

Ethnic Identity Formation in Adolescence: Impact of Teen Programs in Museums

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ABSTRACT

Ethnic Identity Formation in Adolescence: Impact of Teen Programs in Museums

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While there is an emerging body of literature on teen programs in museums, research has not addressed how these programs affect adolescents' racial, cultural, or ethnic identities. This qualitative study explores how teen programs in museums attempt to impact and are impacting participants' sense of their ethnic identity. The research focuses on three award-winning programs: the SURA Arts Academy at the Arab American National Museum, the High School Program at the Alaska Native Heritage Center, and the YouthCAN program at the Wing Luke Museum of the Asian Pacific American Experience. The activities that appeared to impact students in these programs the most were arts-based activities, direct conversations about aspects of ethnic identity, and involvement in cultural practices and instruction. Through these activities, these programs appeared to have the greatest impact on participants' exploration of their ethnic identity, as well as influencing their commitment toward their ethnic identity. Teens reported that the programs helped them to better appreciate their ethnic culture, connect with the museum and their ethnic community, participate in cultural traditions, and think about their ethnic identity by learning more about their culture as well as other cultures. These findings can be used in defining program goals for various teen programs, as well as provide a baseline for further studies.

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INTRODUCTION

Over the past two decades, there has been a growing trend in museums to reach out to adolescents by developing programs and events that cater to the needs of this age group. The success of programs such as the *Youth ALIVE!* initiative beginning in 1991 brought attention to the teen audience and the ways in which museums can benefit these youth in transition (“Youth Programs,” n.d.). Since then, many museums have implemented programs for teens in a variety of forms, such as student councils, docent training programs, internship programs, and even paid positions for teens. The expressed outcomes of these programs—and subsequent research on the benefits of these programs—often fit within the Positive Youth Development framework. In particular, these programs have been shown to have a benefit for teens by providing interaction with adult mentors, a rich learning environment, and ability to engage in decision-making, and career development, among others (Baum, Hein, & Solvay, 2000; Beane, 2000; IMLS, 2008). These studies have confirmed that teen programs are serving adolescence are helping them to develop the roles, skills and attitudes that are valuable during adulthood.

Adolescents are in a period of transition from childhood to adulthood, and it is during this period of development that individuals attempt to create an identity for themselves and find their place in the world. As the research on adolescent psychology by Erik Erikson (1968) and James Marcia (1980) have shown, during this period of “identity crisis,” adolescents throw off the identity they had been given as a child and attempt to form a new identity. This creates a period of instability as adolescents transition to greater independence, resulting in a particular set of developmental needs.

As the number of teen programs in museums and cultural institutions has increased, museum professionals have been researching and evaluating the effectiveness of these programs

in reaching this age group. However, little has been done to understand how these programs are influencing the development of an ethnic identity. While some programs deal explicitly with issues of ethnic, racial, and cultural identity, developing a positive sense of ethnic identity is rarely stated as an intended outcome. Instead, these programs focus almost solely on outcomes that develop occupational identity. While some grants and awards for youth programs such as the National Arts and Humanities Youth Program Award include programs whose outcomes are focused on cultural “self-discovery,” most of the literature on youth programs focus on outcomes of educational achievement, professional development, and leadership (National Arts and Humanities Youth Program Awards, n.d.). By ignoring ethnic identity as an important aspect of identity formation, these programs are neglecting some of the needs of their teen audiences.

The purpose of this qualitative exploratory study is to understand how teen programs in US museums are attempting to impact and are impacting teens’ sense of their ethnic identity. This study examines three award-winning teen programs and identifies possible trends within the field, exemplified by programs that have been recognized as outstanding youth programs. In particular, the study addresses the following research questions: What are the key activities and methods facilitators say they are using to influence participants’ ethnic identity formation? In what ways do participants say these programs are impacting their ethnic identity? How do these self-reported impacts align with the program facilitators’ intended impacts?

This study will investigate several teen programs in US museums that involve participants in a program over the course of several weeks or months. The sites for the study were selected based on demonstrated excellence to the museum field. Each of the three programs in the study has been a recipient of the National Arts and Humanities Youth Program Awards (formerly the Coming up Taller Awards). These sites include the YouthCAN program at the

Wing Luke Museum of the Asian Pacific American Experience in Seattle WA, the SURA Arts Academy program at the Arab American National Museum in Dearborne, MI, and the High School Program at the Alaska Native Heritage Center in Anchorage, AK.

This study will enable museums to better understand how museum programs can impact ethnic identity formation in adolescence. It can provide museums and other cultural institutions that deal with issues of ethnic identity a basis for improving upon existing educational programs or developing new programs for a teen audience. This could enable these museums to reach a larger audience, build meaningful relationships with various ethnic groups within their community, and attract a younger audience that is often seen as hard to reach. Not only does this help cultural institutions in their effort to expand their audience, but it also benefits the adolescents who take part in these programs, as these programs can help them to create a positive sense of their ethnic identity. Furthermore, the results of this study provide direction for future research on youth programs, offering a theoretical framework and initial findings on ethnic identity development in informal learning environments.

LITERATURE REVIEW

An extensive body of literatures surrounds youth programs in museums and ethnic identity formation during adolescence. These works provide both a theoretical framework in which to frame the current study, as well as empirical research that supports this framework. Research on successful teen programs in museums aligns with the Positive Youth Development paradigm, which takes a holistic approach to identity formation during adolescence. The writings of psychologists Erik Erikson and James Marcia lay a framework for conceptualizing identity formation during adolescences. In particular, Marcia divided ethnic identity development into two factors: commitment and exploration. Jean Phinney applies James Marcia's model of identity formation to ethnic identity formation, which provides the model for ethnic identity development used in this study. Finally, the literature on identity and ethnicity in museums provides support for the ways in which cultural institutions impact individuals' sense of their ethnic or cultural identity.

Best Practices for Teen Programs in Museums

Over the past decade, there has been a growth in the research and published literature on youth programs in museums. One of the most important contributions was a study conducted by the Institute of Museum and Library Services (IMLS), which focused youth programs in libraries and museums across the United States from 1998-2003. This study was compiled into a report, "Museums and Libraries Engaging America's Youth: Final Report of a Study of IMLS Youth Programs, 1998-2003" (Koke & Dierking, 2007). The findings from IMLS were used to create a guide to youth programming, called "Nine to Nineteen - Youth in Museums and Libraries: A Practitioner's Guide" (IMLS, 2008). The IMLS study and subsequent guide have come to

represent the best practices for youth programming being put forth by the field at this time. Through a broad survey of current youth programs, IMLS has identified aspects of strong, sustainable youth programs, as well as developing a list of recommendations to help strengthen these programs.

The key findings from the IMLS study were that the most effective youth programs occur in institutions that:

- have a trained and dedicated staff that can develop lasting relationship with youth
- base their approach on the literature about youth development
- involve youth in design and decision-making of the program
- include work that is meaningful to the participants
- provide incentives and/or recognition for participants' accomplishments
- partner with other community-based or cultural institutions
- cover gaps in local youth programs
- identify appropriate outcomes for the program
- build connections with participants' families and the community
- regularly evaluate their programs and use these findings to improve their programs

(IMLS, 2008; Koke & Dierking, 2007).

These characteristics of successful teen programs require that the institution be dedicated to supporting and investing in the program, both in the planning of the program and the continual support of the program through evaluations, community engagement and providing opportunities for youth to engage with the institution in a meaningful way.

The outcomes of successful teen programs often fit within the framework established in the Positive Youth Development literature. Positive Youth Development “envisions young

people as resources rather than as problems for society. The positive youth development perspective emphasizes the manifest potentialities rather than the supposed incapacities of young people” (Damon, 2004, p. 15). The Positive Youth Development paradigm takes a holistic approach to youth development, focusing on internal and external facets that characterize a healthy youth and which help to produce a successful transition to adulthood (Damon, 2004; Nicholson, Collins, & Holmer, 2004; Theokas et al., 2005). Jessica Luke, Jill Stein, Cheryl Kessler and Lynn Dierking (2007), in a review of previous studies on youth programs in museums, found that the Six Cs model developed within the Positive Youth Development paradigm was a useful conceptual framework to assess the impact of youth programs. This model consists of six psychological assets that help adolescence transition to adulthood and influence overall well-being: competence, confidence, connection, character, caring/compassion, and contribution (Luke et al., 2007; Nicholson et al., 2004). Many of the aspects of successful youth programs outlined by the IMLS study address one or more of these assets.

Successful teen programs engage youth in making decisions for the program and involving them in activities that are meaningful to the participants (IMLS, 2008; Schwartz, 2005). Teens are at a point in development when they are seeking independence and a place in the adult world. It is during adolescence that they become “increasingly aware of adult values and abilities and try to adopt them to gain entrance into the ‘adult world,’” attempting to establish “who they are and how they fit into society” (Shelnut, 1994, p. 11). Providing meaningful opportunities for decision-making and engagement gives teens ownership in the program, allowing them to explore and express their own identities while having an impact on the institution and the community (Shelnut, 1994). This can increase participants overall feelings

of competence and confidence, as well as helping to develop their character, as they are valued and treated as adults in decision-making by the institution (Luke et al., 2007).

These programs also give adolescents a chance to interact in a social setting with adult mentors and role models. Museums have a staff of professionals with expertise in their field, as well as access to experts within the community. These adults can act as mentors to participants, providing valuable insights into the adult world and potential adult roles they may come to fulfill (Baum et al., 2000; Beane, 2000; IMLS, 2008). During adolescence, teens are developing identities outside those previously established by the family (Erikson, 1968; Marcia, 1980). Support from adult mentors and interaction with peers help to build vocational competence and connections (Luke et al., 2007). These social connections are also important in the development of a positive identity. A study by youth development researchers Christina Theokas et al. (2005) showed how ecological assets such as interaction with adult mentors are highly correlative to the development of a positive identity.

Furthermore, these programs allow youth to engage socially with peers. Teenagers invest a large amount of their time socializing with peers (Jensen, 1999, p. 113). This is an important aspect of the identity formation process, as “friends and peers serve not only as a support system, but also as partners in teaching and learning the good and bad of life, for they, too, are on their own search for personal identity” (Beane, 2000, p. 4). Involving teenagers in group settings gives them the opportunity to explore their identities in a social environment in which they are comfortable. This provides an opportunity to engage with peers they may otherwise not engage with, and may lead to the development of long-term friendships and support systems (Luke et al., 2007).

While many of the teen programs in museums have taken a holistic approach to adolescent development in the outcomes of their programs consistent with Positive Youth Development, little is known about how these programs impact ethnic identity in particular. Many programs have developed outcomes modeled after the successes of the YouthALIVE! initiative, which helped to develop content knowledge, confidence, critical thinking skills, social competence, and vocational skills (Baum et al, 2000; Youth Programs, n.d.). However, few programs have stated outcomes explicitly related to ethnic identity development. Thus, little is known about the effectiveness of these programs in ethnic identity development or what factors within these programs support ethnic identity development.

Identity Formation in Adolescence

Adolescent audiences provide a challenge for museum due to their unique set of needs that differ from the needs of early childhood and adult audiences. The literature from developmental psychology on adolescence has illuminated some of these needs. In particular, much has been written about identity formation during adolescence, which is a critical transition period for youth as they struggle to identify their place in the world. Much of the recent literature on identity formation is based on the work of Erik Erikson (1968), who has provided the basis for modern adolescent psychology, as well as some of the framework for theories on ethnic identity development.

Identity formation during adolescence is a process during which adolescents differentiate ‘self’ from ‘other’ (Kroger, 2004). Thus, identity formation is a process in which an individual can “select some and discard others of these childhood identifications in accordance with his or her interests, talents and values,” creating a consistent core around the decisions an individual

makes (Kroger, 2004, p. 20; Marcia, 1980, p. 161). This understanding goes back to Erik Erickson's conclusions that during adolescence, individuals seek to create a unified identity, one that is "superordinated to any single identification with the individuals of the past: it includes all significant identifications, but it also alters them in order to make a unique and reasonably coherent whole of them" (Erikson, 1968, p. 161).

Erikson (ibid) saw this identity formation process as a process of crisis and resolution. The "crisis" stage is the point at which an individual is making decisions about which identifications to pursue in forming a new unified identity. Building on Erikson's work, psychologist James Marcia (1980) expanded on this idea of crisis and resolution, saying that identity formation comes out of resolution of the identity crisis as well as a commitment to the new identity. Thus, identity formation during adolescence consists not only of exploring possible identities, but also requires an individual to "relinquish the fantasized possibilities of multiple, glamorous lifestyles" (Marcia, 1980, p. 160).

Ethnic Identity and Ethnic Identity Formation

Importantly, the end result of the identity formation process is not only to create a consistent identity: "it is ultimately to affirm and be affirmed by a social order that identity aspires" (Kroger, 2004, p. 29). In order to develop a positive sense of identity, one's own internal conception of identity must resonate with the ascribed identity one receives from society. The importance of societal affirmation of one's identity is evident in the literature on cultural identity. Steward Hall (1996), a prominent scholar in the field of culture studies, writes:

The question which remains is whether we also require to, as it were, close the gap between the two: that is to say, a theory of what mechanism are by which individuals as

subjects identify (or do not identify) with the ‘positions’ to which they are summoned; as well as how they fashion, stylize, produce and ‘perform’ these positions, and why they never do so completely, for once and all time, and some never do, or are in a constant, agonistic process of struggling with, resisting, negotiating, and accommodating the normative or regulative rules with which they confront and regulate themselves. (pp.13-14)

There is a struggle in identity formation to fulfill the roles and ‘positions’ dictated by society, as well as to unify this external conception of self with the internal. In order for adolescents to develop a positive sense of their cultural identity, the institutions, community, and peers around them must model a positive identity and high expectations for the adolescents to fulfill. This aspect of cultural identity formation is consistent with the Positive Youth Development literature.

Internalizing representations of a positive ethnic identity from the community is especially important for minority youth. Jean Phinney and Doreen Rosenthal discusses the complications faced by minority youth in identity formation: “individuals who accept the negative images of society toward their group face the risk of self-image problems and may show a preference for or identification with another group” (Phinney & Rosenthal, 1992, p. 157). Racial prejudice and discrimination play an important role in identity formation, and must be addressed by both the individual and the community in order to resolve the identity crisis during identity formation. As trusted voices within the community, museums and cultural centers representing minority groups can play an important role in helping to foster positive identities for these adolescents.

As Janet Helms (2003) points out, minority adolescents develop different schemas to cope with negative societal messages directed toward their racial group, ranging from racial identity confusion or conformity with the dominant White group identity, immersion in or emersion from one's own racial group identity, to the more effective strategies such as internalizing a positive conceptualization of oneself as part of one's racial group and an integration of other aspects of one's identity with one's racial identity. In order to create a "strong, positive and stable self-identity," then minority youth "must be able to incorporate into that sense of self a positively valued ethnic identity" (Phinney & Rosenthal, 1992, p. 145).

While Phinney and Rosenthal state that having a strong sense of ethnic identity is more important for minority adolescents than for those in the majority group (in the case of the United States, White youth), positive cultural identity is important for all youth (Phinney and Rosenthal 1992). James Banks (2012) developed a typology for the stages of cultural identity development similar to these coping strategies for minority-race groups outlined by Helms, which can be applied to used to frame cultural identity development of individuals of any cultural group. In the first stage, which Banks calls *cultural psychological captivity*, individuals internalize negative conceptions of their cultural group that originate in the large society, which leads to cultural self-rejection and low self-esteem. The *cultural encapsulation* stage of cultural identity development is exemplified by individuals who associate primarily with their own cultural group and believe this group to be superior to other groups. In the stage of *cultural identity clarification*, individuals learn self-acceptance of their place within their cultural group and develop positive attitudes towards the group. *Biculturalism*, the fourth stage, is characterized by an individual's ability to participate successfully in his or her own cultural community as well as another. The last two stages, *multiculturalism and reflective nationalism* and *globalism and global*

competency, reflect individuals who can function within several cultural communities and have developed positive national and global identities. While Banks' typology is addressed specifically to cultural identity, the model can easily be adapted to ethnic or racial identity development, which are components of one's cultural identity. In particular, the first three stages of this model are similar to models for ethnic identity development (See Phinney & Rosenthal, 1992).

The literature on ethnic identity is expansive, spanning an array of disciplines and perspectives. However, psychologist Jean Phinney and anthropologist Fredrik Barth have set a direction of subsequent research and conceptions of ethnic identity. Collectively, the literature defines ethnic identity as knowledge and understanding of, self-categorization in, and attachment toward one's ethnic group or ethnic groups. This ethnic identity develops throughout the lifespan of an individual, corresponding with developmental stages similar to other aspects of identity. While there appears to be consensus over how ethnic identity is defined, there are still some disagreements over the relationship of ethnic identity to aspects of personal and group identity. In particular, studies of ethnic identity are complicated by the intersectionality of various group identities, and it has been called into question whether ethnic identity should be distinguished from racial or cultural identity.

Ethnic identity can best be conceptualized as being part of an individual's social or group identity. Group identity represents those aspects of identity that originate from a sense of membership with particular groups within a society. These groups have some degree of shared experience that is used to define the group, and have a sense of attachment toward the group (Cross & Cross, 2008, p. 155; Erikson, 1968, p. 48). Henri Tajfel (1981) defined social identity as "that part of an individual's self-concept that derives from his or her knowledge of

membership in a social group (or groups) together with the value and emotional significance attached to that membership” (p. 255). William Cross and Tuere Binta Cross (2008) describes group identity as a matrix, in which ethnic identity is one cell within the matrix along with other group identities such as race, gender, religious affiliations, and other social categories. The interactions of these different group identities are complex and myriad, in a process Kimberle Crenshaw (Crenshaw, 1991) called *intersectionality*. Herbert J. Gans (1999) describes how socio-economic status in American society can impact ethnic identity for many third- and fourth-generation European immigrants, as ethnic identity for these groups is often correlated with working-class identity.

Ethnic identity, then, is conceived of as that component of social identity that relates to an individual’s understanding of and attitudes toward the ethnic group(s) to which he or she belongs. An ethnic group is a social group comprised of individuals who share a sense of peoplehood, values, and traditions originating from a shared historic source, either real or imagined (Banks, 2008). These groups identify themselves and are identified by others as being distinct from other groups (Barth, 1969). In particular, Barth (1969) says that ethnic groups are defined by the “maintenance of a boundary” (pp.14-15), during interactions between ethnic groups, which is used to distinguish between members and outsiders. Therefore, ethnic group membership is both self-identified and ascribed. Members of an ethnic group must share in the values, traditions, and sense of peoplehood of the group, while others must also identify them as a member of the group because of their cultural traditions and participation within the group. As ethnologist Lizette Gradén (2003) has shown, individuals may be incorporated into the ethnic group as a result of their own self-identification and participation in ethnic group activities.

Therefore, an ethnic group is an involuntary group inasmuch as it is a group into which some individuals are born. However, individuals within an ethnic group identify with the group in varying degrees. Furthermore, members within the group may interpret the group identity differently. This understanding of one's ethnic group can vary with developmental and situational changes. However, as Barth (1969) and Phinney (2005) noted, on average, members of an ethnic group share patterns in their values, beliefs and behaviors that differentiate them from other groups. This does not negate the differences in how individuals understand and experience their membership as part of an ethnic group, but rather points to the vary degrees of ethnic identity formation of individual members within the group.

Ethnic group membership, then, can be seen as both an individual's self-identification as a member of an ethnic group or ethnic groups, as well as an ascribed status assigned by others. However, the literature on ethnic identity focuses on the role of self-identification with the group and its impact on overall identity formation. Jean Phinney defines ethnic identity as "a self-constructed understanding of oneself in terms of one's cultural and ethnic background and the attitudes and feelings associated with that background" (Phinney, 2005, p. 189). It incorporates an individual's knowledge of their ethnic background, identification with the ethnic group, and the salience of the group identity to their self-concept (Phinney, 1996). It refers to both the consciousness of ethnic culture, as well as the use of ethnic culture as a way of defining an individual and distinguishing their membership as part of an ethnic group as opposed to other ethnic groups (Vermeulen & Govers, 1994). Ethnic identity then, can be viewed as the degree to which a member of an ethnic group identifies with and takes part in the cultural practices and traditions of that group.

There is variation in the literature as to what components make up ethnic identity. In a review of previous literature on ethnic identity, Phinney found that common characteristics include: a commitment and sense of belonging to one's ethnic group, positive evaluation of the group, interest in and knowledge about the group, and involvement in activities and traditions of the group (Phinney, 1990, 1996, p. 145). Phinney later amended this list to include such components as exploration of ethnic identity, importance and salience of ethnic identity, and values and beliefs associated with a particular ethnic group. Furthermore, Phinney complicated the association of involvement in activities and traditions of the group, stating that these serve as expressions of ethnic identity, but need not be present for a sense of ethnic identity to exist (Phinney & Ong, 2007). However, Jean Phinney and Anthony Ong placed the highest emphasis on exploration of and commitment toward ethnic identity as a means of measuring ethnic identity development.

Some ethnic identity theorists place ethnic or other group identities in a higher hierarchical status than personal identity attributes. These theorists argue that ethnic identities define the potential roles and personalities that an individual can assume within a social reality. In his writings on identity formation as a developmental process, Erik Erikson (1968) claims that group identities derive from attachment to those other than the self in early childhood, beginning with mother-to-child interaction, then extending to the family, and finally to peer groups and others. These identities provide the context in which an ego is able to grow and develop toward a "well-organized ego within a social reality" (Erikson, 1968, p. 49). Similarly, Barth (1969) conceptualizes ethnic identity as a super-ordinate status "to most other statuses, and defines the permissible constellations of statuses, or social personalities, which an individual with that identity may assume" (p. 17).

However, William and T. Binda Cross challenge this notion of ethnic identity as a superordinate identity. Instead, they argue that personal identity is a prerequisite to ethnic identity:

Before an infant-child can develop object relationship centered on a group or collective, she or he must first achieve a certain degree of separation-individuation, for it is only from the perspective that a child is one human being among others that the child can submit to cognitions and feelings propelling attachment to a collective (Cross & Cross, 2008, p. 155).

These differing opinions on the relationship between ethnic identity and personal identity reflect the intersectionality of the various components of personal and group identity. Regardless of the hierarchical order of group and personal identity in the identity formation process, identity continues to be re-evaluated and developed throughout an individual's life (Erikson, 1968). Thus, personal and group identity components are likely to impact and interact in a myriad of ways, complicating any analysis of causation. Likewise, this interrelatedness of personal and group identity complicates an analysis of factors that lead to the development of a positive ethnic identity. However, it supports the holistic approach of the Positive Youth Development paradigm, which acknowledges this complexity and addresses personal and group identity development simultaneously.

Ethnic identity is not inherently stable or definitive. Rather, salience of ethnic identity can vary depending on the situational context of the individual. Research by Tiffany Yip suggests that ethnic identity is fluid, changing across days and situations. This is true of both high school and college students, who make conscious decisions in the enactment of specific identities depending on the situation. Furthermore, the degree of fluidity of ethnic identity varies

across individuals. Some individuals regarded their ethnic identity as more central to their self-concept, which increased the salience of their ethnic identity across a broader range of situational contexts (Yip, 2008). Gans (1999) has written about the low-salience of ethnic identity for many third- and fourth- generation European immigrants to the United States in their everyday lives. Instead, he claims they have a “symbolic ethnicity,” characterized by “a love of and pride in a tradition that can be felt without having to be incorporated into everyday behavior” (p. 177). Despite this variance of the salience of ethnic identity, Phinney (2005) argues that “one’s ethnic identity can provide a sense of belonging and a stable core even though the meaning of that identity changes” (p. 191).

Erik Erikson’s (1968) model for ego identity formation as a lifelong developmental process has provided much of the theoretical framework around which ethnic identity formation has been conceptualized. Erikson saw identity formation as a process that begins in childhood, when an individual’s identity is determined by identifications of the self that are received externally, primarily from parents. During the stage of adolescence, the individual undergoes a “crisis” in which the individual begins to re-evaluate all previous identifications, explore and incorporate new identities that originate from interactions with peers and leaders outside the family, and finally to create a new identity that is “superordinated to any single identification with individuals of the past: it includes all significant identifications, but it also alters them in order to make a unique and reasonably coherent whole of them” (Erikson, 1968, p. 161). This ego identity makes up the “core of the individual” and the “core of his [sic] communal culture” (Erikson, 1968, p. 22), which is relatively stable and represents a unified, coherent identity. However, this identity is not “achieved” as a static, unchangeable identity, but rather continues to be re-evaluated and refined through reflection and observation throughout an individual’s life.

