do that but teach them to internalize their feelings and control. That's another part they will be able to carry with them through their life. It's a method for really internalizing anger and fear. We train our staff to use this method to control the behavior component. Hopefully this keeps them off the streets as well, learning to internalize those feelings rather than start taking it out and getting caught up in stuff.”</i></p>
<ul style="list-style-type: none"> Provide new life experiences and opportunities 	<p>“Exposure”, “new experiences”</p>	<p><i>“To expose adolescents/teens to art. To give them an education around particular artists or what is it they’re attracted to. To give them an experience, have them step out of their comfort zone, have them be able to be in a beautiful place, quiet place, and to absorb a piece of art which they would never do.”</i></p>
<p>Question 3 - Could you share any examples of activities or experiences with the students that you think illustrate times when the program appeared to be successful in reaching those goals?</p>		
<ul style="list-style-type: none"> Familiarity with art 	<p>“Knowledgeable in art”</p>	<p><i>“I think what impressed me was when she [a student] talked about the art she had seen and her relationship with it, there was a level of connection and her face was just different than the way it normally was. It was as if she was just becoming a different kind of person”</i></p>
<ul style="list-style-type: none"> Development of art skills 	<p>“Quality work”</p>	<p><i>“Their art improvement throughout the year is phenomenal. When they first come they are so scared to even hold a paintbrush, most of them have never touched a paintbrush. A lot of them have never drawn a face or anything, but now they can tell you where all the proportions of a face go. That's rewarding in itself.”</i></p>
<ul style="list-style-type: none"> Development of conscious discipline 	<p>“Better decision making skills”</p>	<p><i>“Through the process of conscious discipline, which we practice here, we teach them breathing techniques or other</i></p>

		<i>methods to calm down.”</i>
<ul style="list-style-type: none"> • Positive academic outcomes 	<p>“Marked improvement on report cards”, “increased attendance”</p>	<p><i>“They go to school more often because they want to come to ArtREACH. The outcomes are really pretty obvious and concrete in that regard. We are affecting their behavior in school and in life and their passion and getting them to feel good about who they are and to be excited about waking up in the morning which must be difficult in a lot of cases.”</i></p>

Results

Analysis Across Sites

Reported Goals

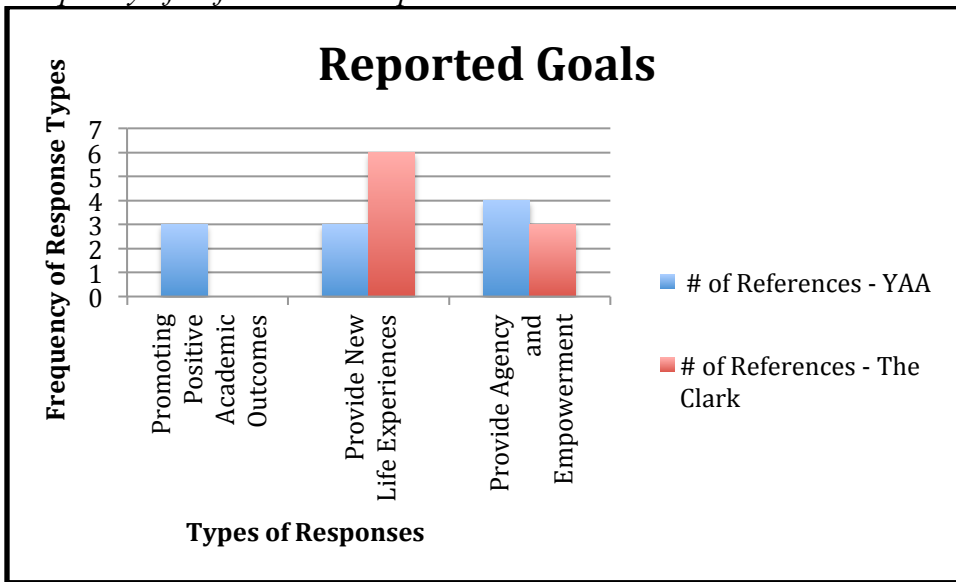
The ArtREACH and RAISE programs, offered respectively at YAA and The Clark, utilize similar activities to address somewhat different goals. Interviewees from both sites stressed the importance of new life experiences to expose students to new ideas, perceptions, and views of the world, as well as providing students with agency and empowerment to use art and their developed art skills to express themselves in health ways. The one area in which these sites differed was in regards to academic outcomes. The ArtREACH program at YAA has a strong component of homework assistance and interviewees frequently cited this component as an activity and spoke more frequently about improved grades and increased attendance throughout the interviews. Competence comprises one of the six C's of Positive Youth Development and actions taken to improve grades and attendance are important in developing academic competency of students (Luke, 2007,419). This differed from the RAISE program, which does not offer a homework assistance component. Interviewees associated with RAISE did not speak about academic outcomes and when asked about the goals of the program, they more frequently expressed providing a new experience or providing agency or empowerment as the main goals of the program. Chart 2 illustrates the goals of the programs and the frequency in which interviewees' responses made reference to these specific goals.

Academic Identity

None of the professionals made reference to academic identity or fostering academic identity. Professionals did however reference certain activities or themes that

suggested the programs were trying to impart certain skills that could translate into developing a positive academic identity. According to Robert Roeser and Shun Lau (2002), positive student identities are characterized by pride in accomplishments, interest in a task, positive relationships in school (classmates and teachers), and feeling safe while learning. These criteria for positive academic identities served as a guide to understand when professionals were making reference to promoting the development of academic identity.