James Marcia (1980) further developed Erikson's theory of ego identity development. He saw the process of identity formation as a function of two variables: commitment and exploration. He grouped the stages of identity formation into four stages: identity diffusion, foreclosure, moratorium, and achievement. Identity diffusion is characterized by low levels of both identity exploration and commitment, and is indicative of an early stage of identity development, often experience in childhood when an individual's identity is defined by identifications that originate from others. The stage of foreclosure is characterized by a low level of identity exploration and a high level of identity commitment. Foreclosure represents a stage of ethnic identity development during which one is prematurely committed to an identity, internalizing identifications from childhood without exploring the range of potential identifications one might take on. Moratorium aligns with Erikson's concept of an identity "crisis," during which an individual is exploring potential identities with a low level of commitment to an unified identity. This stage is most common during adolescence, although it can occur throughout the life an individual as identity is re-evaluated and reformulated. Finally, identity achievement is characterized by high levels of identity exploration and commitment. This stage is the final goal of the identity formation process. Not every individual experiences all of these stages, nor is it a one-way linear process. Individuals may regress through past stages of identity development as they to re-evaluate and redefine their identity.

Jean Phinney and Anthony Ong applied Marcia's model of identity formation to ethnic identity formation. Phinney and Ong (2007) created the Multigroup Ethnic Identity Measure – Revised (MEIM-R), a six-item questionnaire intended to measure the extent of ethnic identity development in individuals as a function of their exploration of and commitment to their ethnic identity. Ethnic identity commitment "refers to the strength of one's ties with a particular ethnic

group, the evaluation and importance of, and attachment to, one's ethnic group; and the clarity of beliefs, standards, and goals that one holds regarding one's ethnicity" (Phinney, 2004, pp. 4-5).

Phinney (2004) states that ethnic identity exploration "refers to the process of examining the meaning and implications of one's ethnic group membership, including its history, culture, and current status in society" (Phinney, 2004, p. 6). This instrument was a revision of the Multigroup Ethnic Identity Measure (MEIM) created by Phinney (1992), which measured ethnic identity as a function of three factors: positive ethnic attitudes and sense of belonging; ethnic identity achievement through exploration and resolution of identity issues; and ethnic behaviors or practices.

While both measures have provided reliable results, the MEIM-R more closely aligns with theoretical models of ethnic identity formation, focusing on factors that are most strongly correlated with ethnic identity development. The MEIM-R tests for the variables defined by Marcia as contributing to the identity formation process. However, Phinney and Ong's model measures ethnic identity formation along a continuum, rather than placing individuals into discreet phases of identity development. The MEIM and MEIM-R allowed researchers to compare ethnic identity across different ethnic groups, enabling researchers to compare the salience of ethnic identity. As a result, Phinney (1992) was able to determine that ethnic identity is more salient for ethnic minority youth than for White youth, although ethnic identity was more salient for White youth who were in a context in which they were a small minority. The measure also enables researchers to compare ethnic identity and other measures of identity to find relationships and correlations. Phinney (1992) found that individuals with higher levels of ethnic identity development measured higher on scales of self-esteem.

Scholars studying ethnic identity have developed several models to explain the process of ethnic identity formation. Phinney and Rosenthal (1992) developed a three stage model similar to Marcia's model. The first stage is the stage of the unexamined ethnic identity, where attitudes toward ethnic identity are not derived independently, but derived by others. The second stage represents exploration or "the encounter." At this stage, an individual begins to question the ethnic identity that has been assigned to them by others, and explore on their own what it means to be part of an ethnic group. This stage is similar to the stage of moratorium described by Marcia (1980). During the third stage, individuals resolve conflicts and contradictions in their ethnic identity, which is similar to the stage of identity achievement (Marcia, 1980). They internalized this coherent ethnic identity, and make a commitment to a particular way of being in an ethnic group. Like Marcia's model, these stages can occur and reoccur multiple times throughout an individual's life.

Cross and Cross have created a more developmentally specific model, which correlates stages of racial, ethnic, and cultural (REC) identity formation to developmental life stages. This model more closely aligns with Erikson's (1968) model of identity development from infancy to adulthood. Cross and Cross (2008) divide the stages of ethnic identity development into six stages. The first stage takes place during infancy through middle childhood, where an individual's REC identity is largely determined contextually through parental and community influence. During the second stage of preadolescence, individuals show signs of emergent low REC salience patterns, emergent internalized negativity patterns, or emergent high REC salience patterns, largely as a result of parental influence. The next stage is adolescence, during which an individual may go through some or all of the stages of identity development defined by Marcia. The fourth stage, early adulthood, individuals reach identity coherence and begin to cluster again

into categories similar to those found in preadolescence: early adult low REC salience, early adult internalized negativity, and early adult high REC salience. During the fifth stage, individuals may experience an epiphany that can cause a change in REC identity. This is most likely to occur for those that fall into the internalized negativity and low REC salience categories during early adulthood. Finally, during the sixth stage Cross and Cross acknowledge the continual re-evaluation and re-interpretation of REC identity throughout life as REC salience is enhanced through identity recycling.

There is a disparity in the literature on ethnic identity of the relationship of ethnic identity to racial identity. Ethnic and racial identity share many commonalities, both in the literature and within lived experience. However, many scholars find it pertinent to separate the two concepts. Janet Helms (2003) differentiates ethnic and racial identity as referring to two different group identities, which arise as a response to different external influences. Whereas ethnic identity refers to the cultural customs, skills, and traditions from ethnic kinship groups that are internalized as a means of functioning within that group, racial identity describes one's "sense of self relative to other perceived racial groups, as defined by the environments in which they interact" (Helms, 2003, p. 143). Ethnic identity, then, is seen as developing primarily in response to in-group ideas about membership within a group, while racial identity is seen as developing under the influence of larger societal structures, such as customs and stereotypes. Phinney's (2005) research supports this argument, which found that a sense of belonging towards one's ethnic group is "fundamentally structured with reference to one's own group rather than being based on a sense of difference or exclusion" (p. 191).

Many of the theorists on ethnic identity within anthropology have complicated this argument, claiming that ethnic identity is defined by dichotomizing members of the group from

those outside the group (Barth, 1969; Vermeulen & Govers, 1994). However, this ethnic group identity results from “questions of how ‘we’ are distinct from ‘them,’ rather than a hegemonic and unilateral view of ‘the other’” (Barth, 1969, p. 13). Both ethnic and racial identity could be viewed as identifying with those aspects of the group that distinguish the group from others. However, on an individual level, ethnic identity is most commonly determined by those cultural aspects that are deemed to be distinctive and which originate within the context of the group. Racial identity, on the other hand, is mostly defined by perceptions of a racial group that originate from outside the racial group in societal structures.

Similar to Helms, Phinney (2005) found ethnic identity and racial identity to be distinct concepts, despite overlaps between these aspects of group identity:

A racial identity is constructed on the basis of one’s appearance and the way in which others respond to that appearance, together with the history and meaning in society of the group associated with that appearance. An ethnic identity is formed on the basis of one’s ancestral heritage and the accompanying values and attitudes of that heritage, in addition to position of the heritage group in the society (p. 188).

While racial identity represents identification with an involuntary group similar to ethnic identity, racial identity is based upon appearance or physical characteristics rather than cultural ones.

However, Cross and Cross (2008) have recently challenged this distinction between racial and ethnic identity. Their argument comes not as a challenge to the theoretical distinction between racial and ethnic identities, but rather as these identities are defined in lived experience. Racial, ethnic and cultural identities are shown to interact. Measures used to determine ethnic identity showed high correlations to measures used to test racial and cultural identities in the

same individuals. Since ethnic identity is partially determined by self-ascription and self-categorization as a member of a group, as well as understanding of the ethnic group, this leaves open ethnic identity to various interpretations of what constitutes aspects of an ethnic group, including confused racial and ethnic identity characteristics. Therefore, Cross and Cross argue for an ethnic identity paradigm that combines racial, ethnic, and cultural identity into a fused “REC” identity.

Despite the instances of overlap between racial, cultural, and ethnic identity, the characteristics of ethnic identity as defined in the literature provide a distinct theoretical framework in which the current study can be situated. While the intersectionality of identity-types complicates an analysis any of these social identity constructs, the literature on ethnic identity provides a working structure in which to understand the process of identity formation within a particular social group. Since ethnic identity is both externally defined by society and internally defined by the ascription toward this identity, ambiguity is unavoidable, as people may themselves confuse their ethnic, racial, and cultural distinctions. Nonetheless, ethnic identity has a definitive impact on individuals lived experiences, and is an important aspect of identity formation.

Museums: Identity and Ethnicity

An emerging body of literature within the field of museum studies focuses on the relationship between visitor identity and the museum experience. These authors have focused on the ways in which visitors’ identities influence the way in which they engage and interact with the exhibits, objects, and people in the museum, as well as how their experiences may influence their sense of self. In John Falk’s (2009) book *Identity and the Museum Visitor Experience*, he

outlines the way in which individual identity motivations shape the visitor experience, as well as how their experiences act to confirm their identity roles. For example, an individual who comes to the museum with Facilitator identity motivations may be looking for opportunities to help family or friends learn, enjoy, and experience the museum. This experience may confirm the individual's identity as a mother, father, friend, or teacher. In this way, the museum experience is strongly shaped by the motivations resulting from one's sense of their identity and works to confirm this identity status.

While Falk's work focuses largely on the ways in which identity works to shape the museum experience, other studies have focused on the impact that museums' have on individuals' identities. Jay Rounds (2006) theorizes that the museum "offers opportunities both to confirm our existing identity, and to safely explore alternatives" (p. 138). Museums display information and objects with order in a way that makes sense, and provides a background of stability that helps to confirm visitors' coherent sense of self. Furthermore, they act as a venue for the display of one's identity, further supporting the continuity and cohesion of identity roles into a single identity. However, museums also lay the groundwork for exploration of potential other selves, as they provide opportunities for visitors to vicariously experience other identities without fully taking on this identity. Furthermore, visitors can access knowledge that may become useful in the future if another identity is enacted. Scott Paris and Melissa Mercer (2002) have shown how the individuals' reflections on objects in museums and the narratives they create from this reflect may confirm their identity, contradict their sense of self, or lead to self-discovery that leads to a change in identity.

Museums and cultural institutions provide a venue in which ethnic identity can be developed and flourish. Through the artifacts, exhibits, and programs offered by museums, they

preserve, construct, and reinterpret cultural and ethnic identity. As Vicki Couzens (2010) recounts from her experiences working with the collections at the Melbourne Museum to connect with her cultural background:

Culture is the framework through which we connect to our Country, our belonging. It defines us and makes us who we are. Our language, stories, songs, dance, artefacts and cultural knowledge and practices demonstrate our continuing connections. Land, language and identity are fundamental to our being. To know who you are and where you belong is to know your place. (p. 26)

Museums can provide access to the cultural material and knowledge that allows groups to connect with their ethnic background and develop their ethnic identity. Furthermore, they can provide a venue for social interaction, in which ethnic identity can be “reinforced, contested, and ultimately enhanced through dialogue with others” (Davis, 2010, p. 87).

Through these cultural encounters and discussions, museums impact the formation of ethnic identity both as it relates to an external social identity, as well as individuals’ relationships to this group identity. Vicki Leibowitz (2010) and Olivia Guntarik (2010) posit that museums act as keepers of “collective memory” for communities. These communities may be rooted in a particular locality, or may be communities of a particular age group, gender, race, or ethnic group. As a result of their perceived position of authority in society, museums “play a significant role in the construction of collective memory, notions of identity and nationalism” (Leibowitz, 2010, p. 109). Cultural institutions act not only as a repository for the cultural material, practices, and knowledge of ethnic groups, but also as an active agent in the formation of a group’s ethnic identity. This provides them with the unique opportunity to aid in the development of a positive ethnic identity for the group. This is particularly important for disenfranchised ethnic minority

groups, whose cultural memories are excluded in discussions within the dominant culture.

Museums provide a “social space [that] serves as a vital alternative public sphere” (Davis, 2010, p. 87), enabling these groups an opportunity for dialogue and the formation of a positive ethnic identity.

Museums also offer an opportunity for personal identity development and individual interpretation of one’s ethnic identity. Leibowitz (2010) describes how the Red Location Museum in South Africa

invites individual, personal interactions with the space, resulting in a physical connection that encourages a mental/emotional one. It therefore allows the narrative of the past to be experienced on an individual level, making meaningful the intimate recollections and actions that each person may bring to bear on the site. (p. 117)

An individual’s prior knowledge and perspectives impact the museum experience, allowing for a multitude of experiences, interpretations, and interactions with the content being presented (Falk & Dierking, 2000; Hein, 1998). The freedom of the museum experience allows for individuals to develop deeper connections with those aspects of the ethnic group identity that are most salient to them.

Teen programs in museums have the potential for positive ethnic identity development for adolescents. The convergence of the literature on Positive Youth Development, ethnic identity, and successful youth programming in museums suggest ethnic identity development may be occurring within these programs. Not only can museums provide the cultural material and knowledge about an ethnic group for adolescence to develop a deeper connection with their ethnic roots, but they also provide a supportive environment in which to develop a positive identity. However, relatively few programs have developed outcomes specifically related to

ethnic identity development, and even fewer have gotten recognition from the field for their efforts. This study should provide a basis for further research into ethnic identity development in informal learning environments.

METHODS

This study utilized three instruments: a weekly diary study targeted at program participants, semi-structured interviews with past and present program participants, and semi-structured interviews with program facilitators. These methods were used to gather primarily qualitative information on the self-reported impacts' these programs had on participants' ethnic identity development, the methods facilitators are using in an attempt to encourage positive identity formation, as well as how the intended impacts of the programs as stated by facilitators aligned with the youths' self-proclaimed impacts. While consistency was largely maintained in implementing these methods at each of the study sites, due to differences in structure, timeline, group composition, and cultural context for each program, data collection varied slightly across programs.

Sites were selected based upon recognition of excellence within the field of youth programs, as well as their stated attempts to deal with issues of ethnic identity in the programs. The study on three museum programs for teens: the SURA Arts Academy, hosted by the Arab American National Museum; the YouthCAN program at the Wing Luke Museum of the Asian Pacific American Experience; and the High School Program at the Alaska Native Heritage Center. In 2008, both the SURA Arts Academy and the Alaska Native Heritage Center's High School Program received the Coming Up Taller Award. In 2010, the YouthCAN received the National Arts and Humanities Youth Program Award (formerly the Coming Up Taller Award). This award honors "out-of-school arts and humanities programs that celebrate the creativity of America's young people, particularly those from underserved communities," giving recognition and support to programs that "open new pathways to learning, self-discovery, and achievement" (National Arts and Humanities Youth Program Awards, n.d.).

In the descriptions for each program on their websites, all three sites mentioned concepts associated with ethnic identity such as heritage, culture, diversity, or community, although none of the programs explicitly stated that their programs focused on “ethnic identity” or “ethnicity.” The SURA Arts Academy is described as a “free, diversity-themed digital photography digital photography instruction program for 6th through 9th grade students in southwest Detroit,” which includes in its lessons “basic photography principles, field trips... and discussions on issues of identity and community” (Arab American National Museum, n.d.). At the Wing Luke Museum, the YouthCAN program “is a community-based leadership program for Asian Pacific American youth (ages 15-19) that works to connect youth with and take pride in their heritage,’ teaching participants how to use “advocacy, arts, and cultural programming to take action on issues that affect the APA community” (Wing Luke Museum, n.d.). Lastly, the Alaska Native Heritage Center’s High School Program was selected due to its focus on cultural competency for local Alaska Native teenagers, by offering after-school classes such as Alaska Native Dance, Alaska Native Art, and Alaska Native Games (Alaska Native Heritage Center, n.d.).

Youth currently or previously involved in these programs were given the option to participate in the study, and were only included if individual the individual consented to be included. For participants under the age of 18, parental approval was needed to be included. While the participants in the YouthCAN program and the SURA Arts Academy were all given the option to participate, few opted into the study. At the Alaska Native Heritage Center, a portion of youth involved in the program were approached by a facilitator for the program and given the option to participate. This alternative sampling strategy was used at the request of the facilitator, who wished to ensure the comfort of the participants in his program. Those who agreed to participate in the study were given the series of question prompts each week as part of

the diary study, and were asked to participate in the interview portion, although they could opt-out of the study at any point. However, at the Wing Luke Museum, two graduates from the program who were not present during the distribution of diary study questions were included in the interview portion of the study. Also, one of the facilitators from this site was a recent graduate of the program and was interviewed both as a past participant and a facilitator, but was not included in the diary study portion of the study.

The first method implemented at each site was the diary study, which consisted of a series of question distributed once a week over the course of four weeks. Before diary study questions were administered, the participants in the program were introduced to the study by the program facilitator or the researcher (See Briefing Statement, Appendix A). Consent forms were then distributed to students who wished to participate in the study. Physical copies of the diary studies were distributed each week for participants to write in their responses, and were to be completed during regular meeting times for each of the four weeks. Each week, participants were asked to respond to a series of two to seven questions relating to their ethnic identity, how they feeling at program meetings, and how the program they participate in has affected their everyday lives. The questions were a mixture of likert-scale, open-ended, and multiple-select questions (See Appendix A). Participants were asked to respond to prompts such as: “How has [your program] influenced how you think about your ethnic background, if at all?” The responses from the diary study were later transcribed in Microsoft Access for analysis.

On the first and last weeks of the diary study, students were asked to respond to the questions from the Multigroup Ethnic Identity Measure-Revised (MEIM-R), developed by Jean Phinney and Anthony Ong (2007). MEIM-R consists of one open-ended and six likert-scale questions to determine the levels of exploration and commitment to one’s ethnic identity. During

the first week, students were asked to reflect back to how they felt before entering the program they were involved in. In week four, they were asked to respond to the questions in the present. While the accuracy of retrospective data has been called into question (Fraenkel, Wallen, & Hyun, 2012), for the purposes of this study, the retrospective data was collected merely as a baseline to measure any significant changes in ethnic identity within individuals as a result of the program. Due to the small sample size, the researcher omitted the neutral option in the likert-scale questions to limit response options, which may highlight trends in the data. While the amount of change measured by differences in MEIM-R scores for individuals may not provide the most accurate data, this method does provide a reasonable approach to estimating change in ethnic identity over time.

At the Arab American National Museum, the study was introduced by one of the program facilitators during the regular meeting times. The first three weeks of the diary study were distributed on consecutive weeks, while the last week was distributed after a one-week break, during which the school was on spring break. At the end of the study, the completed consent forms and diary studies were sent to the researcher. At the Wing Luke Museum, a similar strategy was used, except the researcher was present at weekly meetings to introduce the study and distribute consent forms. Furthermore, the first two sets of diary study questions were distributed on consecutive weeks, the last two weeks occurred after one-week breaks due to limited free-time during these weekly meetings. Students who missed a week when the diary studies were distributed were given an opportunity to fill out the questions from the previous weeks in addition to that week's questions if they chose to do so. The researcher left the room while participants completed the questions to avoid influencing teens' responses.

A different approach was used at the Alaska Native Heritage Center. At this site, the program facilitator approached selected students who would be able to participate in the study. From this group of students, participants were given the option of participating in the study. This sampling method was chosen to maintain the comfort of participants within the program. The program facilitator was more intimately aware of the cultural sensitivities and particular issues facing the adolescent Alaska Native population. The researcher conceded to the program facilitator's advice on sample selection to protect the interests of the program participants.

The diary studies were used to analyze changes in ethnic identity over the course of the program, as well as to gather baseline information about the impact the program has on participants. Using the data across the two weeks of the MEIM-R, retrospective scores and real-time scores were compared to determine change in ethnic identity. The questions from weeks two and three were used to gather information on the impacts these programs have on participants' ethnic identity. These results, along with the student interviews, were coded and analyzed in NVIVO.

There are several factors that limited the conclusions that could be drawn from the diary study questions. At the Wing Luke Museum, the more casual structure of program created some difficulty in obtaining a consistent group of individuals to respond each week. Few of the YouthCAN teens completed all four weeks of the diary studies. Some of the participants missed one or more weeks, and would fill out more than one week's worth of diary study questions per week. This was also an issue at the Arab American National Museum, where some of the participants who agreed to participate in the study did not attend one of the meetings when diary study questions were distributed.

The second phase of the study involved semi-structured interviews with program participants—both past and present—as well as program facilitators. The researcher conducted in-person interviews at each of the sites, thanks to the University of Washington Museology Master of Arts Program’s Research Travel Grant. These interviews were conducted on the same weeks that questions from the diary studies were administered. At the Arab American National Museum, interviews took place during the second week of the diary study. At the Wing Luke Museum and the Alaska Native Heritage Center, interviews were conducted on the week that the last diary study questions were distributed. Interviews with program participants expanded upon the questions from the diary study questions and provide a deeper level of understanding of the impacts the programs have on participants. For example, students were asked in the diary study: “How has [name of program] influenced how you think about your ethnic background, if at all?” In the interviews, after students were prompted to talk about what they identify their ethnic background to be, they were asked: “Has [name of program] changed the way you think about this part of your identity?” Further probing was used if necessary to allow students to elaborate on their responses. Furthermore, the interviews with participants addressed particular activities, assets of the program, or interactions that were meaningful to participants and sparked deeper inquiry into the individual’s ethnic identity. The interviews helped to provide possible links between ethnic identity development and particular activities or program characteristics.

The researcher conducted interviews during site visits. A quiet, public space in the museum or school where regular program meetings are held was selected by program facilitators for the interview location, where students could talk one-on-one with the researcher with minimal distractions. Each interview lasted from three to fifteen minutes in length. Interviews

were audio recorded using a digital voice recorder and analyzed using NVIVO. Segments of the interviews that provided relevant information to the research questions were transcribed.

At the SURA Arts Academy, five participants chose to take part in the diary study portion of the study, while four of these students agreed to an interview. At the Wing Luke Museum, eleven current students completed some portion of the diary study questions. Three of these students also participated in the interview portion. Three recent graduates from the program were interviewed, although they did not take part in the diary study portion of the study. At the Alaska Native Heritage Center, five current students and two recent graduates completed all four weeks of the diary study. However, only one of the recent graduates was available for an interview at the time of the site visit.

Program facilitators from each of the three sites were interviewed to determine possible methods or techniques used at each of the sites to foster positive ethnic identity development in teens involved in these programs. Interviews with program facilitators focused on the activities and facilitation techniques they use within the program, as well as how they expect these activities to impact participants' ethnic identities. Facilitators were asked about what outcomes they hope to achieve with their programs, what kind of activities they use in the program, and about how effective they view each of these activities in impacting the participants' ethnic identity development. These interviews were also used to suggest the effectiveness of certain activities or facilitation techniques by comparing intended impacts stated by facilitators with the reported impacts indicated by students.

Interviews with program facilitators were held in-person in a public area convenient for each facilitator. These interviews were audio recorded using a digital voice recorder and analyzed using NVIVO. Segments of the interview of particular interest to the research questions

were transcribed. The duration of the interviews lasted for anywhere from twenty minutes to one hour in length. All four facilitators involved with the SURA Arts Academy program were interviewed during the site visit. At the Alaska Native Heritage Center, three of the four program facilitators were available for an interview. At the Wing Luke Museum, two current program facilitators, as well as one facilitator who recently left, were included in the interview portion of the study.

RESULTS

Coding Schema

The audio recordings from the interviews with participants and facilitators, as well as the open-ended responses from diary studies were transcribed in NVIVO. Through iterative rounds of listening and coding, all relevant responses were coded into four categories: “activities and methods,” “ethnic identity commitment,” “exploration of ethnic identity,” and “resources.” Responses could be coded into multiple categories, such as if a facilitator mentioned an intended impact on ethnic identity commitment or exploration in relation to a certain activity or technique. Within these categories, responses were coded into sub-categories, which were determined deductively in order to conform to common response-types. While these sub-categories were similar between facilitators and participants, some of sub-categories were labeled differently to represent differences in facilitator and participant responses.

Facilitators

Facilitator responses were coded in the “activities and methods” category if the interviewee mentioned particular activities or facilitation techniques utilized within the program to develop the youths’ ethnic identity. These responses were further broken down into various activity or facilitation categories, such as: Arts-based activities, cultural practices and instruction, direction conversation, excursions, historical research, job training, and youth interpretation. Table 1-1a shows the criteria for coding within each category and examples of responses within that category.

TABLE 1-1a. FACILITATOR RESPONSES: ACTIVITIES AND METHODS		
Sub-Categories	Includes references to...	Examples:
Arts-based activities	General or specific art projects or exhibits	<p><i>"These photo-narratives, they're doing at home on their own, and we keep saying they need to be about your community or about your culture, like where you live."</i></p> <p><i>"Art was a big way to portray their identity and their culture."</i></p>
Cultural practices and instruction	Teaching traditional cultural practices or having youth participate in cultural activities	<p><i>"The premise of the program is that through cultural instruction--connecting the students back to their heritage, their traditions, through dance and art and games and other leadership activities--it instills self-esteem."</i></p> <p><i>"When they learn the dance, they're learning the history of the dance. They're learning what the dance is about. They're exploring the culture that that dance comes from. So they dance from probably six to seven different cultures out of the eleven. And they're connecting with the language. So it really connects them to traditions that go back forever."</i></p>
Document community	Projects involving documenting current events or problems in ethnic community	<p><i>"These photo-narratives, they're doing at home on their own, and we keep saying they need to be about your community or about your culture, like where you live."</i></p> <p><i>"The youth created their own exhibit. It was called 'That's Messed Up, Yo...' So it was things in their community or especially in school that they thought was wrong. And they each did an art piece that explored what's wrong and why is it wrong and how it's affecting me as a student or as a member of this community."</i></p>
Direct conversation	Conversations directly addressing ethnic or cultural identity. Conversation may relate to another activity	<p><i>"That's written into this program as far as how to get them to talk about their community and be aware of... their similarities and their differences. "</i></p> <p><i>"But I think the project they did with [the current teaching artist] and the stuff they did with [the previous teaching artist] is much more about you. Tell me what your adamant idea is. Or where does it come from? What are the pieces of your heritage that are important to you, come out through you?"</i></p>
Excursions	Camping trips, field trips, or travel	<p><i>"And one of the things I'm really excited about this time is that we're actually going to go to a primarily Mexican neighborhood and then a primarily Polish neighborhood. So, I think they're going to go there and see other really rich communities as strong and cohesive as their own - maybe not quite as much ... but, well there's another one out there, you know? "</i></p> <p><i>"I'd say the camping trips every year helps with [helping youth figure out who they are]."</i></p>
Historical research	Research into the history of an ethnic group or ethnic groups	<p><i>"For me, I really wanted to bring history of past Asian Americans into what they were doing."</i></p> <p><i>"In my head, I want to try to kind of alternate between the history stuff and the more personal stuff. So I think that learning about Japanese picture brides is an important part of what we're doing there. We created activities that tried to connect that experience with their experience in various ways. That was a lot fun. "</i></p>

Sub-Categories	Includes references to...	Examples:
Job training	Job/internship opportunities at the host institution available to program participants	<p><i>"And then they have job opportunities here working with tourists. You get to know what Yup'ik is or Cup'ik is and they learn from that."</i></p> <p><i>"It serves as a base for us to hire summer interns and summer staff that cover all the cultural tourism that we do during the summer...they're doing stuff that they like. They're dancing, or they're involved with their culture. They're receiving more training...And that keeps them connected, it keeps them more engaged with who they are. But it also teaches them about the other cultures - the other Alaska Native cultures."</i></p>
Youth interpretation	Youth encouraged to explain their work or culture to others	<p><i>"I fully come at them saying, 'I don't fully understand your culture, but I would like to. So explain it to me. Teach me an Arabic word. Teach me what it is that you guys do. What's different from you and me when we go through our daily life?' You know? Then I let them teach me that aspect."</i></p> <p><i>"The third thing I would say is having them be involved in creating art that shares their perspective or their experience or their passion or whatever it is, with other people...And I feel like having them think about the part where you decide what you're going to share is the part where you figure out, 'what's important about this? What's interesting about this? How do I explain it to someone who has no clue?' That really is helpful for people in learning to value something or learning why should they care about it, they have someone else - why do they care about it?"</i></p>

Under the category of “ethnic identity commitment,” responses reflect facilitators’ intentions to influence participants’ connection to and positive feelings toward their ethnic group. As Phinney (2004) describes, ethnic identity commitment as an individuals ties to their ethnic group, the importance they place on their role as a member of that group, and their subscription to the beliefs, values, and practices of that group. Responses that indicated an attempt by facilitators to develop this part of the youths’ identity were coded into the ethnic identity commitment category into the response types shown in table 1-1b.

Responses coded into the “exploration of ethnic identity” category relate to facilitators’ intentions to help students explore the history, and culture of their ethnic groups. This includes things such as teaching students about their cultural background as well as cultural differences. Response types within the “exploration of ethnic identity” category are shown in table 1-1c.

TABLE 1-1b. FACILITATOR RESPONSES: ETHNIC IDENTITY COMMITMENT		
Sub-Categories	Includes references to...	Examples:
Appreciation of culture	Instilling cultural pride, or appreciation of their culture or ethnic group	<p><i>"I think just being in the museum and hanging out with them in this community and the neighborhood ... it just gives them a greater appreciation of the culture they have and the culture that's around them."</i></p> <p><i>"The goal is to teach photograph and also teach kids how they can use photography to talk about things like identity and community and to instill pride in their background."</i></p>
Connection to ethnic group	Developing connections to their ethnic group or individuals within that group (outside of the permanent staff of the institution)	<p><i>"They're working with master artists. They're working with artists who are recognized nationally or internationally as world-class artists that come in and teach. They connect with Elders, which is a very very important part of the culture, is that intergenerational learning. "</i></p> <p><i>"One is just simple exposure to mentor artists. So having them see - here is a person who makes their living do art. Many of the artists that we hire use their cultural heritage as a source of their art, their inspiration, and that's been a very powerful thing just for them to see role models of people doing that. "</i></p>
Connection to institution	Developing connections to the host institution	<p><i>"So I think that's part of it, is just having them being part of an organization that values their heritage and having them be part of sharing it with everyone else and seeing other adults whose job it is to do that, is that's something that's valuable. "</i></p> <p><i>"The kids are involved with some of our public programming too. ... They do concessions at some of our events to just get activity going that's outside of the realm of just cultural instruction but still connected to the center and the program."</i></p>
Practicing cultural traditions	Students participate in cultural activities of their ethnic group	<p><i>"To know what the songs and dances really mean as far as not just watching them, but actually...to feel what it is to be on the other side. Rather than watching it, to perform. And then to have a better understanding of why it's still important to carry that on."</i></p> <p><i>"There's a dance group that is created. And they perform. They perform professionally... Our games students compete... So it really ties their culture into a lot of different things that they do."</i></p>

TABLE 1-1c. FACILITATOR RESPONSES: EXPLORATION OF ETHNIC IDENTITY		
Sub-Categories	Includes references to...	Examples:
Comparison of cultures	Discuss/compare different ethnic groups - within broader ethnic group category or across ethnic groups	<p><i>"These kids, I can teach all those same things [composition, lighting, etc.], but also pay attention to where you are. What's your community? What are you showing that's different from what somebody else from southwest Detroit or east Detroit is going to show me. What's different?"</i></p> <p><i>"They're dancing, or they're involved with their culture. They're receiving more training...And that keeps them connected, it keeps them more engaged with who they are. But it also teaches them about the other cultures - the other Alaska Native cultures."</i></p>
Learn about own ethnic group	Learning about students' own ethnic groups and their traditions	<p><i>"A lot of kids here, they're Inupiaq or Yup'ik and Cup'ik and they know who they are but they don't necessarily know what that is. So whether they're in the games class or the dance class or just by coming here they get the opportunity to learn what that culture is."</i></p> <p><i>"I want them to feel like they've gained some knowledge about the [Alaska Native] games."</i></p>
Significance of Ethnic Identity	Importance of/salience of ethnic identity, and individual in relation to ethnic group	<p><i>"They were able to put up this art exhibit that really just allowed them to think of themselves, but think of themselves in context of the community they were in."</i></p> <p><i>"But I think the project they did with [the current teaching artist] and the stuff they did with [the previous teaching artist] is much more about you. Tell me what your adamant idea is. Or where does it come from? What are the pieces of your heritage that are important to you, come out through you?"</i></p>
Learn about discrimination	Learn about prejudice, discrimination, or stereotypes used against members of the ethnic group	<p><i>"And having them learn about people a hundred years ago who faced discrimination similar to what they experienced or different from what they experienced or whatever. How they responded to it. "</i></p> <p><i>"The youth created their own exhibit. It was called 'That's Messed Up, Yo.' So it was things in their community or especially in school that they thought was wrong. And they each did an art piece that explored what's wrong and why is it wrong and how it's affecting me as a student or as a member of this community."</i></p>
Learn history	Specific reference to history of ethnic group or cultural traditions	<p><i>"When they learn the dance, they're learning the history of the dance. They're learning what the dance is about. They're exploring the culture that that dance comes from. "</i></p> <p><i>"So during the past two summers, we've done projects based on history. So looking at the history of these Japanese railroad workers and the picture brides and all that. And then the next summer we looked at the Chinese immigrants on Whidbey Island... And having them learn about people a hundred years ago who faced discrimination similar to what they experienced or different from what they experienced."</i></p>

Facilitators involved with the different programs also mentioned general resources available to students through the program that may influence ethnic identity development. While these resources may not relate to specific activities or methods used within the program, they are available to students as a result of their participation in the program. Table 1-1d shows the coding schema used to categorize “resource” responses.

TABLE 1-1d. FACILITATOR RESPONSES: RESOURCES		
Sub-Categories	Includes references to...	Examples:
Community	People outside program staff who help students develop ethnic identity	<p><i>"But the school environment is a lot more together, the parents are a lot more involved - some of them, a lot of them. Not necessarily all of them. So there's a lot more cohesion, and it's a much more stable environment."</i></p> <p><i>"They connect with Elders, which is a very very important part of the culture, is that intergenerational learning."</i></p>
Museum	Institution as a resource for ethnic identity development	<p><i>"I think just being in the museum and hanging out with them in this community and the neighborhood... it just gives them a greater appreciation of the culture they have and the culture that's around them."</i></p> <p><i>"And then also being part of the museum ... and seeing these stories of "my group" or groups similar to mine are important... So I think that's part of it, is just having them being part of an organization that values their heritage and having them be part of sharing it with everyone else and seeing other adults whose job it is to do that, is that's something that's valuable."</i></p>
Group	Peers or youth group as providing a supportive environment for ethnic identity development	<p><i>"I feel like everyone is accepting. It doesn't matter where you come from, it doesn't matter who you are. I feel like the program is just accepting."</i></p> <p><i>"We respect what they have to bring...That way they are part of a team. The floor is always open for questions. There's no stupid question. Through that way, we work together. When someone's having a hard time trying to remember whatever, the other students will coach them. Just having that something to assist and to help, to kind of lean on, it has made them more vocal, more confident."</i></p>
Teachers/ Facilitators	Teachers or facilitators benefitting ethnic identity formation (not specific to particular activities they lead)	<p><i>"We've got instructors here from all different cultures, different parts of Alaska who know that culture, so they can ask them."</i></p> <p><i>"So bringing in teaching artists who can relate to them and who can - not necessarily have them do whatever they want - but push them into doing something that will make them grow."</i></p>

Participants

Participants' responses in both the interviews and diary studies were coded into the same broad categories as the facilitator responses. However, since the responses of participants in some instances were slightly different than the types of responses provided by facilitators, slightly different sub-categories were used. The types of responses participants' provided that indicated certain activities or methods had an impact on their ethnic identity are shown below in table 1-2a.

Under the category of "ethnic identity commitment," responses reflect participants' self-perceptions of increased involvement within the ethnic community, as well as references to developing more positive attitudes toward their ethnic identity. Again, the responses coded within this category reflect indicators of what Phinney (2004) defines as ethnic identity commitment. These types of responses are shown in table 1-2b.

Students made several references to how the program impacted them in the exploration of their ethnic identity. References in this category were coded into several response types which show that the individual learned something about their ethnic identity, thought about their ethnic identity, or became aware of information about their ethnic community, consistent with the description of ethnic identity exploration proposed by Phinney (ibid). Table 1-2c. shows the various response types within the "exploration of ethnic identity" category.

TABLE 1-2a. PARTICIPANT RESPONSES: ACTIVITIES AND METHODS		
Sub-Categories	Includes references to...	Examples:
Arts-based activities	General or specific art projects or exhibits	<p><i>"This program taught me the true meaning of ethnic groups and made me explore my culture using photos."</i></p> <p><i>"But then there's also just the projects that are race oriented. So the entire thing is about expressing your culture through some kind of project like painting a mural or building something like building an altar."</i></p>
Cultural Practices and Instruction	Learning or participating in traditional cultural practices or activities	<p><i>"The Native Games taught me how we did the games, specifically why we did it - to stay fit, work on certain body muscles. And some since in some parts of Alaska it's pretty cold. We had to stay in our homes, we had to come up with games to keep ourselves fit so we can keep hunting and survive."</i></p> <p><i>"I joined the ANHC in dance class and every time I dance a song that was danced by my ancestors hundreds of thousands of years ago... that's when I feel closely connected to my background."</i></p>
Direct Discussion	Conversations directly addressing ethnic or cultural identity. Conversation may relate to another activity	<p><i>"There was this one day where he [previous YouthCAN coordinator] asked us to question who our identity was. And literally every time we gave an answer, he would ask us a follow-up question. It wasn't specifically why we thought that, but it was a follow-up question, and it just never ended. And I think for most of the people in the room we all kept questioning, even after we left. He put the thought in our heads. The idea of who we were. The question. Because we couldn't fully give the answer, we would have the question".</i></p> <p><i>[What are 3 of your favorite things that you do in the program?]" When we have to talk about our cultures and communities."</i></p>
Document community	Projects that examine contemporary issues within the ethnic community	<p><i>"But last semester we had to kind of document about our community."</i></p> <p><i>"We were required to interview some Japanese American seniors. They live over in [local Japanese American assisted living community]... We were required to interview them and use some of those stories and experiences to create an exhibit in addition to some of the art we had created earlier."</i></p>
Job opportunities	Job/internship opportunities at the host institution available to program participants	<p><i>"I worked here. That helped me more. I learned what they lived in. How hard it was to find food, and if they didn't get any food, they'd just starve... I've learned about more cultures than I have ever."</i></p> <p><i>"Only those people that have really subsequently worked with [previous YouthCAN Coordinator]... I think they understand how truly difficult it was for the program. And part of that understanding definitely helped me understand myself better."</i></p>
Research	Researching general local or global issues within the ethnic community (not project-related)	<p><i>"And we gained more about Asian American culture, or the Wing Luke in general. Because the way [the previous YouthCAN staff] got us thinking, we went over all these documents and stories of art here in the museum or what this building is."</i></p> <p><i>"And whenever something came up overseas - well, not specifically overseas, just outside of Seattle - [previous YouthCAN Coordinator] would have that for us and we would go over it a little bit before we went into what we did."</i></p>
Youth interpretation	Youth explain their work or culture to others	<p><i>"There was an auction as well and we had to explain our pieces and we needed to know our stuff. It wasn't just memorizing something we wrote that describes it. Every time we would explain it to someone it would sound completely different, but it would still express the same ideas between many people we talked to."</i></p>

TABLE 1-2b. PARTICIPANT RESPONSES: ETHNIC IDENTITY COMMITMENT		
Categories	Includes references to...	Examples:
Appreciation of culture	Having a sense of cultural pride, or appreciation of their culture or ethnic group	<p><i>"The time when I feel closely connected to my Vietnamese background is by being in YouthCAN. I feel that I am unique and represent my own background and culture."</i></p> <p><i>"My ancestors were very very smart folks! How they survived these long cold, dark, winters without...electricity! Just amazes me and makes me feel very proud about who I am and where my people come from."</i></p>
Connection to ethnic group	Developing connections to one's ethnic group or individuals within that group (outside of the permanent staff of the institution)	<p><i>"Actually, most of the moments when I've really felt connected to my ethnic background have been at the Wing Luke, as a part of YouthCAN (or not) or at events in the Chinatown community...At the Wing Luke events, I've always felt like I have a place in an Asian community, more than anywhere else. I like volunteering at the Wing because it is one of my strongest connections to my ethnic background / the Asian community."</i></p> <p><i>"Like there's an Asian crowd at school, white crowd at school. And I'm just kind of friends with everybody. But I guess I do slide slightly more to the Asian. And it is important."</i></p>
Connection to institution	Developing connections to the host institution	<p><i>"I was 9 years old when I first volunteered at the Alaska Native Heritage Center. The museum taught me many cultures and histories. Every year since, I have been involved in some sort of event or summer internship."</i></p> <p><i>"I mean I've built a community here, just specifically the museum. Like even though I'm not in the program, I can just come and show up and help."</i></p>
Explain to family	Participant has explained something about their ethnic group to a family member	<p><i>"I've probably taught my brothers more about our cultures that I learned here."</i></p> <p><i>"I visited the museum recently without the teachers - it wasn't really a field trip, I just went with my family - and I just remembered some of the things we talked about [in the program] and I told them about it."</i></p>
Low commitment	Participant does not participate in some of the traditions they associate with their ethnic group	<p><i>"I said I was Arab American.... Because I usually don't really consider myself that religious because I don't do all the tests. So I just do what normal Americans do and normal Arabics do."</i></p> <p><i>"No one really ever talked about what ethnicity I am specifically. It was all just some jumbled sort of Asian and white. So even now I still feel a lack of certain belonging to a specific thing. It's all just blah, and if it's blah, that means I'm American, which is fine."</i></p>
Practice cultural traditions	Students participate in cultural activities of their ethnic group	<p><i>"A situation where I felt connected to my ethnic background was when I first started the after school program and learned different dances."</i></p> <p><i>"I'm more in my southeast and Inupiaq culture... I get to dance them every day. Because I'm in a dance group, so we still do performances and practices like 3 or 4 times a week. And then I have this dance group and then I have the High School Program. So I'm involved in it a lot. And then we do it at our school."</i></p>

TABLE 1-2c. PARTICIPANT RESPONSES: EXPLORATION OF ETHNIC IDENTITY		
Categories	Includes references to...	Examples:
Aware of prejudice	Become aware of prejudice, discrimination, or stereotypes used against members of the ethnic group	<p><i>"Because of YouthCAN, I understand many of the racism and stereotypes my sister may have gone through when she attended high school. YouthCAN has influenced me to understand a lot about the stereotypes presented from my ethnic background."</i></p> <p><i>"We've also talked a lot about stereotypical portrayal of Asian Americans in media, a lot of that kind of stuff. And I think in the future I'm going to be more conscious of these things because of YouthCAN. I used to not think about it as much, but now, after YouthCAN, I think about it a lot more often. I consider it, I look it, and I will actually say something about it."</i></p>
Comparison of cultures	Learn about or compare different ethnic groups - within broader ethnic group category or across ethnic groups	<p><i>"It got me more into my own culture and the rest of them. So I didn't only learn mine, but I also learned everyone else's at the same time."</i></p> <p><i>"YouthCAN hasn't really made me think about my personal ethnic background, but I have learned a lot about other Asian cultures like Chinese, Filipino, etc."</i></p>
Learn about culture	Learning about students' own ethnic groups and their traditions	<p><i>"Well, before I came to the program, I never really thought about where I came from, like my people. And then after coming here, I figured out what I was. And I learned more about it."</i></p> <p><i>"That was when I started questioning, 'Am I Asian American? Or can I narrow it down more?' Just, Chinese American, because I learned more about my history, my culture."</i></p>
Learn about history	Learning the history of ethnic groups or of their cultural traditions	<p><i>"But joining YouthCAN, we learned so much about Chinese history, Vietnamese history, and Asian American history in general."</i></p> <p><i>"When you go back to the little summer thing last summer, we were researching the Chinese immigrants that landed on Whidbey Island. And we learned about that little community."</i></p>
Low exploration in program	Little contemplation of ethnic identity salience	<p>[Have you done anything in the program that made you rethink how you think about that part of yourself?] <i>"Not really."</i></p> <p><i>"YouthCAN hasn't really made me think about my personal ethnic background, but I have learned a lot about other Asian cultures like Chinese, Filipino, etc."</i></p>
Think about ethnic identity	Contemplation on meaning of ethnic identity, how it relates to the individual, or its importance to overall identity	<p><i>"I probably think more about my cultures and where I came from than before I came here."</i></p> <p><i>"Before YouthCAN, I never thought about my identity, because it never occurred to me. Before I never really cared what I was identified as."</i></p>

Finally, any time a participant in one of the programs mentioned a supporting component of the program that helped them develop their ethnic identity, this reference was coded into the “resources” category. These include responses that reflect how the support of the museum, peer group, and teachers or facilitators helped to create an environment in which students could develop a positive sense of their ethnic identity. Table 1-2d. below gives some examples of the responses coded into this category.

Categories	Includes references to...	Examples:
Ethnic community	How the broader ethnic community, accessible through the program, impacts ethnic identity formation	<p><i>“All my aunts and uncles, they all work here. So if I just want to go learn with them. Or I’m going to just sit with an Elder for a day I can just go hang out with them and learn from them.”</i></p> <p><i>“At the Wing Luke events, I’ve always felt like I have a place in an Asian community, more than anywhere else. I like volunteering at the Wing because it is one of my strongest connections to my ethnic background / the Asian community.”</i></p>
Museum	Institution as a resource for ethnic identity development	<p><i>“The Alaska Native Heritage Center has helped me connect with Elders and learn about my language.”</i></p> <p><i>“At the Wing Luke events, I’ve always felt like I have a place in an Asian community, more than anywhere else. I like volunteering at the Wing because it is one of my strongest connections to my ethnic background / the Asian community.”</i></p>
Group	Peers or youth group as providing a supportive environment for ethnic identity development	<p><i>“I think a lot of how I think and I how understand has been shaped by a lot of the people that have participated in the program.”</i></p> <p><i>“YouthCAN introduced me to a whole bunch of cool people who have influenced the way I act.”</i></p>
Teachers/ Facilitators	Teachers or facilitators benefitting ethnic identity formation (not specific to particular activities they lead)	<p><i>“Ever since I came here I work here because the coach is more helpful.”</i></p> <p><i>“There are three people off the top of my head who had an impact on me. The first person would be ... the old coordinator person, because he was really the one who got me to question my identity and he was the one who made us explore all these different things.”</i></p>

Analysis across Sites: Facilitators

In order to compare facilitator responses across sites, the data is represented to reflect what was emphasized most in their interviews. This is represented by calculating the ratio of references to each response type to the total number of references within the category for each site. For example, if the facilitators at the Arab American National Museum referenced arts-based activities nine times, and made references to activities and methods 22 times, then the percentage of references to arts-based activities is represented as a 41% emphasis on arts-based activities (see table 2-1a.). This was used to enable comparisons across sites, where the number of facilitators was not equal. However, the number of facilitators who mentioned each response type was also analyzed to point out potential bias toward individual facilitator responses.

The charts and tables 2-1a. and 2-1b. show how the results were represented within each coding category – activities and methods, ethnic identity commitment, exploration of ethnic identity, and resources. This method of representation and analysis was used consistently for both the facilitators and participants. The full results for each response category can be found in *Appendix C*.

Activities and Methods

Most of the activities and methods utilized by the programs in this study were mentioned by facilitators of at least two programs (see 2-1a. and 2-1b.). Facilitators from all three sites mentioned “excursions” as having an impact on participants’ ethnic identity formation. This was mentioned by three of the four facilitators at the Arab American National Museum, one of the three facilitators at the Alaska Native Heritage Center, and two of the three facilitators at the Wing Luke Museum. It was the third most emphasized activity across the three institutions.

While the Alaska Native Heritage Center did not mention using arts-based activities to impact ethnic identity development, facilitators at both the Arab American National Museum and the Wing Luke Museum heavily emphasized these types of activities. At the Arab American National Museum, all four facilitators mentioned arts-based activities, while two of the three facilitators at the Wing Luke Museum mentioned this type of response.

Direct conversation was also mentioned by both the Arab American National Museum and the Wing Luke Museum as a method used to help students develop a better sense of their ethnic identity. Three of the four facilitators at the Arab American National Museum referenced direct conversation as a strategy to influence ethnic identity development. At the Wing Luke Museum, the references coded as “direct conversation” were brought up by two of the three facilitators.

Cultural instruction, projects that document the contemporary ethnic community of program participants, and youth interpretation were all mentioned by two of the three sites in the study. However, “cultural instruction” was primarily mentioned by one facilitator at the Alaska Native Heritage Center, and was only mentioned once by a facilitator at the Wing Luke Museum. Projects that document the surrounding ethnic community and youth interpretation were mentioned infrequently by the adults involved with both the Arab American National Museum program and the Wing Luke Museum. However, youth interpretation was brought up by two of the four facilitators for the Arab American National Museum, as well as two of the three facilitators at the Wing Luke Museum.

While historical research was mentioned frequently as an activity used with the program at the Wing Luke Museum by two of the facilitators, facilitators in either of the other programs made no mention of historical research. Furthermore, job training was referenced by all three of

the facilitators at the Alaska Native Heritage Center, but was not brought up by the adults involved with the other two programs.

Chart 2-1a.