Chart 2
Frequency of References to Reported Goals



While academic identity was not specifically mentioned, comments related to four components of academic identity: agency, relationships, security, and discipline.

- **Agency** - refers to providing experiences in which students feel empowered or take pride in their accomplishments.
- **Relationships** - refer to the programs ability to teach the participants how to better engage with their peers and adults in their lives. Establishing a good connection with a peer or authority figure fosters growth of a positive

academic identity and is considered one of the Six C’s in Positive Youth Development.

- **Security** - refers to a participants’ sense of safety within the program, both physically and mentally. Security allows for the participants to experiment and try without the fear of judgment or punishment.
- **Discipline** - refers to the idea of conscious discipline, which focuses on building discipline within students rather than applying discipline to the students. Conscious discipline was a concept established by Rebecca Bailey that pushes educators to move from the “traditional compliance model of discipline to a relationship-based community model” (2001, 12).

There were a number of activities and components that provided evidence that these four indicators of positive student identities existed within the programs. In both cases, the professionals interviewed made reference to at least one of these four indicators during the course of the interview. In Table 2 the four indicators are shown in relation to an activity or component of the program, as well as an example of how the professionals believed the program was meeting these indicators.

Table 2
Indicators of Positive Academic Identity Development

Site	Indicators							
	Agency		Relationships		Security		Discipline	
	Activity	Example	Activity	Example	Activity	Example	Activity	Example
Young At Art	Final exhibition at Museum	<i>“They will tell you that when they came into the program they thought they couldn't draw and that they didn't know anything about</i>	Conscious discipline practices	<i>“A student very drawn to conscious discipline and motivated the other kids and encouraged them by telling them ‘Yeah you can do this. You're an artist because I'm</i>	Home-work assistance and providing safe space to express oneself	<i>“We are an after-school program and a safe environment for these kids to come to and explore and learn and reflect through art.”</i>	“Safe Place” and Conscious discipline practices	<i>“If you are feeling upset or angry we have the ‘safe place’. [It is] An area with plush toys, books, blankets, and pillows so if they are feeling upset or frustrated we try</i>

		<i>painting but now they do."</i>		<i>an artist' and 'We are all artists in here'".</i>				<i>to encourage them before you know you are going to say something or do something bad go to the safe place and calm down."</i>
The Clark	Final class – lead family and court officials on tour of the museum	<i>"The kids lead their court professionals and families on a tour and speak to them about a piece they were working with and explain the painting, it's empowering for the kids."</i>	Treat students as equals and gallery work with instructor	<i>"We had a student that we saw a huge transformation in. He was really smart, a lot of personality, a lot of energy, and he just really needed to learn how to respect himself and how to harness his own energy and he and the Director of the Center for Education in the Visual arts had a really great connection, he really respected the Director and admired him."</i>	Getting youth comfortable in a museum	<i>"They feel comfortable about going in The Clark, which is huge. A lot of adults don't even feel comfortable going into an art museum. Develop awareness that there are institutions and art museums filled with beauty that they could walk into and bring their families or friends to."</i>	Conscious discipline practices and treat students as equals	<i>"By the end of the first session they are already thinking these people respect me they are not looking at me like I'm a bad kid, and we typically hold the program in our penthouse board room and its a room that staff is not allowed to use very often so its a real nod by the museum that they support this program and we let them know this is where the board of trustees meets."</i>

Professionals were also asked to share stories of times when students expressed feeling particularly accomplished during the program, as well as outside of the program, specifically in school. This anecdotal data is important because it can highlight the ways in which the professionals have seen the program have a positive effect, or perhaps a negative effect, on the students. In some cases, professionals could recall a certain action more than a verbalization of being successful. These anecdotes also touched upon the four components of positive academic identity formation. In relation to success in the programs almost all of the professionals made a reference that related to academic

identity. One example from the Clark highlighted how the program provided both agency and security for a student. The Co-Teacher from the RAISE Program stated:

“That happens a lot [a kid expressing their success in the program]. We had two kids who were friends but were very different. One of them was very laid back, he was always on a bike, a skateboard, or out in the woods and had no desire to be in a classroom or in a museum. He was surprising himself and it was kind of funny each week because he would verbalize his surprise and how engaged he was and how good he was at seeing symbolism in paintings or being able to pick apart a painting and describe what he thought was going on. It's exciting to see kids go through that but with him it was very vocal and he was really proud and surprised.”

At Young at Art students are referred to the program by Case Managers, in an interview with Broward County Partnership's Family Case Manager, she stated that students feel successful and express their success at the final exhibition. She stated:

“They perk up and you hear them express that. You can compliment a child and they will say, ‘I can't believe I did it too but I did.’ They will tell you that when they came into the program that thought they couldn't draw and that they didn't know anything about painting but now they do. The younger ones don't have the language but they perk up very proud. At the exhibition is when you will hear some of the younger kids express themselves with confidence.”

In relation to success in school, some of the professionals could not speak about an action or a verbalization because their relation to the program was more minimal than some of the other professionals. Those that could speak about actions or verbalizations in

regards to success in school made references to one of the four indicators as well. An important note to make is that the Director of Adult, School and Community Programs at The Clark, who serves as one of the main teachers of the RAISE program, stated that in their own evaluation of the program, they have found that when students enter the program they often exaggerate how successful they are in school which she believes is a defense mechanism. She stated:

“They [participants] often will talk about, in unrealistic ways, how amazing they are, how they are the best ball player, and because we are a small community and because I talk with school personnel or the courts I sometimes know that what they are telling me isn't actually true. Often on the pre-test they will say I think I'm the best thing since sliced bread, I'm the most powerful and the smartest person that ever lived, so over-blown positive that its unbelievable, its not typical, so you know there is something else going on sometimes you get a more reasonable and honest self-read on the post test but it looks like they have come down in their sense of self but the first one is clearly a screw this I'm not going to be honest. It's an interesting piece of data that first piece but for the most part the report shows very clearly that our goals are met.”

As stated it is an interesting piece of data. Both programs do an evaluation of the students before entering the program and after. Access to those materials was not granted but it appears that at The Clark they get occurrences like these, while at YAA there was no mention of an over-blown sense of self and perhaps this relates to the ages of the students in the programs. The Clark serves middle to high school age students while YAA serves elementary age students and some middle school age students. While it is

unclear why this is happening on the pre-test, it is an aspect of the research that could be investigated further.

Reported Impacts

Facilitators and other professionals were asked to talk about how the students in the program have changed after participating (See Interview Question 7, Appendix A). While the responses to this question were unique for each individual interviewee, there were examples of the four components of academic identity in all interviews (see Table 3). Note that in the YAA interviews no one talked about “feeling safe” but talking about increased confidence in relation to art skills denoted a level of comfort or safety amongst the students.

Table 3
Examples of Impact According to Factors of Positive Academic Identity Formation

Indicator of Positive Academic Identity Formation	Sites	
	The Clark	YAA
Agency	<p><i>“You could sit down and have a discussion with her [the participant], she was the kind of girl who if you said ‘Come in sit down, I need to talk to you’ would as soon say ‘F you’. Afterwards if you said ‘I want to talk about your life and what your plans are’ she could engage in that kind of conversation.”</i></p>	<p><i>“Their confidence improves the more they are in the program. Their confidence in themselves, their self-esteem and their confidence in their ability with art. You just see it through time. I think the longer they are in the program the more beneficial it is.”</i></p>
Relationships	<p><i>“We had one student who again was very loud about not wanting to be there in the beginning and I think that he did come back and do some work with the head teacher of the program for her community family days. He was one of the kids that we saw a huge transformation with, really smart, a lot of personality, a lot of energy, and he just really needed to learn how to respect himself and how to harness his own energy. He and the Director had a really great connection, he really</i></p>	<p><i>“From their physical, self-esteem, to their work, to their words and behaviors. They can handle their own behavior and other people's behavior to them. We have parent's assessments and the children themselves will say it, they write it down, they say ‘I know how to handle my anger.’”</i></p>

	<i>respected the Director and admired him, he was always standing next to the Director and was the first person to answer the Director's questions."</i>	
Security	<p><i>"I think museums can be overwhelming if you're not used to them but I think they felt more self-assured, they felt safer, I think they were willing to express themselves more towards the end."</i></p> <p><i>"They are a little pissed off even to be here, why wouldn't they be they've been sentenced. They literally shift, their body language shifts, they leave that first time saying we want to come back."</i></p>	<p><i>"Their confidence improves the more they are in the program. Their confidence in themselves, their self-esteem and their confidence in their ability with art. You just see it through time. I think the longer they are in the program the more beneficial it is."</i></p> <p><i>"From their physical, self-esteem, to their work, to their words and behaviors. They can handle their own behavior and other people's behavior to them. We have parent's assessments and the children themselves will say it, they write it down, they say 'I know how to handle my anger.'"</i></p>
Discipline	<i>"With the young man [former participant], I have seen much more dramatic changes. He had always been immediately defensive. His defenses were making a joke of everything. He listens now, he will ask clarifying questions, and he never did that before. That's more than adolescence."</i>	<i>"They learn better decision-making skills. The boys who would get in trouble for beating up other kids, they think now before they do that because they know there are consequences, not that they didn't know before but now they are more aware that this behavior is going to lead to this consequence. Part of the consequence is if I'm suspended from school I can't go to ArtREACH. If my behavior at ArtREACH is inappropriate and they have done intervention and I have not responded its going result in suspension from the program. If you want to see a child cry suspend him from ArtREACH, you'll have tears because they are so upset with themselves."</i>

Overall the reported goals and impacts suggest that these programs are promoting positive academic identity formation. While it might not be an expressed or stated goal of the program, evidence as reported by facilitators and others associated with the programs suggest academic identity formation is important.

Analysis across Professionals

For each case study, a number of individuals were interviewed in order to provide a well-rounded look into the programs. For each site six interviews were conducted. At The Clark, interviews were conducted with museum staff that had direct contact to the participants, such as the program's head teacher who is also the Director of Adult, School and Community Programs, and the Co-Teacher. A museum staff person who did not have direct contact to the participants who worked as a docent and front desk staff but was able to observe the program and the participants was also interviewed. Three other interviews were conducted with other professionals with direct contact to the kids such as a probation officer and a social worker who had students go through the program and a dean of students at a local middle school who also had students go through the program.