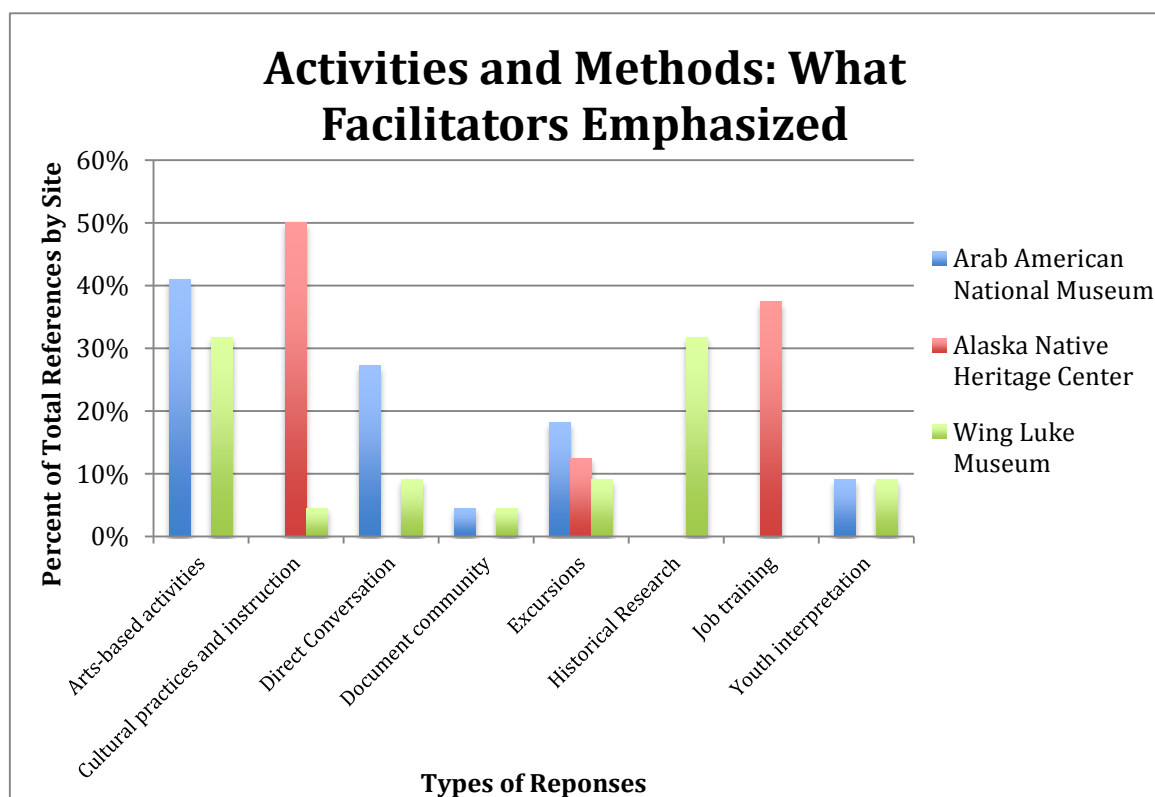


TABLE 2-1a. Activities and Methods: What Facilitators Emphasized

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Arts-based activities	41%	0%	32%
Cultural practices and instruction	0%	50%	5%
Direct Conversation	27%	0%	9%
Document community	5%	0%	5%
Excursions	18%	13%	9%
Historical Research	0%	0%	32%
Job training	0%	38%	0%
Youth interpretation	9%	0%	9%
TOTAL REFERENCES	N=22	N=8	N=22

Chart 2-1b.

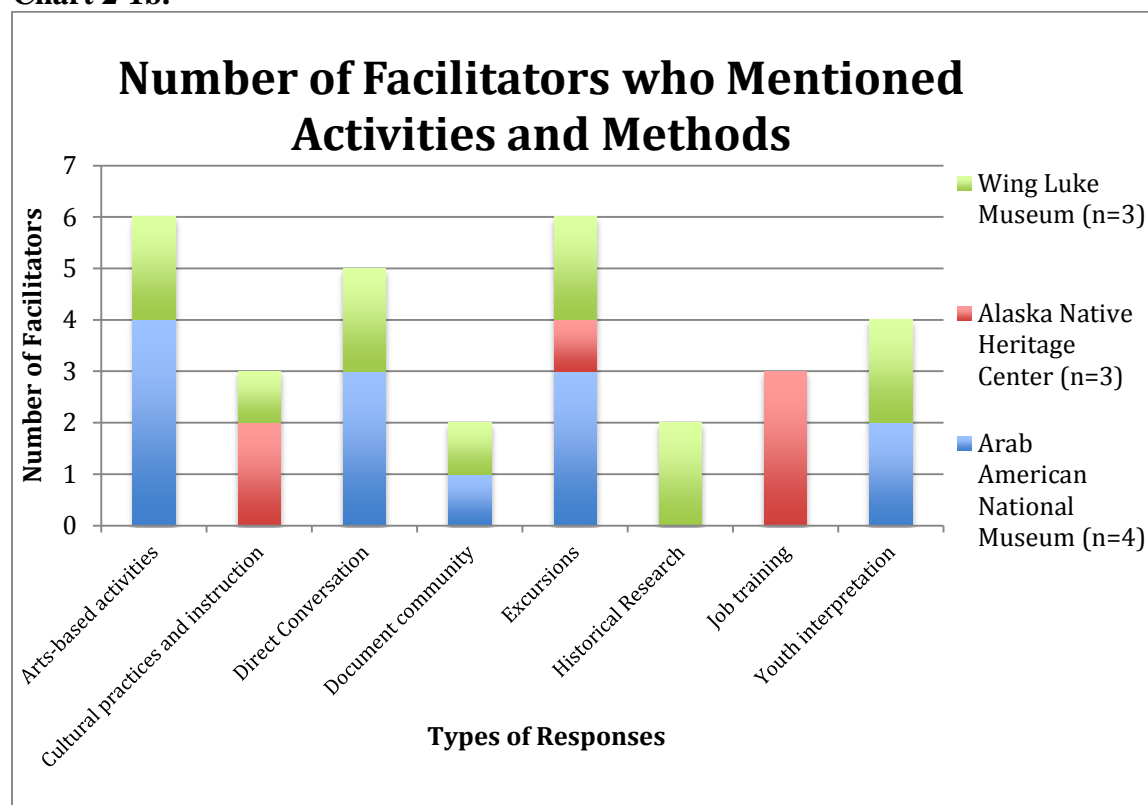


Table 2-1b. Number of Facilitators who Referenced Activities or Methods

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Arts-based activities	4	0	2
Cultural practices and instruction	0	2	1
Direct Conversation	3	0	2
Document community	1	0	1
Excursions	3	1	2
Historical Research	0	0	2
Job training	0	3	0
Youth interpretation	2	0	2
FACILITATORS INTERVIEWED	N=4	N=3	N=3

Ethnic Identity Commitment

While program facilitators brought up ethnic identity exploration more frequently than commitment, several program staff mentioned ways in which they intended to influence participants' commitment towards their ethnic groups (see *Appendix C*, 2-2a. and 2-2b.). The most heavily emphasized response related to developing an appreciation of one's own culture as a result of the program. This was mentioned by two of the facilitators at the Arab American National Museum, and one facilitator at both the Wing Luke Museum and the Alaska Native Heritage Center. It was the only aspect of commitment mentioned by facilitators at the Arab American National Museum, and was one of the two most frequently emphasized aspects of ethnic group commitment mentioned by the adults at the Wing Luke Museum. However, it made up a small portion of the references to commitment at the Alaska Native Heritage Center.

Facilitators involved with the YouthCAN program at the Wing Luke Museum and those involved with the High School Program at the Alaska Native Heritage Center mentioned an attempt to help students develop a stronger connection toward participants' ethnic groups. This was referenced by two of the three facilitators at each site. Respondents from both of these institutions also stated that developing a stronger connection to the host institution was a goal of the program. This goal was mentioned by two of the facilitators at the Wing Luke Museum. Only one facilitator at the Alaska Native Heritage Center overtly mentioned an attempt to increase participants' involvement with the Center. However, two of the facilitators at that site mentioned several times an intention to increase students' commitment toward their ethnic groups by getting students involved in practicing their cultural traditions. While only facilitators at the Alaska Native Heritage Center talked about increasing students' commitment toward their ethnic identity by involving them in cultural traditions, this was mentioned by two of three facilitators.

Exploration of Ethnic Identity

Facilitators at each of the sites made more references about their goal to foster exploration of ethnic identity than responses related to commitment to teens' ethnic groups. While most of the response types within this category were shared across two of the three sites, none of the response types were shared across all three sites (see *Appendix C*, 2-3a. and 2-3b.). The areas of exploration that were emphasized most by two of the three sites were responses coded in the "comparison of cultures," "learn about one's own ethnic group," and "significance of ethnic identity" categories.

However, even where response types were shared between sites, each site tended to strongly emphasize a different aspect of ethnic identity exploration. The facilitators at the Arab American National Museum strongly emphasized using a comparison of cultures strategy to help students explore their ethnic identity. This was mentioned by all four of the facilitators who were interviewed at that site. At the Alaska Native Heritage Center, all three of the facilitators interviewed talked about a desire for students to learn about their own ethnic or cultural group. At the Wing Luke Museum, references to exploration of ethnic identity were spread between trying to instill in YouthCAN participants a greater understanding of the significance of their ethnic identity to their overall identity, teaching them about discrimination and social injustices toward their ethnic groups, and teaching them the history of their ethnic groups.

Resources

Beyond the activities and methods used within the program to influence the ethnic identity formation of program participants, facilitators mentioned general resources available to these teens that helped in developing a positive sense of their ethnic identities. These responses

were highly similar across sites (see *Appendix C*, 2-4a. and 2-4b.). The most commonly reference resource available to students was the teachers or facilitators involved with the program (see *Appendix C*, 2-4a. and 2-4b.). This was mentioned by two of the three facilitators at both the Wing Luke Museum and the Alaska Native Heritage Center, and was mentioned by one of the facilitators at the Arab American National Museum. Facilitators at all three sites also mentioned the benefits of having a supportive group of peers within the program, as well as support from people within the participants' broader community who help them develop a positive ethnic identity.

Participants

Participant responses from both the diary study and interview portion of the study were coded and analyzed similar to the facilitator responses. As previously mentioned, the sub-categories vary slightly from those used for facilitators to reflect differences in the way the youth responded to the question prompts. Furthermore, the number of participants who participated in the study varied greatly across the sites. While the number of interviews was relatively consistent across the sites, the number of students who participated in the diary studies varied greatly. For those who did participate in the diary study, some did not respond to all of the questions. Therefore, the percent of responses may provide a more accurate means of comparison across sites.

Activities and Methods

Participant responses related to the activities and methods that have impacted their ethnic identity development vary across sites. The most common response held between teens at two

sites were references to arts-based activities and direct discussion from students involved with the SURA Arts Academy at the Arab American National Museum and participants of the YouthCAN program at the Wing Luke Museum (see *Appendix C*, 2-5a. and 2-5b.). Other activities that were mentioned by more than one site include activities where students were required to document their community, excursions to places outside of the regular meeting space, and job opportunities available through participation in the program. In particular, excursions seemed to have an impact on participants at the Arab American National Museum, as this was mentioned by two of the five respondents. However, none of the methods mentioned by students as having an impact of their ethnic identity development were shared across all three sites. Although only participants from the Alaska Native Heritage Center mentioned the impact of cultural instruction, this was mentioned by five of the seven respondents.

Ethnic Identity Commitment

Participants who responded with answers about how the program impacted their commitment toward their ethnic group tended to emphasize developing a greater appreciation of their culture (see *Appendix C*, 2-6a. and 2-6b.). This was the most frequently emphasized response from youth involved in all three programs. Half of the references made by teens at the Arab American National Museum and at the Wing Luke Museum that fell within the “commitment to ethnic identity” category related to developing a greater appreciation of their own culture. This also made up almost a third of the references made by students at the Alaska Native Heritage Center.

While none of the other response types were mentioned by youth across all three programs, several students involved with the program at the Wing Luke Museum and the Alaska

Native Heritage Center mentioned developing a stronger connection with the institution. This was mentioned at least 25% of the time that ethnic identity commitment came up in students' responses at both sites, suggesting it may be having a significant impact on students involved in these programs. Two students from the Alaska Native Heritage Center and two from the Wing Luke Museum mentioned developing a stronger connection to the broader ethnic group outside of their museum's staff. Two participants at the Alaska Native Heritage Center and one participant at the Arab American National Museum mentioned explaining what they learned in their programs to family members. Another response shared across two sites included individuals who mentioned having a low level of commitment to certain aspects of their ethnic identity. However, only one individual at each site mentioned these responses, so this may not have been a common shared experience across sites.

Exploration of Ethnic Identity

Students' at all three sites mentioned ways in which the program impacted exploration of their ethnic identity more frequently than the programs' impact on ethnic identity commitment. The most commonly emphasized type of response across sites was references to how the programs got students to think more about their ethnic identity (see *Appendix C, 2-7a. and 2-7b.*). This was the most common response with teens at the Arab American National Museum and the Wing Luke Museum, comprising about half of the references to ethnic identity exploration at these sites. It also made up about 20% of the responses by participants in the Alaska Native Heritage Center's program.

Other common responses shared across sites were those responses which mentioned learning more about one's own culture or ethnic group, as well as references to exploring ethnic

identity by learning about or comparing different cultures or ethnic groups. These was particularly important to the youth at the Alaska Native Heritage Center. All seven of the teens in the High School Program mentioned learning about their own culture, while five of the participants mentioned learning about Alaska Native cultures. Also worth noting are references to having a low level of exploration within the program by at least one student from each site.

Resources

Of the three sites, only students at the Alaska Native Heritage Center and the Wing Luke Museum mentioned how the various resources available through the program impacted their ethnic identity. Teens involved with both of these programs mentioned how being a part of the museum impacted their ethnic identity development, as well as the ways in which the facilitators who lead the programs helped them to develop a more positive sense of their ethnic identity. While only students at the Wing Luke Museum mentioned how their peer group within the program had a positive impact on their identity development, four different individuals brought this up.

MEIM-R Scores

In order to determine how students' ethnic identity development changed over time, the Multigroup Ethnic Identity Measure – Revised, developed by Jean Phinney and Anthony Ong (2007), was distributed twice during the diary study portion of the study. During the first week, students were prompted to answer the questions as they would have before entering the program. These responses make up the reflective MEIM-R scores (see chart 2-9a.). On the last week of the diary study, participants were asked to respond to the questions as they would in the present.

Scores were calculated by coding the responses to each question on the MEIM-R as a number: 1.5=strongly agree, 0.5= agree, -0.5=disagree, and -1.5=strongly disagree. Questions 1, 4, and 5 were added together to determine exploration scores. Questions 2, 3, and 6 were combined in order to determine participants' ethnic identity commitment scores.

The scores recorded from the MEIM-R indicate some changes as a result of participation in the program. In particular, scores went up in both exploration and commitment for all of the respondents from the Alaska Native Heritage Center. Their scores on the reflective MEIM-R show some of the lowest scores across the sites, with only two students who have positive scores in both commitment and exploration. Their current scores seem to reflect a status of ethnic identity achievement, as they scored highly in both commitment and exploration. Three of the students had the maximum possible scores on the MEIM-R.

In both the reflective and current scores, students generally had consistently high scores in commitment, which Phinney has found to be a typical phenomenon among minority youth (2004). Students at the Arab American National Museum and at the Wing Luke Museum had some changes in the MEIM-R, but not all in the direction of ethnic identity achievement. At the Arab American National Museum, most of the MEIM-R scores went up in commitment but down in exploration. At the Wing Luke Museum, scores generally stayed the same or went down in both commitment and exploration, although one student's score went up significantly in ethnic identity commitment.

Chart 2-9a.

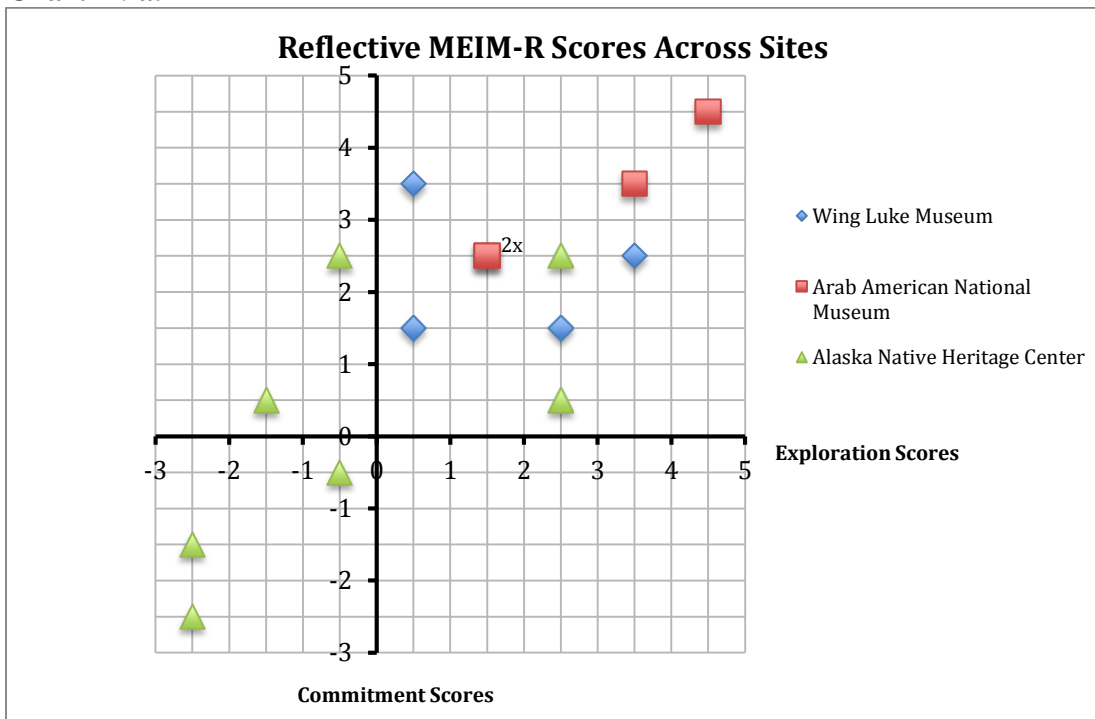
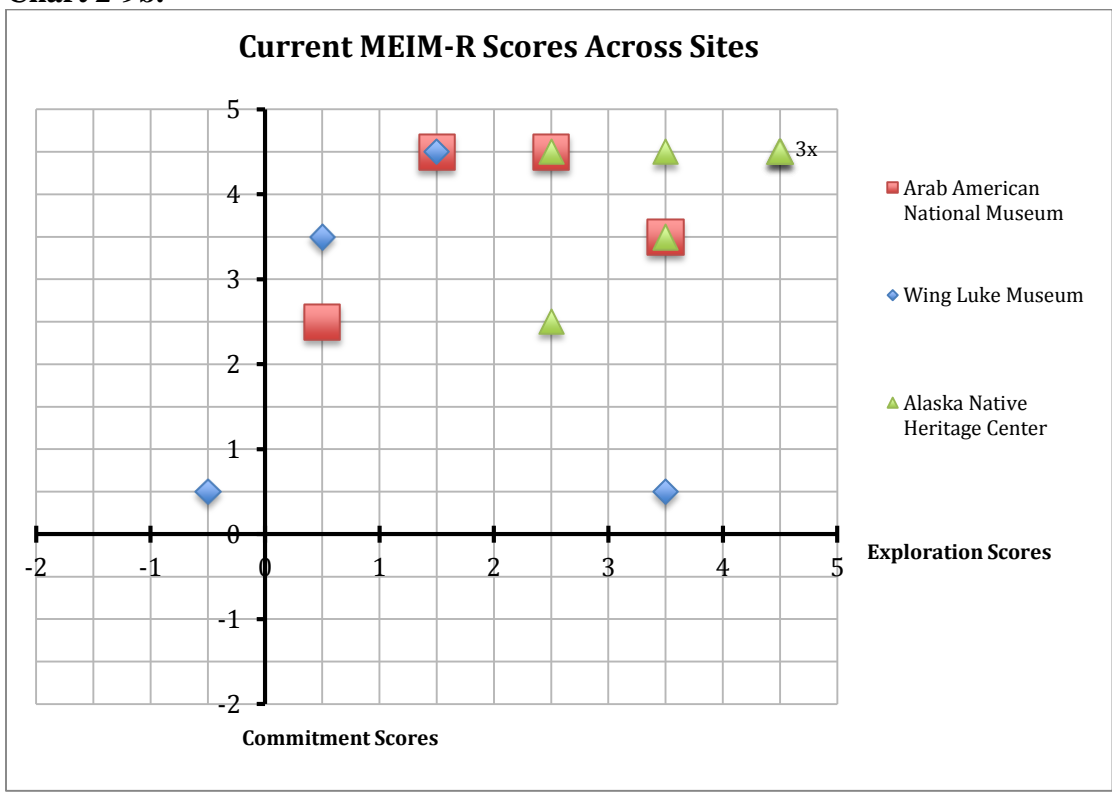


Chart 2-9b.



Analysis within Sites

To determine the correlation between facilitators' intended outcomes and the self-reported impacts the programs had on participants, responses between the two groups were compared for each site. The relative frequency of each response type was compared between the two groups to determine if facilitators emphasized the same activities and methods as youth participants. Charts 3-1a. and 3-1g. are shown below, which displays the results from the Arab American National Museum program. Results for the other two sites are similarly represented, and can be found in *Appendix C*.

Arab American National Museum

Facilitators at the Arab American National Museum mentioned a variety of activities and methods used within the program to influence participants' ethnic identity. Arts-based activities, direct conversations, and excursions were the three most referenced responses by facilitators (see 3-1a.). All of the methods mentioned by the facilitators as impacting students' ethnic identity were also mentioned by participants in the program, except for youth interpretation (see 3-1e.). Students tended to emphasize the excursions more frequently than the other methods, although the small sample size may account for some of the variation found between facilitators and students.

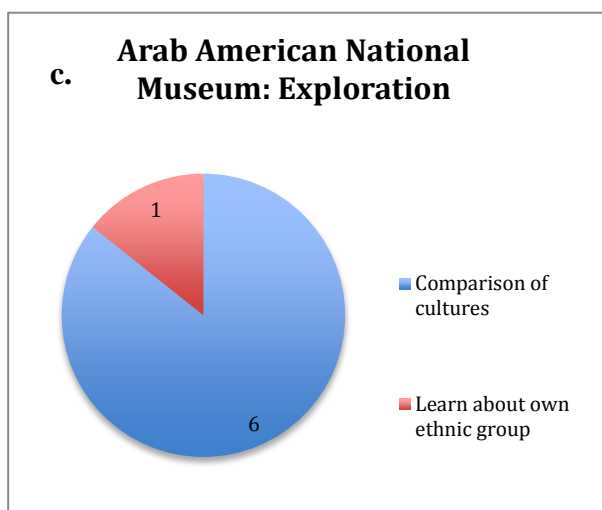
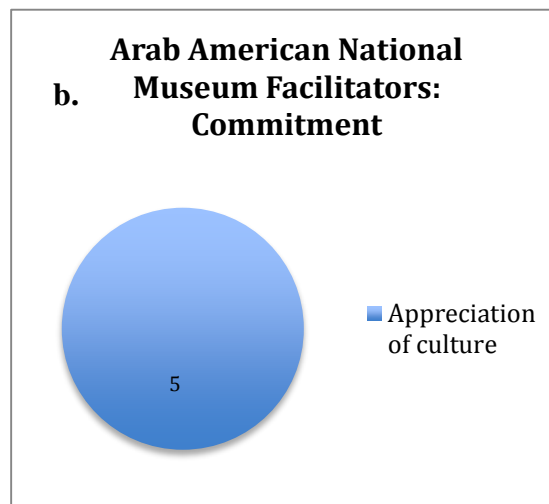
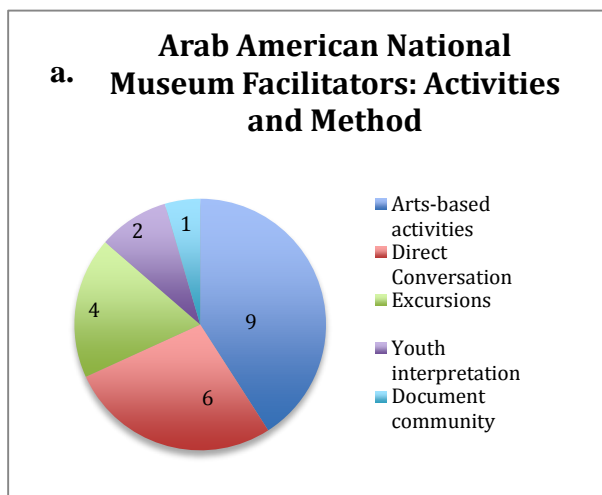
In order to develop a higher commitment towards participants' ethnic identity, facilitators emphasized an attempt to instill in students a greater appreciation of their culture or ethnic group (see chart 3-1b.). This was also the most frequently mentioned aspect of ethnic identity commitment mentioned by students (see chart 3-1f.). One student mentioned having a lower level of commitment because she did not participate in some of the religious traditions of her

ethnic community, which was not mentioned in facilitator interviews. Also, one of the youth involved in the program mentioned an instance where she explained what she learned in the program to her family, indicating a higher level of commitment to the ethnic group.