At YAA six interviews were conducted as well. One interview was conducted with a museum staffer that had direct contact with participants; this individual was the head teacher of the ArtREACH program. This site was unique because two interviews were conducted with individuals who have mixed interactions with the program participants. They are not interacting with the students on a regular basis but do have some interaction with the students, these staff people were the Executive Director of YAA and the YAA Institute Manager who oversees the program. The Institute Manager was formerly the head teacher of the ArtREACH program and has had more consistent interaction with participants in the past. Three interviews were also conducted with other professionals who have direct contact with the participants, two of these individuals work as family case managers at homeless shelters in Broward County while the third was a retired teacher who works as the homework assistance teacher for the ArtREACH program.

These individuals with varying roles gave significant insight into the programs and the goals of the programs as well as the impacts. The data shows that across all the professions, and varying amount of interaction with participants, their understanding of the programs goals was all aligned. This alignment and knowledge of the programs goals suggest that these institutions and individuals work closely together to understand how the students should be impacted and that there is a significant amount of buy-in amongst institutions and their partner institutions. Table 4 shows a list of the professions present in interviews and the goal they listed when asked what the goals of the program are (Interview Question 2, Appendix A).

Table 4
Professionals Roles and Understanding of Program Goals

Institution	Goals		
	Academic outcomes	Agency Empower	Life experience
Clark	-----	Teacher/Director Dean Docent	Teacher/Director Co-teacher Social Worker Probation Officer Docent
YAA	Case Manager Institute Manager Homework Assistance Teacher	Case Manager Case Manager Teacher Institute Manager Executive Director	Case Manager Teacher Executive Director

Across professions there is also an alignment of the understanding of program impacts. Almost all of the individuals interviewed spoke about impacts that related to the four indicators of positive academic identity formation. In Table 5 below, professions were lumped together by institutional affiliation (museum or other institution) and the amount of contact (direct or indirect). An “X” was placed into the box of the four

indicators when an impact that related to these four indicators was talked about. This table shows the frequency in which certain professionals talked about certain impacts.

Table 5
Reported Impacts Amongst Varying Professionals

Position and # of Professionals	Impacts			
	Agency	Relationships	Security	Discipline
Museum Prof. w/ Direct Contact – 4	XXXX	XXX	XXX	XX
Museum Prof. w/ Indirect Contact - 2	XX		XX	
Other Prof. w/ Direct Contact - 6	XXXXX	X	XX	XXX

Museum professionals who had direct contact to program participants most frequently cited the impact of the programs as providing agency or empowerment and this is also true of the professionals associated with other institutions such as shelters, schools, and courts. This table shows that across all the professions that all the individuals believed that some aspect of the programs were imparting agency on the participating youth. Museum professionals who had indirect contact to the youth both gave responses that touched upon providing agency as well as security. They were less likely to mention building relationships or discipline within the students as part of the impact of the program. This table also highlights that the various other professionals not associated with the museum and the program have a strong understanding of what the programs goals and impacts are. This suggests the museum professionals most closely associated with the program work closely with these other professionals, which translates

into their understanding of the program and ultimate buy-in. The frequency of responses corresponds to reported impacts from interview question 7.

Discussion

What are the goals?

The two programs analyzed in the course of this study had distinct goals. The programs shared two goals, providing new life experiences, and promoting agency and empowerment. The data suggests that one goal they did not share was promoting academic outcomes. Unlike YAA's ArtREACH program, which specifically promoted academic outcomes through the homework assistance component of the programs, The Clark's RAISE program does not specifically identify academic outcomes as stated program goals. However, the impacts of the stated priorities of both programs, engaging the participants in activities that promote agency, security, discipline, and relationships, do coalesce to promote the formation of positive academic identity. The head teacher and Director of Adult, School and Community Programs stated in her interview that: "A number of school personnel have told us that the kids feel smart for the first time and have actually verbalized it." This suggests that while promoting academic outcomes is not a clear and stated goal it is still achieved by the coalescence of the other two goals.

When individuals were asked to talk about the goals they talked about these three categories of goals in specific ways. In regards to providing a new life experience, professionals most often talked about engaging participants in new perspectives regarding themselves and the world. They stressed that they wanted to show participants that there is more to the world than what they know and to show them a new positive way of

viewing themselves. Professionals also spoke about relating art and art skills back onto the participant's lives.

In regards to providing agency and empowerment to youth, professionals most often talked about conscious discipline, or instilling discipline within the youth rather than applying discipline to the youth. They also frequently spoke about providing youth with new and healthy ways of expression. Discipline coupled with healthy expression is one of the most powerful components of agency and empowerment. Professionals also cited providing a safe and comfortable space or promoting a space that felt safe was important in providing agency and empowerment. When kids felt like they were in a safe place they were more inclined to administer discipline to themselves and more inclined to experiment and try without the judgment of failure.

Lastly, because professionals associated with RAISE did not speak about promoting academic outcomes the components discussed in regards to promoting academic outcomes are one-sided and are heavily focused on homework assistance. Another component discussed by professionals at ArtREACH was increased attendance. Students cannot attend ArtREACH if they do not attend school, what this doesn't tell us though is whether or not their increased attendance correlates to better grades and other positive academic outcomes. One can assume because they are attending class and learning the material in class and then receiving homework assistance that it does have some role but it cannot be proven concretely from the data collected.

The reported goals of the programs also speak to the fact that these programs do not enrich alone. These programs do not stand-alone from the public school system; they rely on one another to shape a student. These programs are filling a gap in public

education, arts education. By providing arts education they are inherently working with the school and therefore working together to shape the students and provide them with positive academic identity formation.

How does the program promote academic identity formation?

Overall the programs are, as reported by professionals, impart four distinct impacts on the participants. These impacts are agency, relationships, security, and discipline. These four impacts are associated with components of a positive academic identity according to Robert Roeser and Shun Lau (2002, 102). While museum professionals and the other professionals associated with the programs do not use the terminology of academic identity, perhaps because of its more formal context, their responses to interview questions do suggest that the programs are working to foster positive academic identity formation. As stated earlier, it is the coalescence of these impacts that form a positive academic identity. Without these impacts a positive academic identity cannot be fully achieved.

When the professionals spoke about agency in relation to academic identity they most often spoke about the kids feeling accomplished. Professionals said that the participants felt proud and were eager to share their skills with others. They also cited that the kids developed more confidence and a higher self-esteem. Some professionals, especially associated with RAISE, stated that letting the youth lead their families and court officials on a tour around the museum empowered the youth and demonstrated to them that they can be in control and help others feel comfortable in a space that they might not be comfortable in. These programs are also empowering the participants to

adopt new worldviews and new discipline practices that empower the youth to be better and behave and interact in more socially appropriate ways.

As professionals spoke about security, they spoke about it in two ways. The first relates to providing a safe space for the students. By having a safe space the youth are more willing to open up and participate fully. The second way relates to feeling safe and secure in trying new things. When students felt safe in the programs they were more willing and likely to participate and experiment. A sense of safety is important because spaces of non-judgment need to be fostered in order for these youth to fully open up and undergo these transformative experiences.

Professionals spoke about relationships and how students promoted and developed new positive relationships. Having positive role models, like teachers, is important. Some of these youth may be disenchanted with the adult interactions they are used to and having an adult who treats them as an equal is important because it changes their view and makes them realize their part in the way they are treated. As the head teacher from the RAISE program stated:

“By the end of the first session they are already thinking these people respect me they are not looking at me like I'm a bad kid, and we typically hold the program in our penthouse board room and its a room that staff is not allowed to use very often so its a real nod by the museum that they support this program and we let them know this is where the board of trustees meets and we sort of give them the basic rules. If you need to go to the bathroom go to the bathroom, and the kids don't really believe us because they are so restricted in their lives so the first time somebody needs to go to the bathroom we say 'Yeah you know where it is', you

get up you go, you come back. We are treating them like adults but we tell them as soon as you break this relationship of we respect you, you respect us, it will change and it does quickly for a little while so they see we mean business but we do not treat them in restrictive way.”

Lastly, when professionals spoke about discipline they most frequently spoke about conscious discipline. Conscious discipline is the idea that students apply discipline to themselves and teachers or adult figures do not have to administer discipline. This type of discipline was most commonly cited in interviews done with professionals at YAA. Conscious discipline is a technique they use throughout the program. While the RAISE program did not expressly use this technique, the practices they implement, such as treating youth as equals and having the youth re-define their offenses that got them sentenced to the program in the first place do have a quality of conscious discipline to them.

The reported impacts of the programs align with the four components of a positive academic identity. The various activities and practices of the programs are effective in promoting the program goals and imparting the four impacts. These programs are filling the arts education gap that exists in public school education. By filling this gap and by engaging these underserved communities, they work alongside the public school education these children are receiving in order to shape the development of these students.

Conclusion

The Clark Art Institute and the Young at Art Museum have developed art outreach programs for youth from under-served communities that are promoting the development of positive academic identities. The RAISE program at The Clark is an alternative sentencing program for at-risk youth going through the court system. This program meets for five weeks. The ArtREACH program at the Young at Art Museum is an after-school program for homeless youth living in Broward County, Florida. This program meets for the entirety of the school year. Students in this program live in homeless shelters, or are transitioning out of shelters to low-income housing, or are living in situations that are not stable and could lose their housing. Both programs provide transportation from the participants' schools to the program.

These programs engage youth through art making, art analysis, and homework assistance. The RAISE program culminates in a final class in which students invite their families and their court professionals to the museum and lead them on a tour of The Clark. They also talk about one particular painting in the collection of The Clark that is on display and do a formal analysis of the painting they worked with for the entirety of the program. The ArtREACH program culminates in a final exhibition at the museum. The students produce different art projects throughout the course of the year and their works are then put on display and their families are invited to the museum to see the works they have made.

The two programs use similar activities and methods in engaging the participants. Both programs share the goals of providing new life experiences and promoting agency and empowerment of their students. The data suggests that these programs differ in the

goal of promoting positive academic outcomes. The ArtREACH program has a homework assistance component, which has a clear connection to academic outcomes. The RAISE program does not have a clear and stated goal to promote positive academic outcomes but this does not mean it is not a goal of the program. The evidence suggests that the two goals that The Clark does emphasize do correlate to academic outcomes. By engaging the participants in activities that promote agency, security, discipline, and relationships there is a convergence of these impacts that promote the formation of positive academic identity and therefore positive academic outcomes.

The data suggests that the programs provide four impacts that are fostering the development of positive academic identities. These four impacts as reported by the facilitators and professionals are agency, relationships, security, and discipline. These four impacts correspond to the components necessary for the development of academic identity (Roeser and Lau, 2002). Each of the interviewees from the two sites frequently spoke of activities and gave evidence of the how the programs worked to promote these impacts.