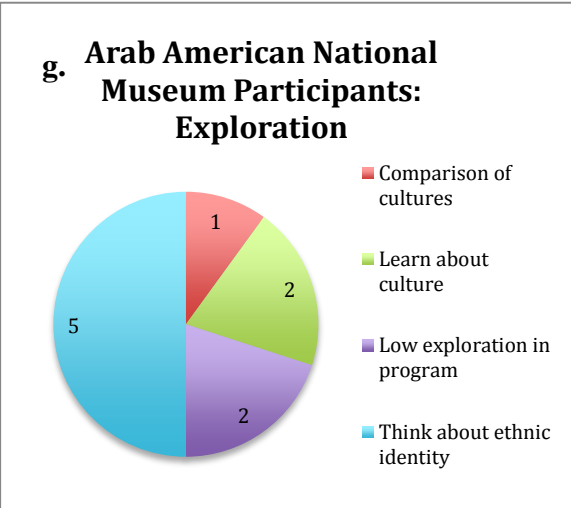
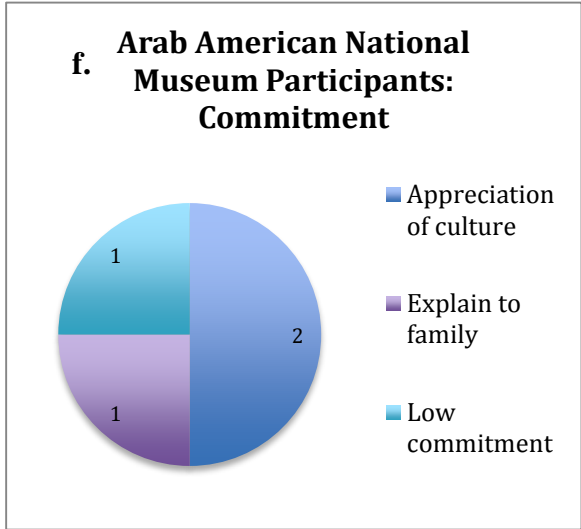
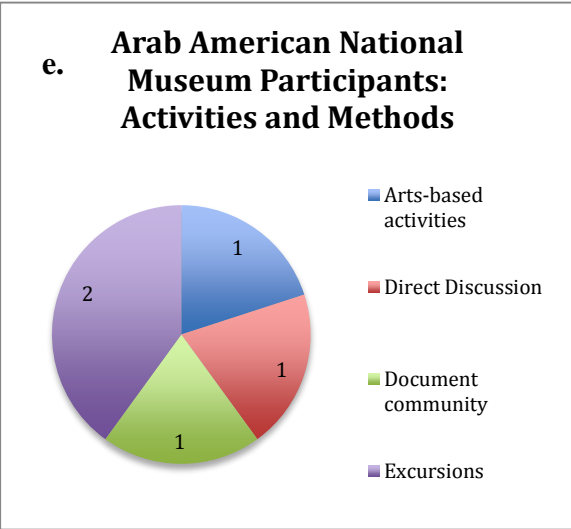
Facilitators involved with the SURA Arts Academy program repeatedly mentioned how they try to use a cultural comparison between ethnic groups as a way of instilling ethnic identity exploration in the program participants. One facilitator also mentioned trying to help students learn more about their own culture. These types of responses were also evident in the youths' interviews and diary study responses, which mentioned exploring their ethnic identity in the program by comparing different ethnic groups as well as learning about their own ethnic group. However, students' responses tended to be more general in terms of ethnic identity exploration, as they most often mentioned how the program helped them to think more about their ethnic identity. These types of responses were more closely related to the facilitator response "significance of ethnic identity," which was not as strongly emphasized within the program. Also, two students mentioned having a low level of exploration in the program.

Facilitators at the Arab American National Museum brought up how resources available to the program may help the teens' involved with the program develop a positive ethnic identity. In their interviews, facilitators brought up how the surrounding ethnic community, the museum, and the facilitators involved with the program might benefit students' identity formation. However, none of the students mentioned these as influential sources in their ethnic identity development within the program.

Charts 3-1a. – 3-1d. Arab American National Museum - Response Frequency (Facilitators)



Charts 3-1e. – 3-1g. Arab American National Museum - Response Frequency (Participants)



Alaska Native Heritage Center

At the Alaska Native Heritage Center, the responses from facilitators and participants were highly correlative (see *Appendix C*, 3-2a. – 3-2h.). Within the “activities and methods” category, both groups emphasized practicing cultural traditions as the most influential activity utilized within the program. Furthermore, both facilitators and participants mentioned how the job opportunities available through participation in the program helped to develop the ethnic identity of students in the program. While one facilitator mentioned how excursions may help students in the program in the process of ethnic identity formation, none of the students mentioned travel. This may be because none of the students had the opportunity to travel with the program at the time of the interview.

The elements of ethnic identity commitment and exploration of ethnic identity that facilitators intended to influence through the program also correlate with the perceived impacts reported by students. The participants stated the program influenced all the areas of ethnic identity commitment that were emphasized by facilitators. Students emphasized developing a greater appreciation of culture and a connection to the center more often than the facilitators. Also, students brought up instances in which they explained what they learned through the program to family members, which was not mentioned as an intended impact of the program by the facilitators.

In terms of ethnic identity commitment, students and facilitators both heavily emphasized how the program helps teens learn about their own ethnic group. The participants in the High School Program often mentioned how the program got them to think more about their ethnic identity, which relates to the intended impact of helping students understand the significance of their ethnic identity that facilitators tried to foster. While one student mentioned how the

program made her aware of prejudices against her ethnic group, and another referenced having a lower level of exploration within the program, these were not mentioned by facilitators and did not appear to be representative of the general experience within the program.

While there were few references to how the resources available to students in the program influenced their ethnic identity development, both students and facilitators discussed how the museum in general, the facilitators who run the program, and the broader community have a positive impact on ethnic identity development. However, only one facilitator mentioned how the peer group might assist in helping participants develop their ethnic identity, while none of the youth identified this as an important resource that helped them in the identity formation process.

The Wing Luke Museum of the Asian Pacific American Experience

At the Wing Luke Museum, both the facilitators and participants mentioned a variety of activities and methods that are utilized within the program as important to the teens' ethnic identity development (see *Appendix C*, 3-3a. – 3-3h.). Both groups highly emphasized how the art-based projects and exhibits used in the program impacted the participants. Other activities that were mentioned by both facilitators and youth include: direct discussion, excursions, youth interpretation, and projects that document aspects of the ethnic community. However, facilitators tended to strongly emphasize historical research as a means of impacting students' ethnic identity, while this was not highly emphasized by the participants. Only two of the teens involved in the program referred to research on contemporary issues or historical research (see *Appendix C*, table 2-6b.). Instead, students tended to emphasize how direct conversation

impacted their ethnic identity development, which was mentioned by two of the facilitators but not heavily emphasized.

The intended impacts on ethnic identity commitment that facilitators discussed in their interviews reflect the self-reported impacts students experienced. These include developing a greater appreciation of their culture, becoming connected with the museum, and getting involved in the ethnic community. However, one student mentioned having a low commitment towards his ethnic identity at the time of the interview.

The facilitators involved with the YouthCAN program only mentioned a few aspects of ethnic identity exploration in their interviews as impacts they intend to cultivate in program participants. They mentioned a desire to teach students about the significance of their ethnic identity, learn about the history of their ethnic groups, and learn about discrimination and prejudice used against their ethnic groups. These were all strongly emphasized as actual impacts by students involved in the program. However, students also emphasized learning about different ethnic groups as a result of the program, as well as learning more in general about their own culture. One student also mentioned having a low level of ethnic identity exploration at the time of the interview.

The resources that students emphasized as having an impact on their ethnic identity development were the same as those mentioned by the program staff. Both the youth and the facilitators brought up the impact that facilitators have on the participants' ethnic identity development most often. Facilitators and students also strongly emphasized how the support of peers within the program helped to create a positive atmosphere for ethnic identity development. Both groups also mentioned how the museum in general and the broader ethnic community has a positive impact on ethnic identity development.

DISCUSSION

What are the activities and methods being used?

The three teen programs that were analyzed during the course of this study are using a variety of different activities and techniques in an attempt to positively influence participants' ethnic identity formation. These activities include art-based activities, cultural instruction, travel and excursions, direct conversation or questioning, research, job training, projects that require students to document aspects of their community, and requiring program participants to explain projects or exhibits to others. While the types of activities being used varied across sites, most of the methods discussed by facilitators appear to be having an impact on students within each site, indicated by the high level of similarity between facilitator and participant responses. In particular, the most effective strategies that both students and facilitators reported as influencing participants' ethnic identity are arts-based activities, direct discussion, and cultural practices and discussion.

There are some significant areas of overlap between the SURA Arts Academy program at the Arab American National Museum and the YouthCAN Program at the Wing Luke Museum of the Asian Pacific American Experience. Both heavily emphasized their use of arts-based activities (see *Appendix C*, 2-1a., 2-1b. 2-5a. and 2-5b.). All four of the facilitators at the Arab American National Museum mentioned these activities as an intentional strategy for ethnic identity development among program participants, as did two of the three YouthCAN facilitators (see 2-1b.). The facilitators involved with these two programs also expressed using direct conversation or questioning as a method of fostering positive ethnic identity development. This was mentioned by three of the facilitators involved with the SURA program and two of the facilitators from the Wing Luke Museum. However, direct conversation was mentioned more

frequently by the SURA facilitators than the YouthCAN facilitators. Two facilitators at each site mentioned using youth interpretation as an activity that may impact the ethnic identity of participants, and one facilitator from each site mentioned projects that document the surrounding community.

The overlap found between the two programs may be explained by the similar format of the two programs. The SURA Arts Academy is an after-school digital photography program for middle school students that meets once a week at their school over a ten-week period. During the interview, the facilitators talked about photography projects assigned to students that focused on the students as individuals, as well as their surrounding community. For example, one facilitator mentioned a photo-narrative project that was used to get students thinking about their ethnic identity: “These photo-narratives they’re doing at home on their own, and we keep saying they need to be about your community or about your culture, like where you live.”

The facilitators also talked about using conversations about community alongside these photography projects. Facilitators often used “community” to talk about ethnicity and culture in their discussions. As one of the facilitators for the program pointed out: “Identity and ethnicity, those are really complicated concepts for sixth graders.” These conversations revolving around community were used as a way to get students to explore their place within the ethnic community while avoiding confusing terminology for program participants. The community surrounding Dearborn, Michigan has a high concentration of Arab Americans, so using “community” in place of “ethnic group” was a comparable term for discussing issues of ethnic identity. This confusion about the meaning of ethnic identity was evident during the course of data collection at the Arab American National Museum. One of the facilitators mentioned that the students have some difficulty in understanding the questions presented in the diary study, and

were not always able to fully answer some of the questions used in the interviews. This may limit the implications on how this program may influence younger adolescence ethnic identity development.

The YouthCAN program at the Wing Luke Museum is an arts-based program for high school students within the Asian and Pacific Islander community in Seattle. One of the facilitators involved with the program highlighted the importance of art to the overall format of the program: “art is the main [thing] that everyone focuses on. Because it's what we do. It's how we show the museum and the community why we're here.” During the course of the program, students work on visual art, performance art, and literary projects which focus on topics within the Asian Pacific American community. Many of the visual art projects form the basis of exhibits that the youth curate and showcase within the museum. One of the facilitators described an example of one of the pieces that the participants curated:

The youth created their own exhibit. It was called ‘That's Messed Up, Yo.’ So it was things in their community or especially in school that they thought was wrong. And they each did an art piece that explored what's wrong and why is it wrong and how it's affecting me as a student or as a member of this community.

These projects were used to get students to explore both historical and contemporary issues within the broader ethnic community, and attempted to relate it back to the teens’ individual identities as members of this community. Similar to the SURA program, the projects in the YouthCAN program were used as the basis for discussions about ethnic identity. One facilitator talked about these art-based activities provided an avenue for discussion of ethnic identity: “Art's just the foundation of what we do here, because it just branches out into discussion, into sharing, into having a piece on a wall that they can show and be proud of.” Therefore, at both the Arab

American National Museum and the Wing Luke Museum, art-activities and conversations revolving around aspects of ethnic identity were used in tandem.

However, the Wing Luke Museum alone emphasized using historical research as a strategy to get students to reflect on their ethnic identity (see 2-1a). Recently, the program has worked on a number of projects that require students to explore the history of the Asian Pacific American communities in Seattle, which one facilitator mentioned was used to counterbalance projects that focus on the participants as individuals:

“ I want to try to kind of alternate between the history stuff and the more personal stuff. So I think that learning about Japanese picture brides is an important part of what we're doing there. We created activities that tried to connect that experience with their experience in various ways.”

While these historical projects do not focus on the students as individuals, they are used as a way to relate the past experiences of people from their ethnic groups to the individuals' personal experiences.

The facilitators at the Alaska Native Heritage Center focused on different activities as a means of influencing participants' ethnic identity development. At this site, two of the three facilitators made numerous references to their use of cultural practices and instruction as a means of impacting teens' ethnic identity formation, and all three of the facilitators mentioned job training and placement as a strategy that was utilized within the program (see *Appendix C*, 2-1a. and 2-1b.). The program at the Alaska Native Heritage Center is organized around cultural instruction. As one of the facilitators at the site mentioned: “The premise of the program is that through cultural instruction--connecting the students back to their heritage, their traditions, through dance and art and games and other leadership activities--it instills self-esteem.” The

High School Program is run in an after-school format four days a week, where students can take classes in Alaska Native games, dance, and art.

Job training and placement was a unique aspect of the High School Program that was heavily emphasized by the facilitators. While the jobs available to participants are not directly integrated into the program, they are closely tied to participation the program. The program serves as a base for the museum to hire:

summer interns and summer staff that cover all the cultural tourism that we do during the summer... A lot of the kids that are in the program and excel at the program then apply for jobs and work during the summer.... They're dancing, or they're involved with their culture. They're receiving more training... And that keeps them connected, it keeps them more engaged with who they are. But it also teaches them about the other cultures - the other Alaska Native cultures. (Alaska Native Heritage Center Facilitator)

These job opportunities provided a means for further exploration and involvement with the cultural practices and knowledge focused on within the program.

One activity that was mentioned across all three programs was the use of excursions or travel as a way to help these youth achieve a positive ethnic identity. While the types of excursions varied by site, these travel experiences were all discussed as intentional strategies to aid students in the identity formation process. At the Arab American National Museum, facilitators talked about field trips to different communities in the Detroit area to provide a place of comparison for students' experiences within their ethnic community. These facilitators suggested that the excursions were particularly important for their students, as several of them described how the youth were "isolated" in their ethnic community and did not often have experiences outside this ethnic enclave. The excursions at the Wing Luke Museum were

primarily discussed as a strategy to foster group bonding. Finally, the excursions available through participation in the Alaska Native Heritage Center program were discussed as a means for further involvement in the cultural practices focused on in the classes, such as traveling to perform dances or to compete in Alaska Native Game competitions.

In general, the activities that students claimed influenced their ethnic identity development most were those activities emphasized by facilitators. Participants in both the SURA Arts Academy and the YouthCAN program emphasized arts-based activities and direct discussion as influencing their ethnic identity development. Five participants in the YouthCAN program and one student in the SURA program mentioned arts-based programs, and the same number of students from each program talked about the impact of direct discussion on their ethnic identity. Most of the participants in the YouthCAN program mentioned specific projects or exhibits that had an impact on them, such as recent spoken-word and poetry writing projects, as well as recent exhibits they had worked on. The student in the SURA Arts Academy who mentioned arts-based activities mentioned how the focus on photography within the program helped her develop a sense of her ethnic identity: “This program taught me the true meaning of ethnic groups and made me explore my culture using photos.”

Also, students in both programs talked about the impact that direct discussion had on their ethnic identity. In the YouthCAN program, these conversations tended to revolve around identity or prejudice, stereotypes, and discrimination, which often had a lasting impression on students. One of the students in the program recalled one meeting where a facilitator questioned the students on identity:

There was this one day where [a previous YouthCAN coordinator] asked us to question who our identity was. And literally every time we gave an answer, he would ask us a

follow-up question. It wasn't specifically why we thought that, but it was a follow-up question, and it just never ended. And I think for most of the people in the room we all kept questioning, even after we left. He put the thought in our heads. The idea of who we were. The question. Because we couldn't fully give the answer, we would have the question.

At the Arab American National Museum, the discussions about community appear to have a positive impact on students. When prompted to describe her favorite things in the program, one of the participants at that site mentioned the discussions about cultures and communities. From their responses, it appears that these discussions were sometimes meaningful to participants in conjunction with specific art projects that they did, but were often referenced as a meaningful activity distinct from any larger project. This suggests that these conversations could be incorporated into different types of youth programs, whether they take an arts-based approach or not.

The participants at the Wing Luke Museum also mentioned being influenced by a variety of other activities. At least one student mentioned projects that document their community, excursions, job opportunities, research, and youth interpretation. While these did not appear to impact a large portion of the sample, it does indicate that the various activities used within the program are having some level of impact on participants. It is important to note that one student mentioned job opportunities as being influential, while none of the facilitators brought up this activity. Furthermore, while the facilitators strongly emphasized historical research as an important strategy for helping students develop their ethnic identity, relatively few students talked about research in their responses, and only one mentioned historical research as being influential to his identity development. However, participants in the YouthCAN program did

mention learning more about the history of their ethnic groups. While the active historical research may not be an activity these teens noted as being of particular importance, the historical focus of these activities did seem to have an impact.

While facilitators at all three sites mentioned excursions as being influential towards ethnic identity development, only students at the Arab American National Museum and the Wing Luke Museum said that these experiences had an impact on them. In particular, two of the five students at the Arab American National Museum brought up the excursions as being influential towards their ethnic identity. However, both students mentioned excursions to the Arab American National Museum as being influential. While field trips may continue to be important for these participants, relocating the program to the museum might also have a positive impact on participants ethnic identity development. The YouthCAN participant who mentioned a camping trip he went on with the program validated the intentions of the facilitators for this activity to foster group bonding. None of the students in the Alaska Native Heritage Center mentioned travel as an activity impacting their identity, suggesting that this may not be an effective strategy within that program for these students. However, participants in this program did mention intentions to travel to learn more about their culture, so greater opportunity for travel through the program may increase the impact on participants.

At the Alaska Native Heritage Center, the activities that most of the teens identified as being influential in developing their ethnic identity were those related to cultural practices and instruction. These responses primarily referenced the cultural traditions focused on in the three classes available through the program. The participants tended to emphasize how involvement in these activities helped them to learn more about their culture. As one of the students noted:

The Native Games taught me how we did the games, specifically why we did it - to stay

fit, work on certain body muscles. And some since in some parts of Alaska it's pretty cold. We had to stay in our homes, we had to come up with games to keep ourselves fit so we can keep hunting and survive.

These types of responses indicate that these activities may strongly impact both their commitment to their ethnic identity, as well as exploration of ethnic identity.

Furthermore, facilitators and participants identified several resources available to youth in the programs that may influence the students' ethnic identity throughout the course of their participation in the program. Facilitators and participants across the programs identified four such resources: the broader ethnic community outside of the museum, the museum itself, the group of peers involved in the program, and the teachers or facilitators who run each program. Facilitators at all three sites identified the broader ethnic community, the peer group, and the facilitators as influential in helping participants develop their ethnic identities (see *Appendix C*, 2-4a. and 2-4b.).

While neither facilitators nor participants involved with the programs mentioned these resources frequently during the course of the study, they did appear to have an impact on students' self-reported ethnic identity development. None of the students involved with the SURA Arts Academy mentioned any of these resources as being influential components of the program. Students at the Alaska Native Heritage Center and the Wing Luke Museum mentioned the broader ethnic community, the host institution, and the facilitators involved in the program as influential to their ethnic identity development (see 2-8a. and b.). The responses from students in the High School Program suggest that the Alaska Native Heritage Center acts as a resource for students to connect with elders and other individuals from the community, which in turn are a resource for their ethnic identity development. As one of the teens expressed it: "The Alaska

Native Heritage Center has helped me connect with Elders.” This is similar to some of the responses from students at the Wing Luke Museum. In the diary study responses, one of the participants stated that: “At the Wing Luke events, I’ve always felt like I have a place in an Asian community, more than anywhere else. I like volunteering at the Wing because it is one of my strongest connections to my ethnic background / the Asian community.” These institutions provide a space for participants to engage with members of the broader ethnic community, which helps them develop a stronger connection to their ethnic groups.

At the Wing Luke Museum, the teens involved in the YouthCAN program emphasized how both facilitators and peers provided a supportive environment in which they could develop aspects of their ethnic identity. Peers appeared to have a positive impact on how individuals in the program thought about themselves as a member of the ethnic group. One student who admitted feeling out of place in the larger ethnic group because of his mixed ancestry recounted how his peers helped him to feel included: “And then there’s everyone else in YouthCAN who is for the most part one thing. And, ‘oh, I kind of stand out,’ but at the same time, we’re all cool.” These youth also talked about how the facilitators in the program acted as role models, as well as provoked them into exploring their ethnic identity. One of the graduates from the program mentioned three previous facilitators as having the greatest impact on her. Both the peers and adults surrounding these participants in the program appear to provide support and guidance for these youth as they work on developing a positive identity and connection to their ethnic background and culture.

How do the programs impact students' ethnic identity?

The impacts that these activities had on students can be divided into two aspects of ethnic identity defined by Jean Phinney (2004; Phinney and Ong, 2007): commitment and exploration. An individual demonstrates commitment to their ethnic identity by being involved in the practices, traditions, and organizations of an ethnic group, as well as exhibiting positive attitudes and identification with the values of the ethnic group. Exploration of ethnic identity refers to the consideration and experimentation of the various roles and degrees of involvement one can take on within an ethnic group. The responses that reflect how participants developed a greater appreciation for their culture or became more involved in their ethnic groups' activities and traditions were analyzed as showing a high level of ethnic identity commitment. When facilitators or participants mentioned ways in which the program helped teens to think more about their ethnic identity, learn about their culture, or learn about their ethnic group in relation to other groups, these responses were seen as examples of greater ethnic identity exploration. These programs impacted various aspects of both commitment and exploration for many of the individuals in the study.

In their interviews, facilitators at the study sites identified areas of participants' ethnic identity commitment that they hoped to affect. These include instilling in students an appreciation of their ethnic group's culture, a connection to the broader ethnic group, a connection to the institution, and involvement in cultural traditions of the ethnic group. Facilitators at each site indicated that imparting an appreciation of one's ethnic culture was an intended impact of their program. This was mentioned by two of the three facilitators at the Arab American National Museum, and one facilitator at both the Alaska Native Heritage Center and the Wing Luke Museum (see *Appendix C*, 2-2b.). Facilitators often talked about instilling

cultural respect, cultural pride, or confidence in their ethnic identifications. As of the facilitators at the Arab American National Museum phrased it: “The goal is to teach photograph and also teach kids how they can use photography to talk about things like identity and community and to instill pride in their background.” The facilitators saw the program as an opportunity to develop the teens’ confidence in their ethnic identity and develop positive attitudes toward their ethnic group.

Facilitators at both the Wing Luke Museum and the Alaska Native Heritage Center mentioned a desire to help students connect with the institution and with the broader ethnic community. Two of the facilitators from each of these sites gave responses related to the “connections to ethnic group” response type, while two of the facilitators from the Wing Luke Museum and one from the Alaska Native Heritage Center mentioned developing a connection to the institution. As was previously noted, responses referring to the broader ethnic community and connections to the institution tend to be related, since the institution acts as an access point to the broader ethnic community for these teens. For example, one of the facilitators at the Alaska Native Heritage Center pointed out how program and the museum help students develop a deeper relation with members of the community:

They're working with master artists. They're working with artists who are recognized nationally or internationally as world-class artists that come in and teach. They connect with Elders, which is a very very important part of the culture, is that intergenerational learning.