The data suggests that the various activities and practices of the programs are effective in promoting the program goals and imparting the four impacts. These programs do not stand-alone from the public school system; they rely on one another to shape a student. These programs are filling the arts education gap that exists within the public education system. By providing arts education they are inherently working with the school and therefore working together to shape the students and provide them with the tools for positive academic identity formation. This data also suggests that that there may be opportunities for museums to consider ways to address academic identity.

The results from this study are important to the field because it acknowledges the impacts of art outreach programs and how they relate to academic identity. The results also suggest that museum outreach programs serve as strong enrichment programs in conjunction with school and that the two are in conversation with one another. These results provide a framework for other institutions in which to develop program curriculum that will promote positive academic identities. The generalizability of these findings is limited though due to the small sample size and the locality of both institutions. Both institutions are located on the East Coast and therefore the results could be different if a larger sample size consisting of institutions that are geographically diverse were included.

Further research of museum programs and academic identity should engage a larger sample size. This study also focused on the reported impacts on participants by professionals associated with the programs. Future research should engage the youth to understand how they perceive the goals of the programs and the impacts. A study of a museum program engaging non under-served youth should also be conducted to serve as a baseline for understanding how positive academic identity is developed for non-specialized populations. A longitudinal study would also provide further evidence on how the programs have an impact on life during and after the program. A study that tracks the changes over time would provide valuable insight into the lasting effects of the program.

These cases highlight that there are opportunities for museums to engage in art outreach that promote the formation of academic identity and the development of youth.

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Appendix A

Museum Outreach and Academic Identity: An Examination of Art Outreach and Academic Identity Formation in Under-Served Audiences

Verbal Consent: I am Linda DeJesus and I am a graduate student at the University of Washington. I am conducting research to understand the relationship between art outreach programs and how program participants begin to see themselves as students after participating in these programs. Your participation in this interview is voluntary and you can refuse to answer any questions or discontinue participation at any time. Do you have any questions for me? Do you agree to participate in this interview?

Interview Questions:

1. Can you tell me about the nature of this program? (R.Q.1)
2. What do you see as the goal or goals of the program? (R.Q.1)
3. Could you share any examples of activities or experiences with the students that you think illustrate times when the program appeared to be successful in reaching those goals? Any other examples? (R.Q. 1 & 2)
4. Can you tell me if you have ever heard a student express an awareness of new acquired knowledge or skill sets that are useful in other areas of their life? (R.Q. 2)
5. Are there any ways that the program is meant to, or appears to, complement lessons or concepts that the participants are learning about in school? (R.Q. 2)
6. Was the program designed with the goal of promoting academic competency (i.e. increased school attendance, better grades) and if so how? (R.Q. 2)
7. Can you speak about the changes you see within your participants (attitudes, outlooks, knowledge) as they participate in these programs? (R.Q. 2 & 3)
8. Can you tell me about a time when a participant described and identified themselves as being a successful student in relation to this program? (R.Q. 2 & 3)
9. Can you tell me about a time when a participant described and identified themselves as being a successful student outside of the program (for example, at school)? (R.Q. 2 & 3)

Appendix B

Table 1-2.
Program and School Curriculum

Questions and Codes	References to...	Example
<p>Question 5 - Are there any ways that the program is meant to, or appears to, complement lessons or concepts that the participants are learning about in school?</p>		
<ul style="list-style-type: none"> No connection to school curriculum 	<p>“Not a clear connection”, “not related”</p>	<p><i>“No I would say it really is not directly related to the school systems or curriculum. Certainly our school visits program is directly related to classroom learning but this is really a complimentary program to the schools it is not a companion program.”</i></p>
<ul style="list-style-type: none"> Program curriculum sometimes align with school curriculum 	<p>“Cross-over”, “unsure of how it aligns to Common Core standards”, “incorporation of art theory”</p>	<p><i>“That's difficult because I don't know what their lesson plans are. It does happen sometimes. It does crossover where a kid is learning about Egypt and I'll do a project on point and perspective and how to draw pyramids or something. It inter-weaves here and there but we don't necessarily follow that from the school.”</i></p>
<ul style="list-style-type: none"> Homework assistance aligns with school day 	<p>“Homework assistance”, “assistance helps”</p>	<p><i>“The homework assistance component is really the only thing I can see. It makes school a little bit easier for them. A little lighter. It gives them a positive image too because you know for your self when you were in elementary school and you go in and teachers give praise for having homework done you feel good.”</i></p>
<ul style="list-style-type: none"> Conscious disciple improves school experience and academic outcomes 	<p>“Methods of redirection”, “transfer skills to school setting”,</p>	<p><i>“I would also say in terms of their methods of re-direction that they use at ArtReach, I think the kids have been able to transfer that to their lives at school. We have seen kids who have been in trouble at school; they get engaged in ArtReach and the calls from the school stop. The kids themselves have been able to make a connection between what I'm learning at ArtReach and how do I transfer that to make my life at school, improve my life at school as well as at home.”</i></p>

<p>Question 6 - Was the program designed with the goal of promoting academic competency (i.e. increased school attendance, better grades) and if so how?</p>		
<ul style="list-style-type: none"> • Yes, gain in self awareness correlates to success in school 	<p>“Improve self esteem”, “increase self-awareness”, “builds self-confidence”</p>	<p><i>“I believe that is the ultimate goal of the program but the way it does this is by improving students, their self-esteem. They are feeling better about themselves, trying new things, they are taking risks in these safe environments, and it has helped now.”</i></p>
<ul style="list-style-type: none"> • Yes, homework assistance leads to improvement in school 	<p>“Want to see academic improvement”, “pride in academic achievements”, “skills assessment”</p>	<p><i>“Definitely. That is part of our grant. They want to see an academic improvement. We do keep record of how their grades are every quarter when they get their report cards. We make copies of that; we want to see the improvement because we do have the help for them. A lot of our kids don't do their homework at home because unfortunately their parents can't help them or don't have the time to help them. This is pretty much the only time they do homework. You do see improvements here and there.”</i></p>
<ul style="list-style-type: none"> • Yes, observation skills useful in school 	<p>“Learning to see themselves differently”, “learn about what’s going on in a painting”</p>	<p><i>“I can speculate that it might because kids are gaining that confidence and are learning to see themselves differently and their situations differently but I'm not quite sure.”</i></p> <p><i>“I think that if you learn to think about what’s going on in a painting that's mental exercise and you use that anywhere so it takes no convincing to make me think that the program was designed to promote academic competency.”</i></p>
<ul style="list-style-type: none"> • Not a goal to promote academic competency 	<p>“designed to help kids see themselves differently”, “not really a goal”</p>	<p><i>“I would say not, it was very much designed as a program to help kids see themselves differently and identify in a different way in the bigger world, and understand different possibilities for their future.”</i></p>

Appendix C

Table 1-3.
Impact of Program

Questions and Codes	References to...	Example
Question 4 - Can you tell me if you have ever heard a student express an awareness of new acquired knowledge or skill sets that are useful in other areas of their life?		
<ul style="list-style-type: none"> • Observation skills 	<p>“Know how to look at art”, “observation skills have improved”, “good at reading situations”,</p>	<p><i>“They all say and very much come out aware that they know how to look at art, they like looking at art. I think very much they feel that their sense of visual observation skills have improved and they are much more aware of their own abilities to read the world, to read situations.”</i></p>
<ul style="list-style-type: none"> • Increased knowledge in school subjects 	<p>“I know ...”, “take back what they learn here to school”</p>	<p><i>“One grade level does money, and they understand they were able to buy this, I knew how much this cost, and I didn't have enough money to buy that. To me that's showing that they did pick up something.”</i></p>
<ul style="list-style-type: none"> • Using art to express themselves appropriately 	<p>“use art in practical way to express themselves”, “art helps them feel better”, “art is a way of expression in a good way”</p>	<p><i>“Art is something that they've figured out now, these kids that have been to the program. Art is a way of expression and its a good way. It helps them feel better. If it just means drawing, even if it means sketching, doodling, graffiti, it's an expression, which a lot of them don't have. They don't have a way to express how they are feeling. Providing them with that tool, it's huge.”</i></p>
<ul style="list-style-type: none"> • Responsible for own behavior 	<p>“self-aware”, “responsible for their own behavior”,</p>	<p><i>“For one student, all of 6th grade it was behavior problem after behavior problem in classes. He was performing in the wrong way, he appears now to be much more comfortable taking on a performing role with his school work, so now rather than making faces or gestures at people across the room now he volunteers to write assignments up on the board, read verses,</i></p>

		<i>raise his hand and answer questions appropriately, rather than feeling the need to make a joke."</i>
Question 7 - Can you speak about the changes you see within your participants (attitudes, outlooks, knowledge) as they participate in these programs?		
<ul style="list-style-type: none"> Conscious discipline 	<p>"develop decision making skills", "handle their own and other's behaviors", "helps them with their own behaviors",</p>	<p><i>"They also learn better decision-making skills. The boys who would get in trouble for beating up other kids think now before they do that because they know there are consequences, not that they didn't know before, but now they are more aware that this behavior is going to lead to this consequence. Part of the consequence is if I'm suspended from school I can't go to ArtReach. If my behavior at ArtReach is inappropriate and they have done intervention and I have not responded its going result in suspension from the program. If you want to see a child cry suspend him from ArtReach, you'll have tears because they are so upset with themselves."</i></p>
<ul style="list-style-type: none"> Increased confidence 	<p>"Can engage in meaningful conversations", "confidence improves", "increase in art skills", "feel comfortable going in a museum", "self-assured"</p>	<p><i>"Their confidence improves the more they are in the program. Their confidence in themselves, their self-esteem and their confidence in their ability with art. You just see it through time. I think the longer they are in the program the more beneficial it is."</i></p>
<ul style="list-style-type: none"> Develop positive relationships 	<p>"respected Director", "came back to work for Director", "learn how to respect themselves"</p>	<p><i>"I think the kids respond to each other and they respond to us, and they respond to the art. I would say that we had one student who again was very loud about not wanting to be there in the beginning and I think that he did come back and do some work with the Director for her community family days, he was one of the kids that we saw a huge transformation with. He was really smart, a lot of personality, a lot of energy, and he just really needed to learn how to respect himself and how</i></p>