This type of correlation was also evident in the responses from facilitators at the Wing Luke Museum. They mentioned how the museum’s physical location within the ethnic community, as well as the relationships students build with teaching artist from the community, help to impact

this area of ethnic identity commitment.

However, facilitators also mentioned ways in which they hoped the participants' connection to the museum may influence teens' ethnic identity commitment. Facilitators hoped that the connections within the institution would help students connect with staff members who are knowledgeable about the ethnic group and have a high level of appreciation for the culture and traditions of the group. This was evident in one of the responses from a facilitator at the Wing Luke Museum:

So I think that's part of it, is just having them being part of an organization that values their heritage and having them be part of sharing it with everyone else and seeing other adults whose job it is to do that.

These facilitators tried to get students involved in volunteering at the museum or just being in the space in order to connect people with the ethnic group and to instill a greater appreciation of their culture.

While only facilitators at the Alaska Native Heritage Center mentioned getting students involved in their cultural traditions, as was noted previously, this was an important component of the overall format of this program. Involving students in the practice of their ethnic groups' traditions appeared to be an important impact for the staff running the program. Two of the three facilitators stated that by having students get involved in their cultural traditions, participants may feel more connected to their ethnic group and develop a greater appreciation for their culture. One of the instructors stated that he wanted the teens:

to know what the songs and dances really mean as far as not just watching them, but actually...to feel what it is to be on the other side. Rather than watching it, to perform. And then to have a better understanding of why it's still important to carry that on.

These practices were intended to connect youth with their cultural traditions and develop a deeper commitment toward their role in the ethnic community.

Participants' responses regarding their level of ethnic identity commitment aligned with the intended impacts outlined by facilitators. Teens involved in all three programs mentioned that they had positive feelings toward their culture and their ethnic identity. This was the most frequently mentioned response in the ethnic identity commitment category at all three sites (see 2-6a. and 2-6b.). Two of the youth at the SURA Arts Academy, five participants from the High School Program, and five members of the YouthCAN program talked about having a greater appreciation of their culture. When asked to respond to the question "how important is your ethnic identity to you?" during the interviews, many of the students mentioned that it was an important aspect of how they identified themselves.

While it is unclear the extent to which the program influenced this aspect of participants' ethnic identity commitment, their responses indicate that these programs may have played a role in fostering this appreciation for their culture. While some students had difficulty identifying how much the program influenced their level of appreciation for their culture, they seemed to agree that it did impact this part of their identity. When asked how the program changed the way he thought about his ethnic identity, one of the YouthCAN participants stated: "I'm not too sure because I haven't really thought about that. But I think if anything it strengthened it. Because [the program is] about embracing your culture. So I think it'd be natural that you'd embrace your culture." While most of the students had trouble articulating the specific impact these programs had on this aspect of their ethnic identity, one of the students from the Alaska Native Heritage Center mentioned how the program helped him think about his ethnic identity as a "normal" part of his overall identity: "[Before I learned about] my culture, it didn't feel normal to me. Now it

feels normal because I know more about my culture than before.” These programs may help students feel more comfortable identifying themselves as a member of the ethnic community by participating in these programs.

Several of the teens involved in the YouthCAN program and the High School Program mentioned developing a stronger connection to their host institution. This was brought up by two of the members of the YouthCAN program, as well as four of the participants at the Alaska Native Heritage Center. Both of these programs provided opportunities to volunteer or work at their museums, allowing students to develop stronger connections to the institutions. The youth involved in the High School Program emphasized their job opportunities, volunteer experiences, and relationships with museum staff connected them to the center. Participants in the YouthCAN program tended to emphasize how the museum became a safe space in which they could surround themselves with members of the ethnic community. One graduate of the program talked about how he had become integrated into the institution even after he left the program: “I’ve built a community here, just specifically [in] the museum. Even though I’m not in the program, I can just come and show up and help.”

It is notable that none of the students involved in the SURA Arts Academy reported feeling connected to the Arab American National Museum or the broader ethnic community in their responses. Since the program is located off-site at the middle school the students attend, these students were not given the same opportunities to develop a connection to the museum. This may be a result of the younger age of these students than the other two programs, where students are more independent, and are at an age where they can volunteer and work at the institution.

At the Alaska Native Heritage Center, the program’s focus on cultural instruction

appeared to have an impact on the teens' ethnic identity commitment. Five of the students in this program mentioned becoming more involved with their ethnic group's traditions and practices through the program. Two of the youth participating in the dance class mentioned joining other Alaska Native dance groups outside the program, at their schools and elsewhere. Some of the graduates from the program mentioned getting deeper into their cultural traditions after graduating from the program. One of the graduates talked about how the program inspired her to become more involved in her cultural traditions:

I do a lot of sewing. A lot of beading. Things like that. And I think probably just external research. So whenever I've at home, I like researching about learning different stories - because I'm also a storyteller here - so learning different stories from just my culture, and then other cultures, that are really fun to tell.

By participating in their cultural traditions within the program, students were motivated to increase their involvement in these cultural traditions outside of the program.

However, where students' reported the strongest changes in ethnic identity was in ethnic identity exploration. Not only did students reference the various response types coded under ethnic identity exploration more frequently than those under ethnic identity commitment, but were also the types of responses students offered when directly asked how the program changed or impacted them. The most common response to this type of questioning was that these programs made students "think more" about their ethnic identity. Six of the students at the Wing Luke Museum, five at the Alaska Native Heritage Center, and three at the Arab American National Museum talked about how the program got them to reconsider aspects of their ethnic identity. In the SURA program, several of the students demonstrated the way in which the SURA Arts Academy made them think about ethnicity, their community, and their place within this

community. For example, one of the participants talked about how the program helped her to understand how her community represents a particular ethnic culture: “I kind of observed my community more and I realized. I learned more about whose culture. Because we're all sharing the same culture in our community right now.” This was a major goal of the program emphasized by the facilitators, and it appears that some of the students were beginning to grasp some of the concepts about culture and community discussed in the program.

Research bias cannot be excluded in influencing students’ emphasis on “thinking about ethnic identity.” In one of the interviews with a participant in the SURA Arts Academy, the participant mentioned that the questions from the diary study made her start to think about her ethnic identity. These questions could have been a factor in some of the responses about ethnic identity, particularly for participants who were new to the programs. This particular respondent had only been involved with the program for three weeks at the time of the interview. Since the study had been in place since the second week of the program, these questions made up a significant portion of the activities she had participated in within the program. However, none of the other respondents involved at any of the sites mentioned the diary study questions as influencing the way they thought about their ethnic identity.

At the Alaska Native Heritage Center, many of the students mentioned how the program made them think about their ancestry and helped them to realize who they were in relation to their ethnic background. This was evident in several of the participants’ responses: “Before I came to the program, I never really thought about where I came from, like my people. And then after coming here, I figured out what I was. And I learned more about it.” This was true of the youth at the Wing Luke Museum, who also talked about how the program made them think about their ethnic identity, which they hadn’t thought about before. One of the graduates of the

program said the program had a big impact on how he thought about his ethnic identity: “Well I actually think about this part of my identity for one. I mean, without this program, I think a lot of this would not exist as it is.” The YouthCAN program helped students to think about ethnic identity from a variety of perspectives: “It enable to think in different perspectives such as in more [consideration] of my ethnic[ity] and race.” These types of responses indicate that the programs can act as a catalyst for students to begin to explore their ethnic identity.

Another significant aspect of these programs that participants pointed out was how they learned about their own culture and other cultures through participation in the program. All seven of the youth respondents from the Alaska Native Heritage Center mentioned learning more about their own culture, as well as three of the four students in the Arab American National Museum’s program and one of the students at the Wing Luke Museum. Learning about one’s own culture, as well as learning about other cultures, was a significant portion of the responses at the Alaska Native Heritage Center. Many of the teens in this program talked about how they learned about their own culture while learning about the other Alaska Native cultures as well: “It made me learn a lot more about my culture and then a whole bunch of other cultures as well.” This was similar to the types of responses from participants in the YouthCAN program, who also mentioned learning about their own culture, other Asian and Pacific Islander cultures, and the history of these ethnic groups: “Joining YouthCAN, we learned so much about Chinese history, Vietnamese history, and Asian American history in general.” Since both of these institutions represent broader ethnic categories comprised of several distinct ethnic groups, these students were able to learn more about their own culture while learning about other cultures to compare to their own and help define their own identity. The student in the YouthCAN program talked about how learning about the various cultures within the broader Asian American community helped

her define her own ethnic identity:

Before, I wasn't aware that there was any cultural difference because everything seemed the same to me. Because the other half of my family is Vietnamese and we do a lot of the same stuff, so I just assumed that everything was the same.

By learning about one's own culture as well as others, these participants were able to explore the range of ethnic identities and find their place within their own ethnic community.

At the Arab American National Museum, the facilitators strongly emphasized their intentions for students to explore their ethnic identity by comparing their ethnic community to other communities. However, in the student responses, this only came up in one of the students' interviews. Two of the youth mentioned learning more about their own culture, while only one mentioned learning about cultural differences: "I've learned that some people aren't all Arabic in this school and they have different cultures." These participants seemed to have a better understanding of the aspects of the program that got them to focus on their own culture. While participants may be learning about how their own culture is different from other cultures, they emphasized in their responses what they learned about their own ethnic group without referencing the differences between their group and others.

In an attempt to gauge the degree to which students' ethnic identity changed during the course of the program, participants were asked to respond to the questions in the Multigroup Ethnic Identity Measure – Revised (Phinney and Ong, 2007). At the beginning of the period of study, participants were prompted to response to the questions as they would before entering their program. Later, they were again asked to respond to the questions but without the reflective prompt. As charts 2-9a. and 2-9b. show, participants MEIM-R scores increased from the reflective to the current responses. The greatest increases where noticed within the participants at

the Alaska Native Heritage Center, where every participant's scores went up significantly. Meanwhile, the MEIM-R scores of youth at the Arab American National Museum and the Wing Luke Museum tended to go down in exploration. This contradicts the findings from the other diary study and interview data, calling into question the accuracy of these scores.

Several variables may have affected the results from the comparative MEIM-R results. First, while the reflective MEIM-R asked students to respond to the questions as they would have in the past, the questions were still phrased in the present tense, which may have led to some confusion. Also, the researcher removed the neutral response choice from the likert-scale to narrow the field of choices in attempt to highlight changes in a small sample. However, this may have forced respondents to chose an option that they did not accurately reflect their feelings. Furthermore, the reflective instrument was administered on a different day than the current instrument. Therefore, a number of variables such as the participants' mood, the activities they participated in that day, and other factors may have influenced the results.

CONCLUSION

The Wing Luke Museum, the Arab American National Museum, and the Alaska Native Heritage Center have developed programs for adolescent audiences that are helping students to develop a more deeper and more positive understanding of their ethnic identity. These award-winning programs are using a variety of methods to influence participants' self-perceptions of their ethnic identity at a time when in these individuals' lives that they are in the process of forming a positive, stable identity for themselves. The methods used within the program have a positive impact on the commitment to and exploration of participants' ethnic identity. While students in the program have reported being a various stages of ethnic identity development, virtually all of the students interviewed mentioned areas in which their program has had a positive influence on their ethnic identity.

The methods that appeared to impact students in these programs the most were arts-based activities, direct conversations about aspects of ethnic identity, and involvement in cultural practices and instruction. These were the activities that both students and facilitators mentioned most often as having an impact on their ethnic identity during the course of the program. However, the impacts of these activities directly correlate with the overall format of each program. Programs such as The SURA Arts Academy and YouthCAN, which take an arts-based approach within their program, reported the highest impacts from arts-based activities. Similarly, the High School Program at the Alaska Native Heritage Center offers after-school classes for students to learn about and take part in cultural traditions from some of the Alaska Native communities, which is the activity that students most frequently reported as affecting their ethnic identity. Further studies across a broader variety of programs is necessary to determine the relative effectiveness of these activities in helping students develop a positive ethnic identity.

Students in the program mentioned several ways in which the programs helped them increase their commitment toward their ethnic identity. In particular, the youth involved in these programs reported having a high level of appreciation for their culture or ethnic group, which was supported by their involvement in the program. Also, many of the students involved in the programs that were hosted on-site at a museum mentioned developing a stronger connection to the institution and the broader ethnic community. These outcomes were recorded in programs for high school students, where the teens could volunteer and work at the host institution. The host institutions often acted as an access point into the ethnic community, and provided a space to engage with members of their ethnic groups. While these two aspects of ethnic identity commitment often worked in tandem, all of the students involved in these programs had some level of acquired membership with the ethnic group represented by the host institution. Future studies may wish to address the impact of teen programs on ethnic identity commitment of participants who are not part of the ethnic community represented by the host institutions, or where the host institutions are not affiliated with a particular ethnic group.

However, one of the most influential aspects of these programs was their effect on the exploration component of ethnic identity. This is an important part of identity formation during adolescence, as youth explore the variety of possibilities and identity roles they may fulfill in adulthood. The area of ethnic identity exploration that students discussed most was how the program got them to think about their ethnic identity. They began to analyze their identification with the larger ethnic community and their cultural traditions. By learning about their own culture as well as others, students were able to explore a range of possible ethnic identities, which helped them to develop a deeper and more complex understanding of their own identity.

The results from this exploratory study provide a baseline understanding of how some US

programs for adolescents are influencing participants' ethnic identity. These findings could be used to develop a framework for future research on racial, cultural, or ethnic identity development in other youth programs in cultural institutions. Due to the small sample size of this study, generalizability of the findings is fairly limited. Future studies at a broader array of institutions may help to increase the implications of these findings. Furthermore, this study may benefit institutions that already have programs for adolescents or institutions that are in the process of developing teen programs by helping them to identify and clarify goals and strategies for ethnic identity development.

Due to the scope of the study, several variables that may influence ethnic identity formation within these students could not be addressed. Future studies may wish to focus on cultural context of program participants. Ethnic identity is a complex aspect of one's social identity, and varies across different ethnic groups. An individual's race, ethnicity, citizenship status, the number of generations of removal from immigration, and other aspects of social and personal identity may all impact ethnic identity formation differently. Further research that accounts for some of the variables may help to increase the generalizability of findings across ethnic, racial, and cultural groups.

Finally, longitudinal studies may provide further evidence on how these programs have influenced participants' ethnic identity over time. The current study focused on immediate impacts reported by students involved with these programs or from recent graduates. However, ethnic identity formation is an iterative process that continues to develop over time (Cross & Cross, 2008). Participants may continue to use their experiences within the program as the basis for further ethnic identity development later in life. Studies that track these changes over time may provide valuable insight into lasting effects of teen programs.

The programs involved in this study have had a positive impact on participants' ethnic identity commitment and exploration as reported by students. The activities utilized within the program, as well as the resources available through participation in the program, have had an immediate effect on teens' ethnic identity formation. While it is uncertain the extent of these positive changes within individuals, future studies may help to clarify and expand the implications of this study. However, it is evident that these programs are providing the seeds for further ethnic identity development, and are helping adolescents develop a better sense of self.

APPENDICES

Appendix A – Diary Study

Briefing statement:

Dylan High, a student at the University of Washington, is doing a study to better understand how museum programs for teens affect the ethnic identity of the students who participate in these programs. To do this, he has given us some questions that he would like you to respond to every week. These questions should only take about 10 minutes to complete, and will only last for 4 weeks. He would also like to interview a few of you to get a better understanding of how the program has impacted your life.

He would like you to be aware that these questions are meant to get a better understanding of your views toward your own identity, so some of these questions might touch upon topics that are personal or sensitive to you.

You are not required to participate in this study. If you would like to participate, you may skip questions, leave out personal information that you do not feel comfortable sharing, or decide to stop answering the questions at any point. You may choose to answer the written questions but not be interviewed.

If you would like to participate in the study, you and your parent(s) must sign and return the consent form.

Week 1

Please answer these questions to the best of your abilities in a way that you feel comfortable. If you do not feel comfortable answering a question, you may skip the question or decide to stop participating.

Thank you for taking time to write out your thoughts.

SURVEY ID #: _____ **AGE:** _____ **GENDER:** *Male Female Other*

How long have you been involved in [program]? Since _____
Month / Year

Everyone is born into one or more *ethnic groups*. Ethnic groups are socially defined and are used to describe groups of people with a shared culture, ancestry, or background. Some examples of ethnic groups are Mexican American, Hispanic, Chinese, Chinese American, Asian American, African American, Irish American, Anglo American, and so on. Some people may identify with one ethnic group, while others may identify with multiple ethnic groups. However, people differ on how important their *ethnicity* is to them, how they feel about it, and how much their behavior is affected by it. These questions are about your ethnicity and how you feel about it.

In terms of my ethnic group or groups, I consider myself to be...

Think back to how you thought before you started participating in [program]. How *would* you have responded to the following questions? (*circle one*)

1. I have spent time trying to find out more about my ethnic group, such as its history, traditions, and customs.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

2. I have a strong sense of belonging to my own ethnic group.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

Week 1

3. I understand pretty well what my ethnic group membership means to me.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

4. I have often done things that will help me understand my ethnic background better.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

5. I have often talked to other people in order to learn more about my ethnic group.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

6. I feel a strong attachment towards my own ethnic group.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

Please answer these questions to the best of your abilities in a way that you feel comfortable. If you do not feel comfortable answering a question, you may skip the question or decide to stop participating.

Thank you for taking time to write out your thoughts.

SURVEY I.D # : _____

Describe a situation when you felt closely connected to your ethnic background. How did this make you feel?

How has [program] influenced how you think about your ethnic background, if at all?

Please answer these questions to the best of your abilities in a way that you feel comfortable. If you do not feel comfortable answering a question, you may skip the question or decide to stop participating.

Thank you for taking time to write out your thoughts.

SURVEY I.D # : _____

How has [program] influenced how you think or act in your everyday life, if at all?

Circle the words or phrases that best describe how you feel when you come to a [program] meeting:

- | | | | |
|------------------|--------------------|--------------------|----------------------|
| <i>Safe</i> | <i>Vulnerable</i> | <i>Comfortable</i> | <i>Uncomfortable</i> |
| <i>Confident</i> | <i>Intimidated</i> | <i>Proud</i> | <i>Embarrassed</i> |
| <i>Happy</i> | <i>Sad</i> | <i>Like myself</i> | <i>Shy</i> |

Other: _____

Please answer these questions to the best of your abilities in a way that you feel comfortable. If you do not feel comfortable answering a question, you may skip the question or decide to stop participating.

Thank you for taking time to write out your thoughts.

SURVEY I.D # : _____

Circle the answer that best describes how you feel now, after you've participated in [program]:

1. I have spent time trying to find out more about my ethnic group, such as its history, traditions, and customs.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

2. I have a strong sense of belonging to my own ethnic group.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

3. I understand pretty well what my ethnic group membership means to me.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

4. I have often done things that will help me understand my ethnic background better.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

5. I have often talked to other people in order to learn more about my ethnic group.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

6. I feel a strong attachment towards my own ethnic group.

Strongly Agree *Agree* *Disagree* *Strongly Disagree*

*Appendix B – Interview Questions***Facilitator interviews – question prompt examples**

What are the outcomes you hope to achieve with this program?

What are 3 methods that you use in your classes to get kids thinking about their ethnic identity?

What are some of the activities that you have used in your program which students respond most positively to?

What kinds of changes do you see in your students as they progress through your program?

What do you see as the greatest strengths of assets of your program?

Participant interviews – question prompt examples

You might remember from the survey questions you filled out earlier that people are born into ethnic groups, which are groups we use to describe the cultures and backgrounds of a person. These can be groups such as Hispanic, Asian-American, Chinese-American, Cheyenne, Anglo-American, and so on. How would you describe your ethnic background?

How important is your ethnic background to you?

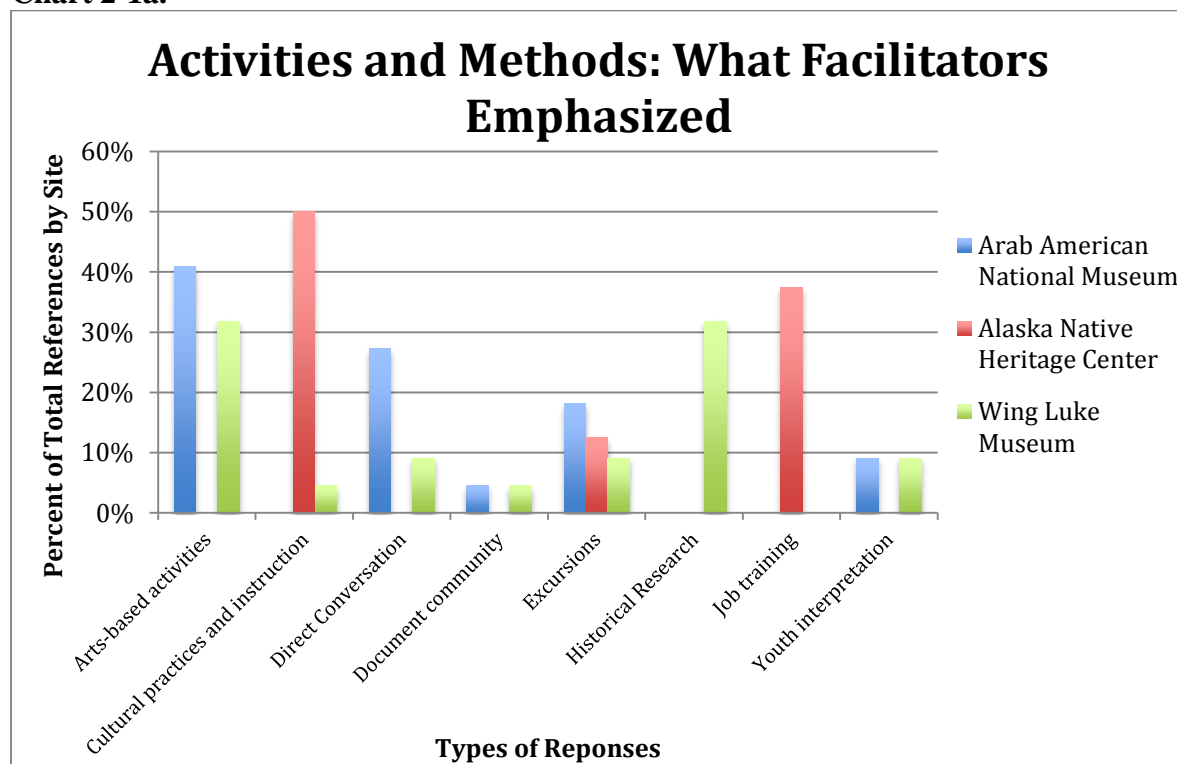
Has the program made you think about your ethnic background in a different way? How?

Do you do anything differently in your everyday life that is different than what you did before joining the program?

What are three of your favorite things about the program?

Appendix C – Charts and Tables

Chart 2-1a.



	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Arts-based activities	41%	0%	32%
Cultural practices and instruction	0%	50%	5%
Direct Conversation	27%	0%	9%
Document community	5%	0%	5%
Excursions	18%	13%	9%
Historical Research	0%	0%	32%
Job training	0%	38%	0%
Youth interpretation	9%	0%	9%
TOTAL REFERENCES	N=22	N=8	N=22

Chart 2-1b.