		<p><i>to harness his own energy. He and the Director of the Center for Visual Arts had a really great connection, the student really respected and admired him, the student was always standing next to him and was the first person to answer his questions. The Director of the program has students work often in her community family days, which is great because a lot of these kids don't really have work experience and it's another way the program goes beyond those five weeks. It really gets involved in these kids lives and changes their lives."</i></p>
<ul style="list-style-type: none"> Physical change 	<p>"a shift", "shift in body language",</p>	<p><i>"They come in miserable and uncomfortable like they don't belong here. Many of them have never been to a museum before, many of them because they live in the county remember being here in second grade but its not something they tend to do as a family or in their own time and they feel uncomfortable because it looks intimidating. They are a little pissed off even to be here, why wouldn't they be they've been sentenced. They literally shift, their body language shifts, they leave that first time saying we want to come back, not to say they are daffodils and sunshine because that is not the population we are working with and each week it takes a little warming up."</i></p>
<p>Question 8 - 8. Can you tell me about a time when a participant described and identified themselves as being a successful student in relation to this program?</p>		
<ul style="list-style-type: none"> Express increase/confidence in art skills 	<p>"confident about their skills", "didn't know anything about painting but now they do", "they start to inspire me", "they say 'I'm an artist'"</p>	<p><i>"When you see that is at the exhibition. They perk up and you hear them express that. You can compliment a child and they will say, "I can't believe I did it too but I did." They will tell you that when they came into the program they thought they couldn't draw and that they didn't know anything about painting but now they do. The younger ones don't</i></p>

		<i>have the language but they perk up very proud. At the exhibition is the only time that you will hear some of the younger kids express themselves with confidence.”</i>
<ul style="list-style-type: none"> Express gratitude for program and staff 	<p>“Appreciate the program”, “glad to have met staff”, “glad to be in the program”, “kids want to see us after the program”,</p>	<p><i>“When I see the kids in the community they are always very warm and friendly and want to see me and they seem proud of themselves they don’t seem sheepish or uncomfortable, its very warm and we are mutually happy to see each other and that to me speaks volumes about what their experience was and how they felt about it. We with open arms encourage them, invite them, and give them free tickets to bring their families back.”</i></p>
<ul style="list-style-type: none"> Express surprise at their skills 	<p>“Surprise themselves”, “verbalize surprise”, “and say ‘I can’t believe I did...’”</p>	<p><i>“There were two kids who were friends, but were very different. One was very laid back, and was always on a bike, skateboard, or out in the woods. He had no desire to be in a classroom or in a museum. He was surprising himself and it was kind of funny each week because he would verbalize his surprise and how engaged he was and how good he was at seeing symbolism in paintings or being able to pick apart a painting and describe what he thought was going on. It’s exciting to see kids go through that but with him it was very vocal and he was really proud and surprised.”</i></p>
<p>Question 9 - Can you tell me about a time when a participant described and identified themselves as being a successful student outside of the program (for example, at school)?</p>		
<ul style="list-style-type: none"> Exaggerated school success 	<p>“Unrealistic”, “say ‘I’m the smartest person ever’”, “over-blown positive”</p>	<p><i>“They often will talk about how, in unrealistic ways, amazing they are, how they are the best ball player, and because we are a small community and because I talk with school personnel or the courts I sometimes know that what they are telling me isn’t actually true. Often on the pre-test they will say I think I’m the best thing since sliced bread, I’m</i></p>

		<p><i>the most powerful and the smartest person that ever lived, so over-blown positive that its unbelievable, its not typical, so you know there is something else going on sometimes you get a more reasonable and honest self-read but it looks like they have come down in their sense of self but the first one is clearly a screw this I'm not giving them what they, I'm not going to be honest."</i></p>
<ul style="list-style-type: none"> • Increase in test scores, grades, or attendance 	<p>"Pass standardized testing", "strive to do their best", "attendance is up", "graduate high school", "grades improve"</p>	<p><i>"Yes. We had a family, they had to relocate and as a result the mom was homeschooling. They had to come back to Broward because where they went it didn't work out and they had to come back here. The child was 11 or 12 and she was so fearful because now she is returning to public schools and the biggest fear was that she would not have been able, because it was so close to the FCAT that she would not have been able to pass the FCAT Science section. I had the mom go talk to the teachers - homework teachers. Maybe three weeks into attendance her grades in science went over the board. She passed the Science FCAT. She was so proud of herself."</i></p>
<ul style="list-style-type: none"> • Express knowledge in a certain subject 		<p><i>"They are given journals there is a lot of sort of free writing and they'll have time to quietly write, there are some worksheets they are doing, answering and there are also creative writing assignments. One of the assignments is to write their own obituaries, which is always interesting because kids are creeped out by that in the beginning but their creativity comes alive. One of our quietest students, she was always the last one to finish when doing these writing assignments, we wait until everyone is finished and we were always waiting for her to finish, she would never speak up but she was always writing and writing. When we were doing this assignment it became clear that</i></p>

		<p><i>she was interested in writing and creative writing and we praised her for her creativity and her storytelling. She said this is my favorite in school and I really love English class, I have a really hard time socializing with other kids and speaking up but I love to write, I don't like to read it aloud but I like to write. I think that's sort of where she was thriving and it was good because we do ask all the kids to speak and share which she wasn't so good at but she had a little more confidence because she had her script in front of her and that's what she was confident in."</i></p>
<ul style="list-style-type: none"> • Discipline improves school experience 	<p>"don't get into trouble as much", "know there are consequences", "pride in successes rather in mischief"</p>	<p>The parents will say that the students don't get as in to much trouble as they use to. "I don't have to deal with as much behavior as I used to at home." We have the same rules as school so we suspend kids from ArtrREACH on behavior and depending on what happened in school if its sever enough we will suspend them from ArtREACH as well because of what happened in school. They know that there are consequences.</p>