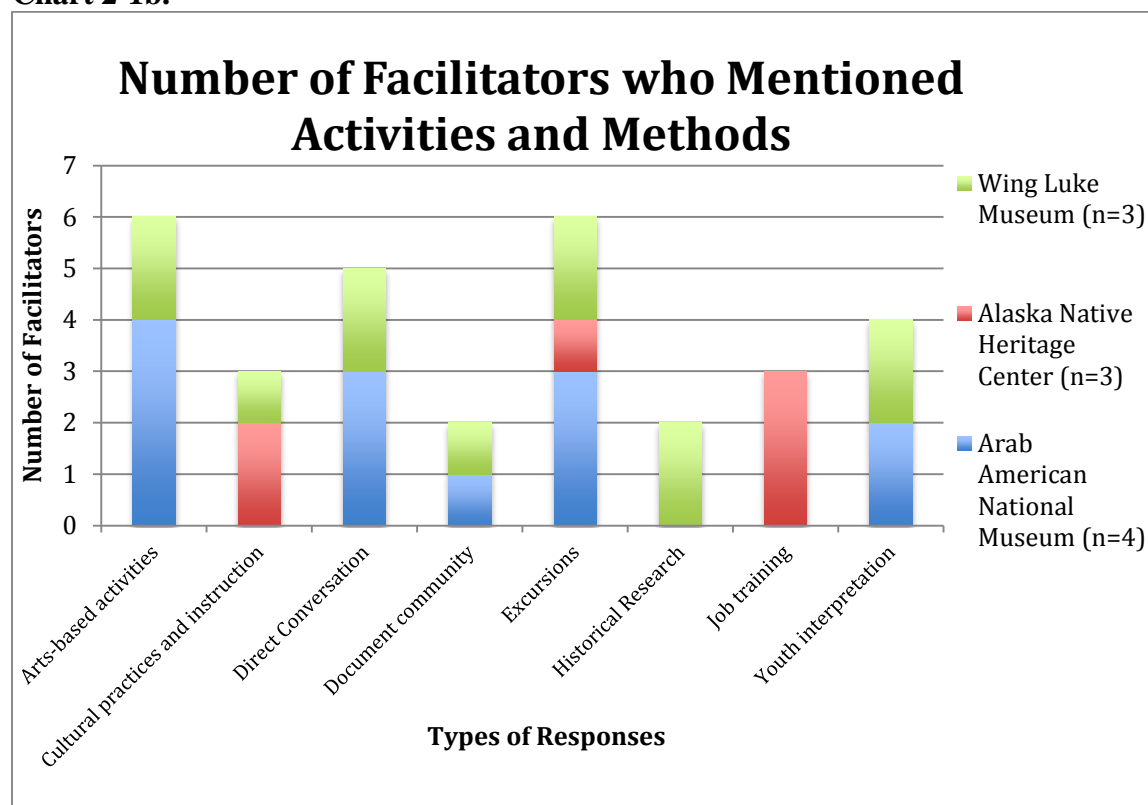
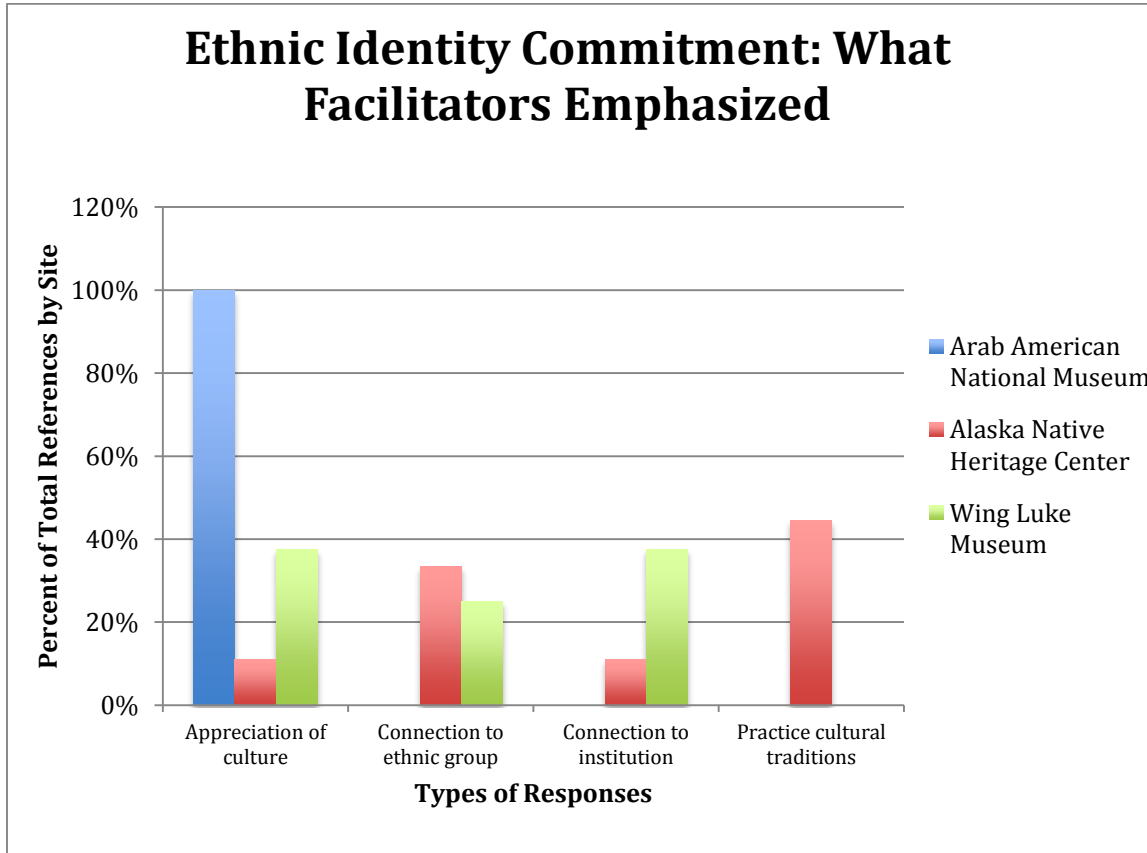


Table 2-1b. Number of Facilitators who Referenced Activities or Methods

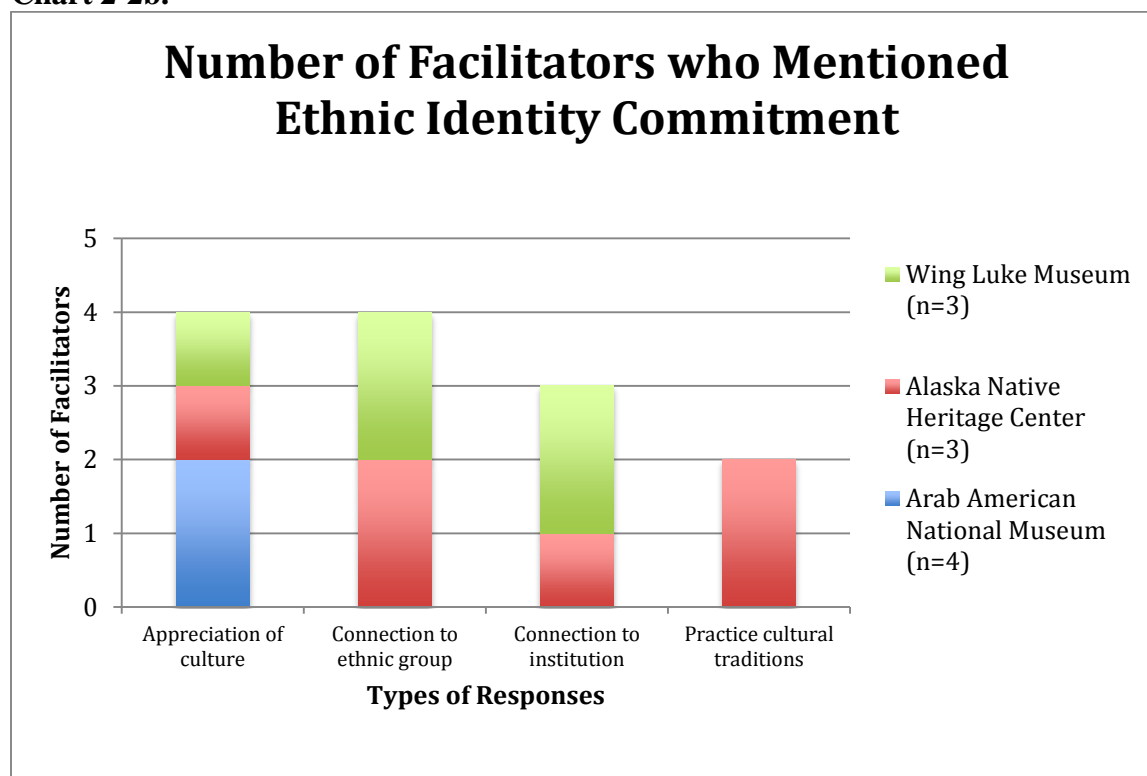
	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Arts-based activities	4	0	2
Cultural practices and instruction	0	2	1
Direct Conversation	3	0	2
Document community	1	0	1
Excursions	3	1	2
Historical Research	0	0	2
Job training	0	3	0
Youth interpretation	2	0	2
FACILITATORS INTERVIEWED	N=4	N=3	N=3

Chart 2-2a.



	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Appreciation of culture	100%	11%	38%
Connection to ethnic group	0%	33%	25%
Connection to institution	0%	11%	38%
Practice cultural traditions	0%	44%	0%
TOTAL REFERENCES	N=5	N=9	N=8

Chart 2-2b.

**Table 2-2b. Number of Facilitators who Mentioned Ethnic Identity Commitment**

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Appreciation of culture	2	1	1
Connection to ethnic group	0	2	2
Connection to institution	0	1	2
Practice cultural traditions	0	2	0
FACILITATORS INTERVIEWED	N=4	N=3	N=3

Chart 2-3a.

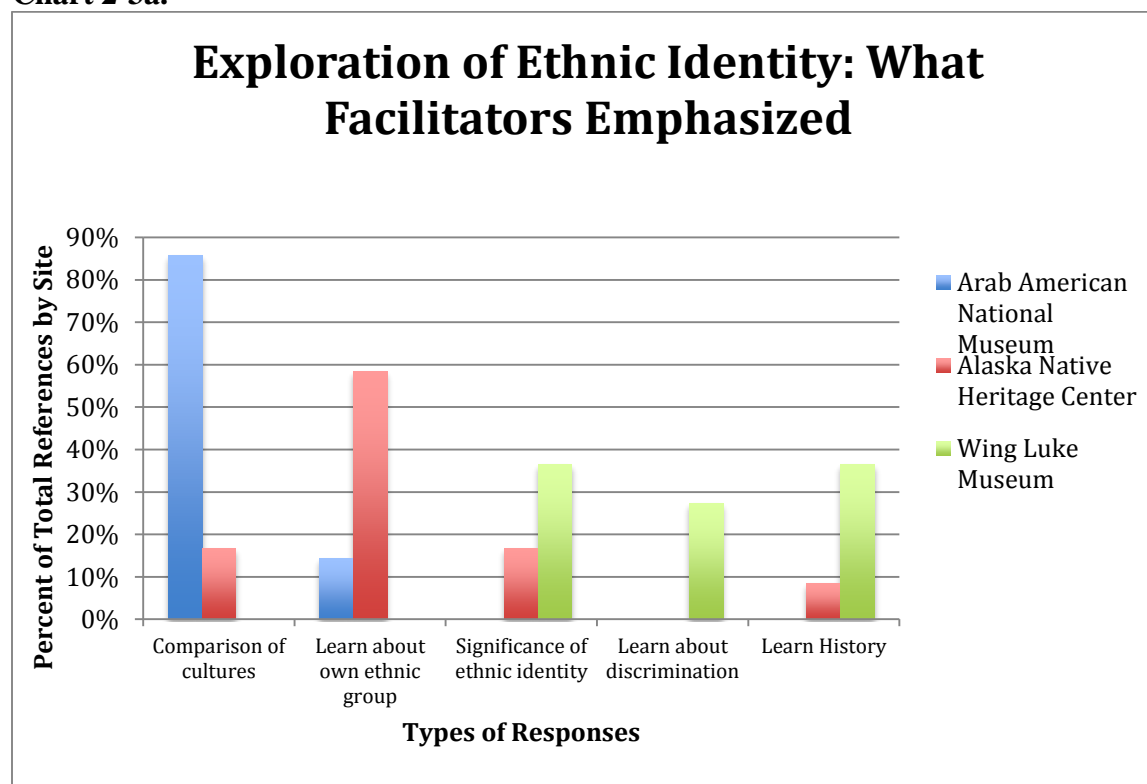
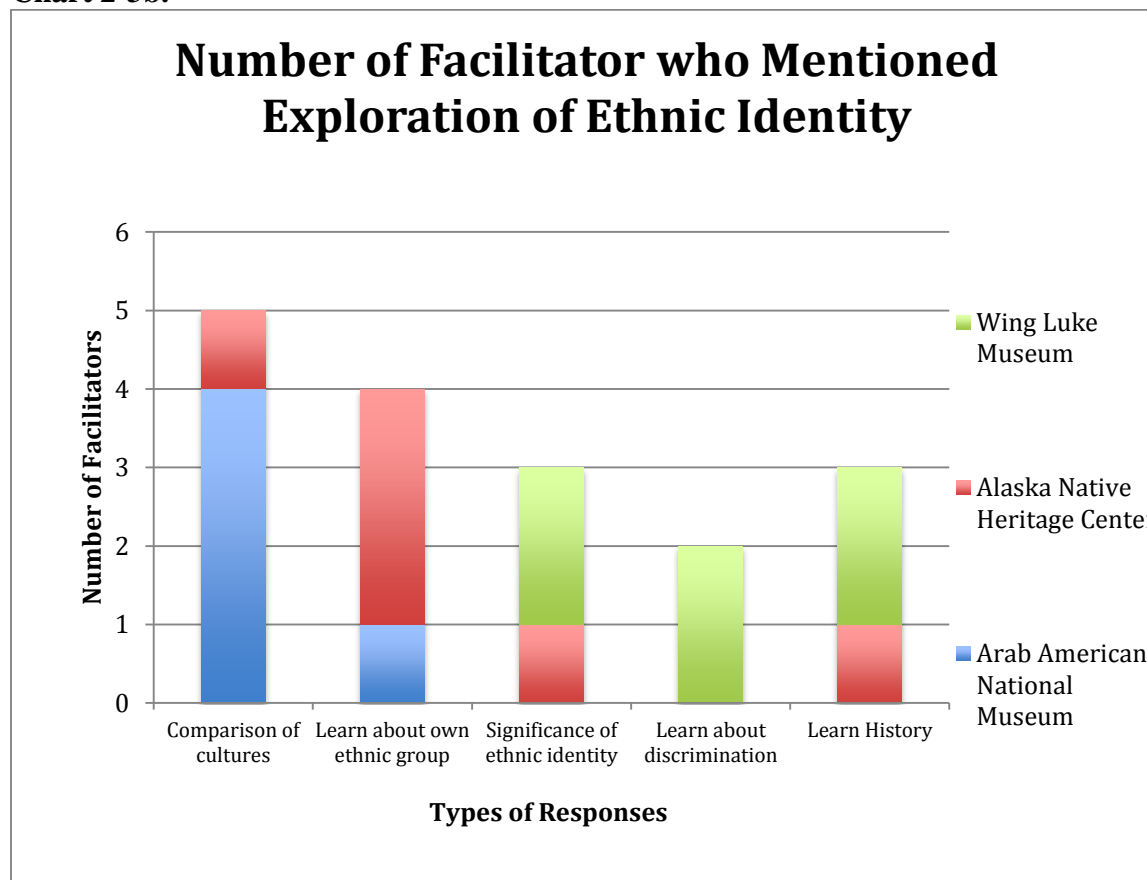


Table 2-3a. Exploration of Ethnic Identity: What Facilitators Emphasized

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Comparison of cultures	86%	17%	0%
Learn about own ethnic group	14%	58%	0%
Significance of ethnic identity	0%	17%	36%
Learn about discrimination	0%	0%	27%
Learn History	0%	8%	36%
TOTAL REFERENCES	N=7	N=12	N=11

Chart 2-3b.



	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Comparison of cultures	4	1	0
Learn about own ethnic group	1	3	0
Significance of ethnic identity	0	1	2
Learn about discrimination	0	0	2
Learn History	0	1	2
FACILITATORS INTERVIEWED	N=4	N=3	N=3

Chart 2-4a.

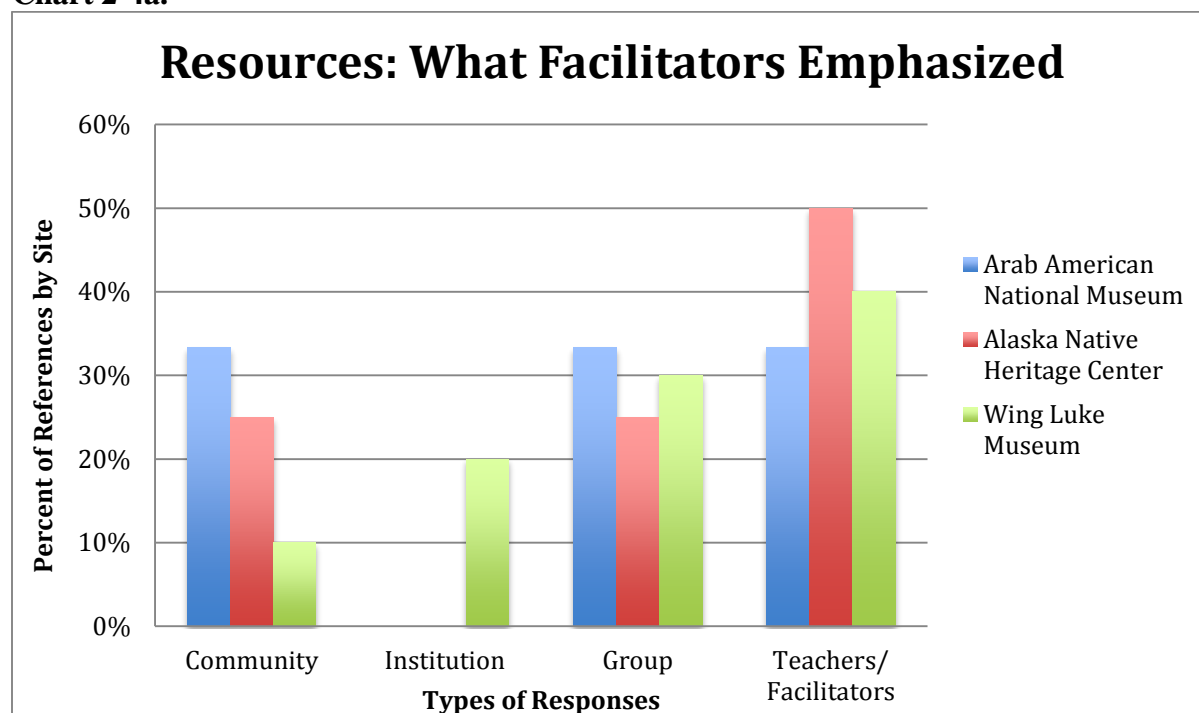


Table 2-4a. Resources: What Facilitators Emphasized

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Community	33%	25%	10%
Institution	0%	0%	20%
Group	33%	25%	30%
Teachers/Facilitators	33%	50%	40%
TOTAL REFERENCES	N=3	N=4	N=10

Chart 2-4b.

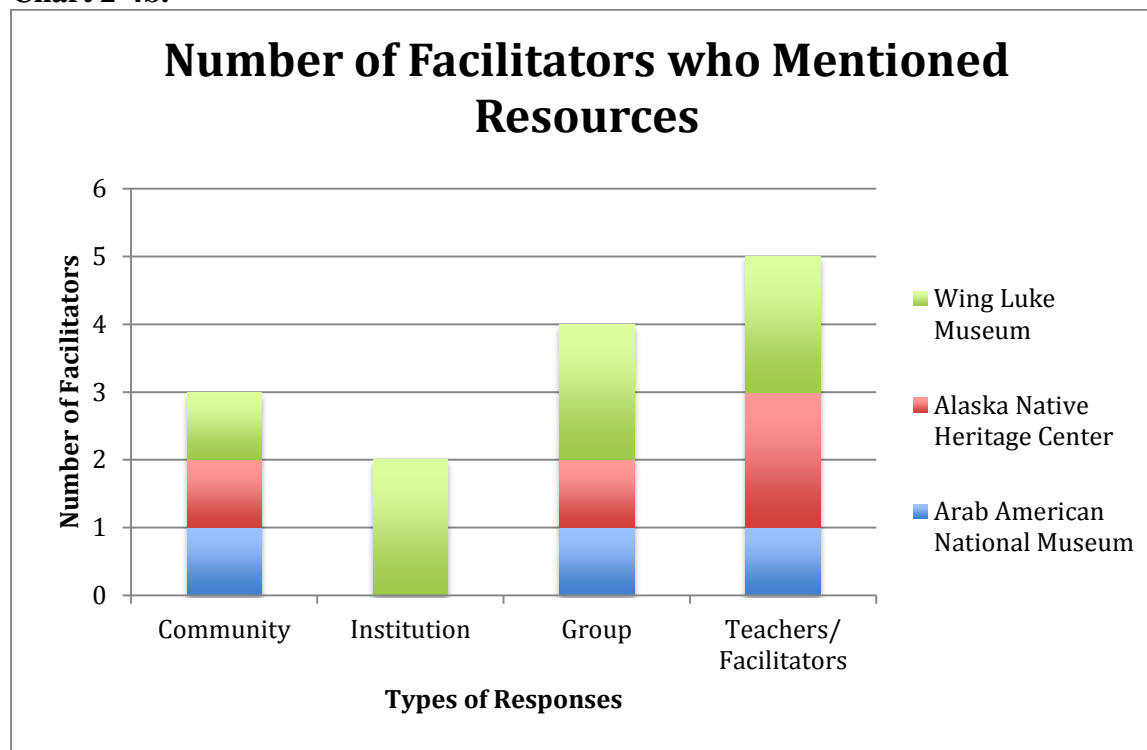
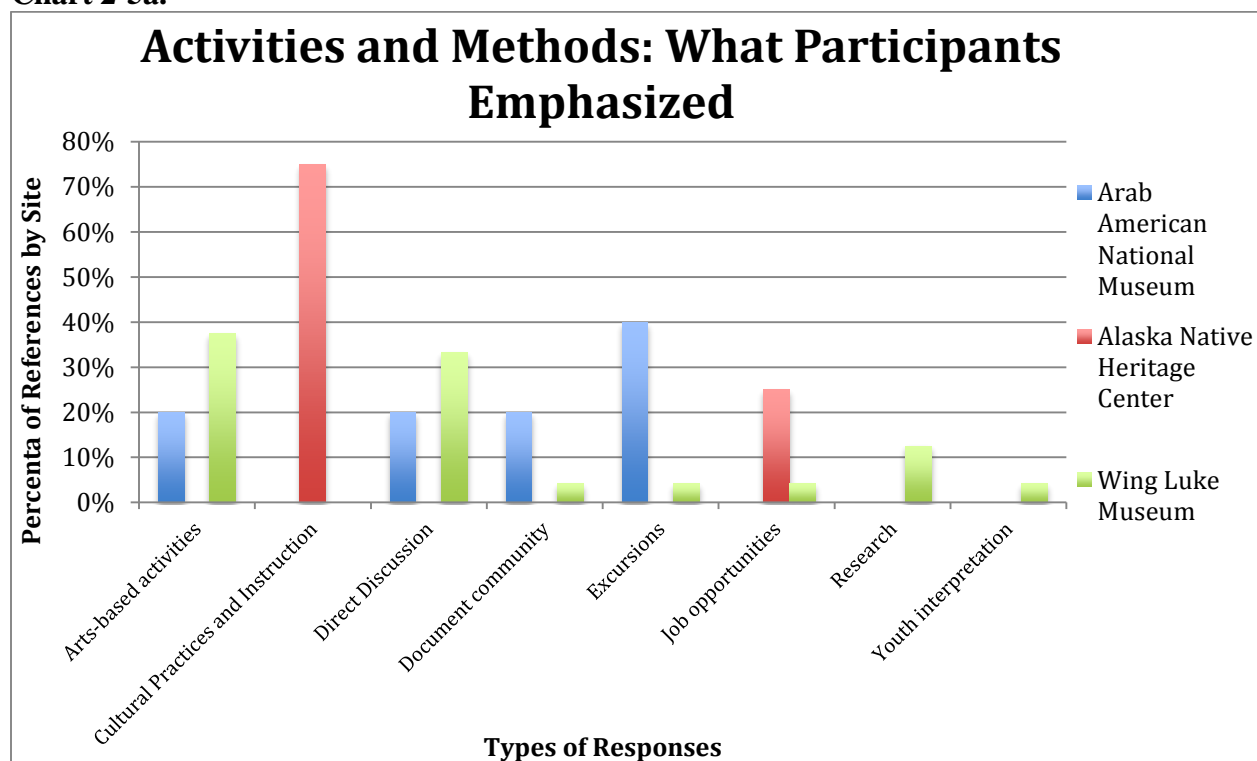


Table 2-4b. Number of Facilitators who Mentioned Resources

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Community	1	1	1
Institution	0	0	2
Group	1	1	2
Teachers/ Facilitators	1	2	2
FACILITATORS INTERVIEWED	N=4	N=3	N=3

Chart 2-5a.

**Table 2-5a. Activities and Methods: What Participants Emphasized**

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Arts-based activities	20%	0%	38%
Cultural Practices and Instruction	0%	75%	0%
Direct Discussion	20%	0%	33%
Document community	20%	0%	4%
Excursions	40%	0%	4%
Job opportunities	0%	25%	4%
Research	0%	0%	13%
Youth interpretation	0%	0%	4%
TOTAL REFERENCES	N=5	N=8	N=23

Chart 2-5b.

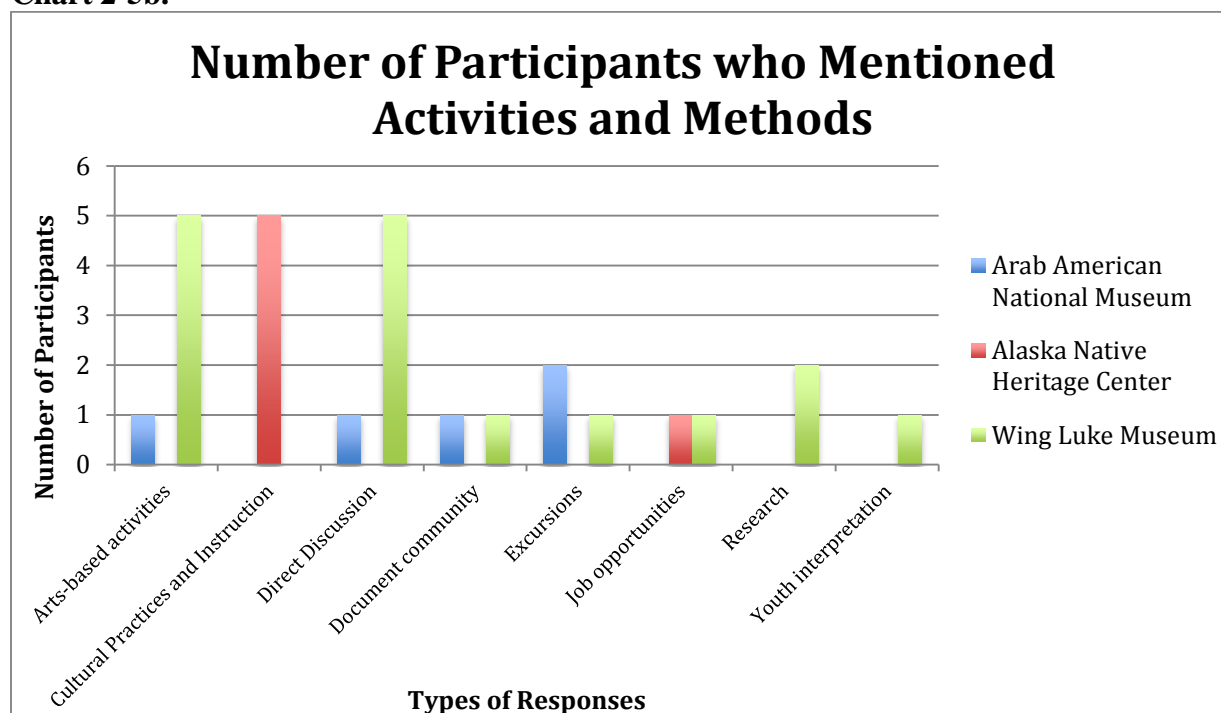


Table 2-5b. Number of Participants who Mentioned Activities and Methods

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Arts-based activities	1	0	5
Cultural Practices and Instruction	0	5	0
Direct Discussion	1	0	5
Document community	1	0	1
Excursions	2	0	1
Job opportunities	0	1	1
Research	0	0	2
Youth interpretation	0	0	1
PARTICIPANTS	N=5	N=7	N=11

Chart 2-6a.

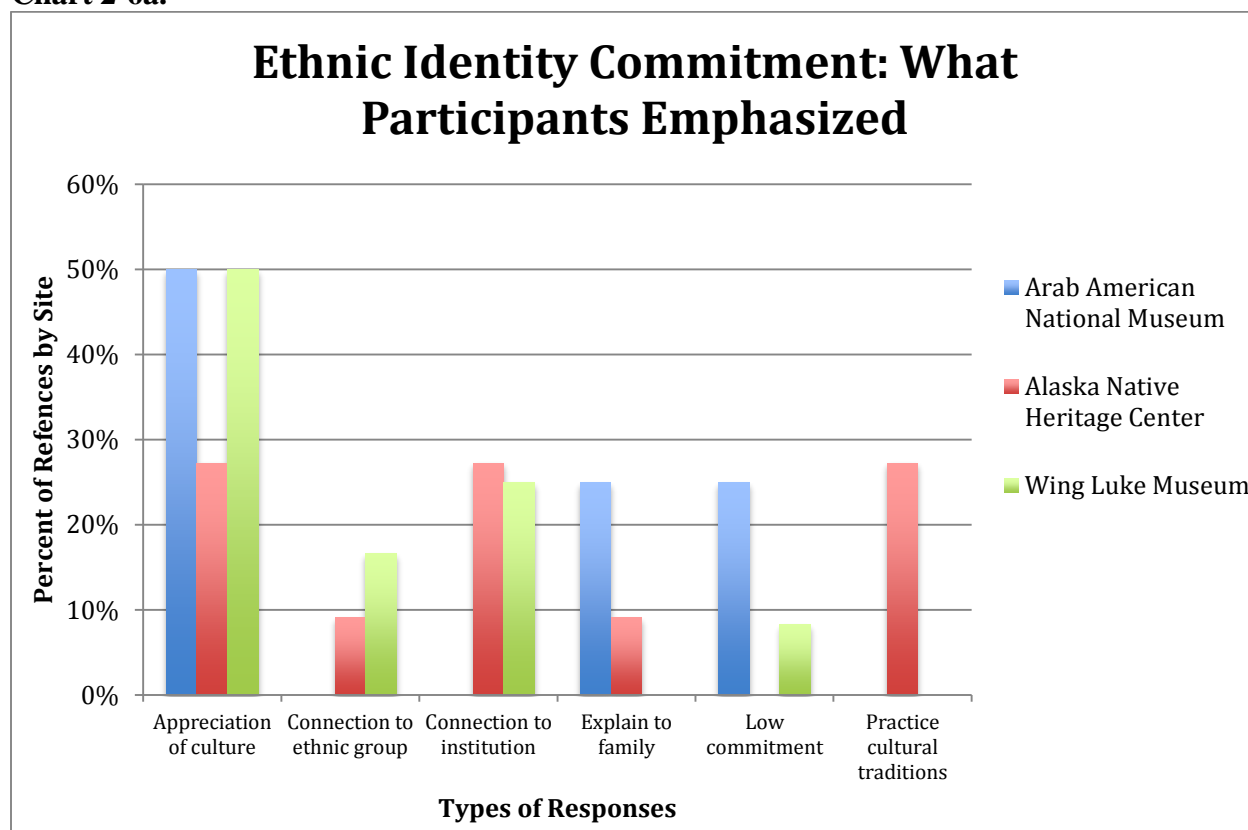


Table 2-6a.

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Appreciation of culture	50%	27%	50%
Connection to ethnic group	0%	9%	17%
Connection to institution	0%	27%	25%
Explain to family	25%	9%	0%
Low commitment	25%	0%	8%
Practice cultural traditions	0%	27%	0%
TOTAL REFERENCES	N=4	N=22	N=12

Chart 2-5b.

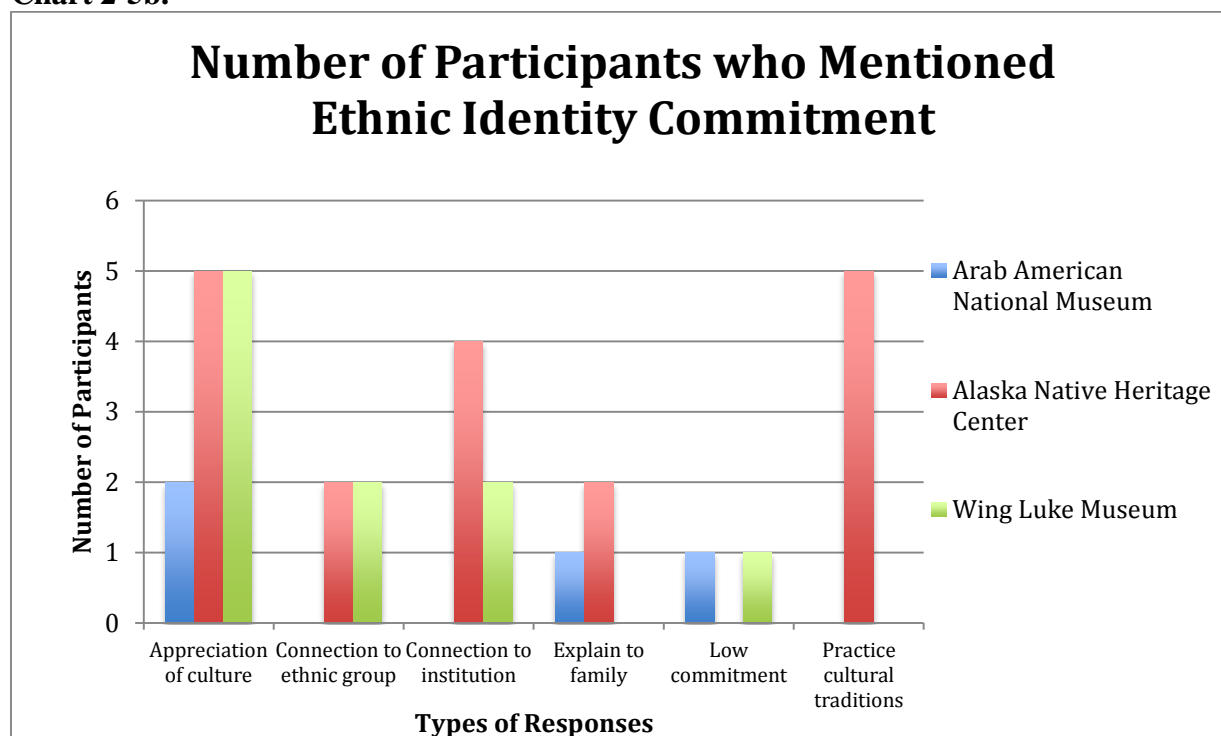
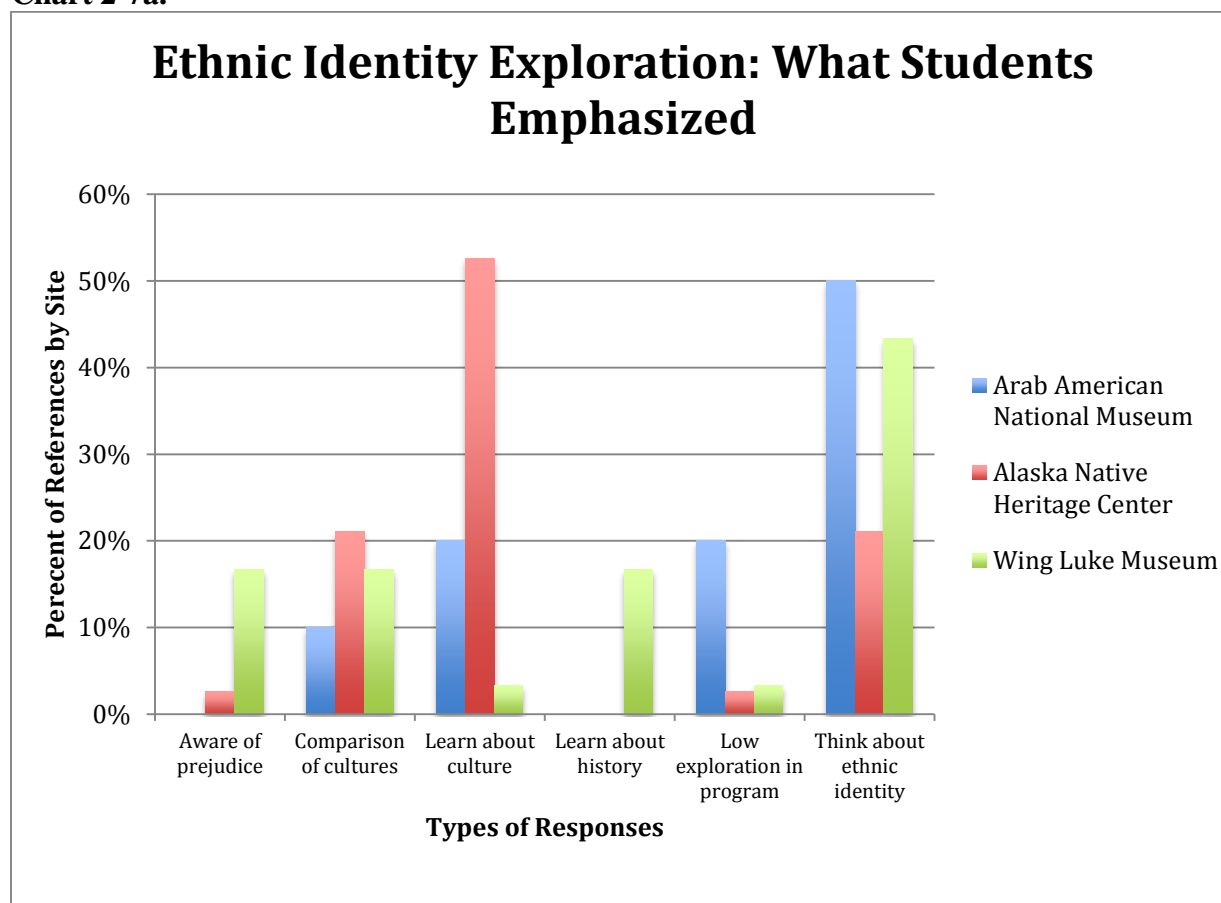


Table 2-6b. Number of Participants who Mentioned Ethnic Identity Commitment

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Appreciation of culture	2	5	5
Connection to ethnic group	0	2	2
Connection to institution	0	4	2
Explain to family	1	2	0
Low commitment	1	0	1
Practice cultural traditions	0	5	0
PARTICIPANTS	N=5	N=7	N=11

Chart 2-7a.



	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Aware of prejudice	0%	3%	17%
Comparison of cultures	10%	21%	17%
Learn about culture	20%	53%	3%
Learn about history	0%	0%	17%
Low exploration in program	20%	3%	3%
Think about ethnic identity	50%	21%	43%
TOTAL REFERENCES	N=10	N=38	N=30

Chart 2-7b.

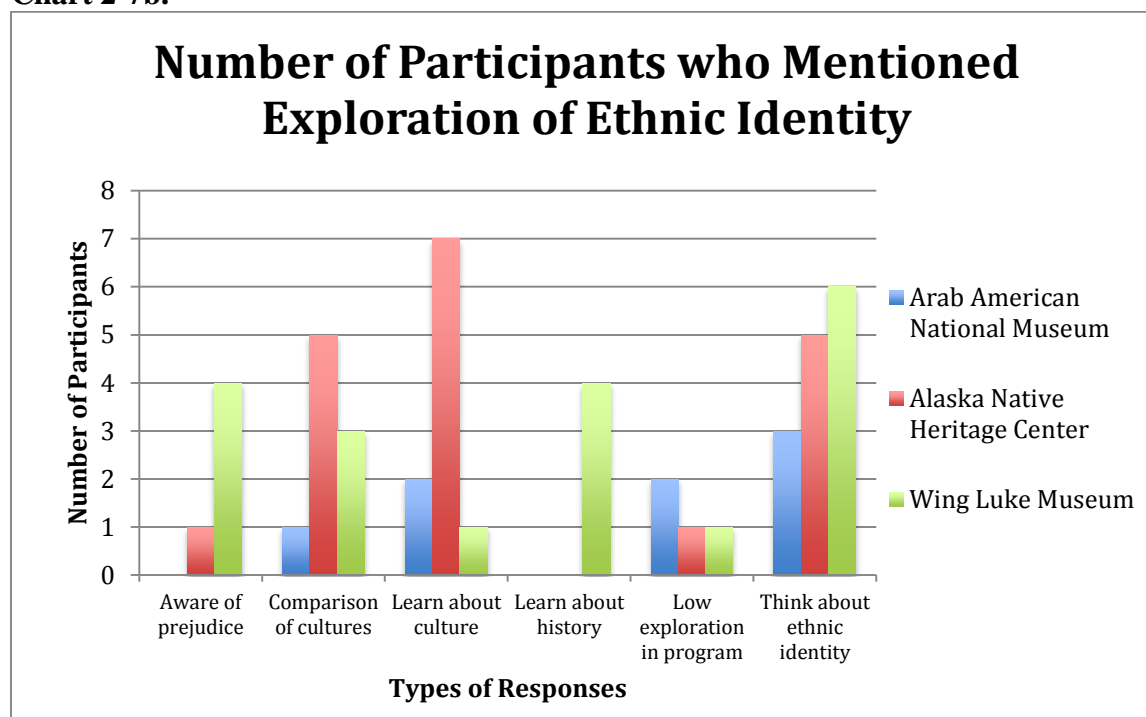


Table 2-7b. Number of Participants who Mentioned Exploration of Ethnic Identity

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Aware of prejudice	0	1	4
Comparison of cultures	1	5	3
Learn about culture	2	7	1
Learn about history	0	0	4
Low exploration in program	2	1	1
Think about ethnic identity	3	5	6
PARTICIPANTS	N=5	N=7	N=11

Chart 2-8a.

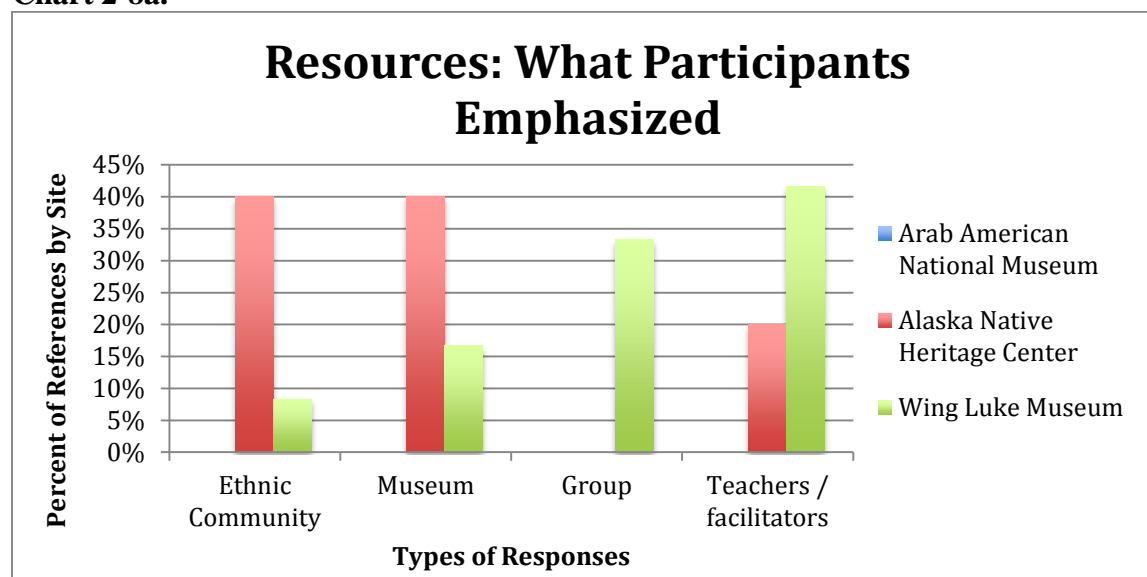
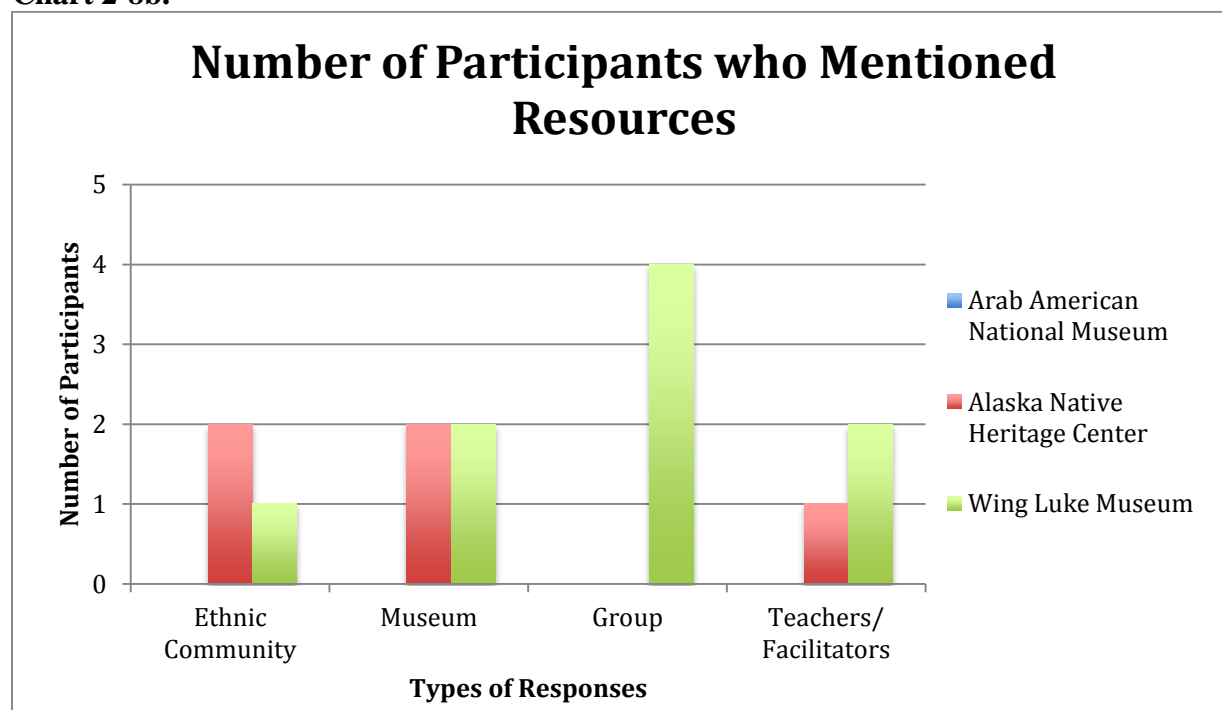


Table 2-8a. Resources: What Participants Emphasized

	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Ethnic Community	0%	40%	8%
Museum	0%	40%	17%
Group	0%	0%	33%
Teachers / facilitators	0%	20%	42%
TOTAL REFERENCES	N=0	N=5	N=12

Chart 2-8b.



	Arab American National Museum	Alaska Native Heritage Center	Wing Luke Museum
Ethnic Community	0	2	1
Museum	0	2	2
Group	0	0	4
Teachers/ Facilitators	0	1	2
PARTICIPANTS	N=5	N=7	N=11

Chart 2-9a.

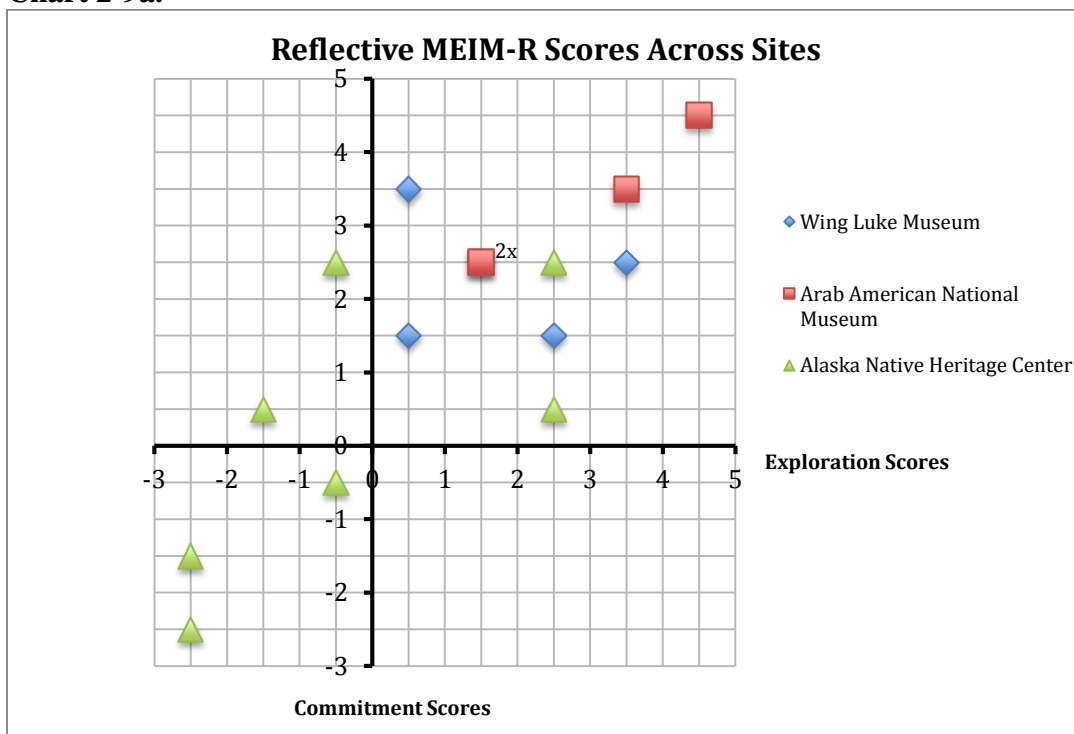
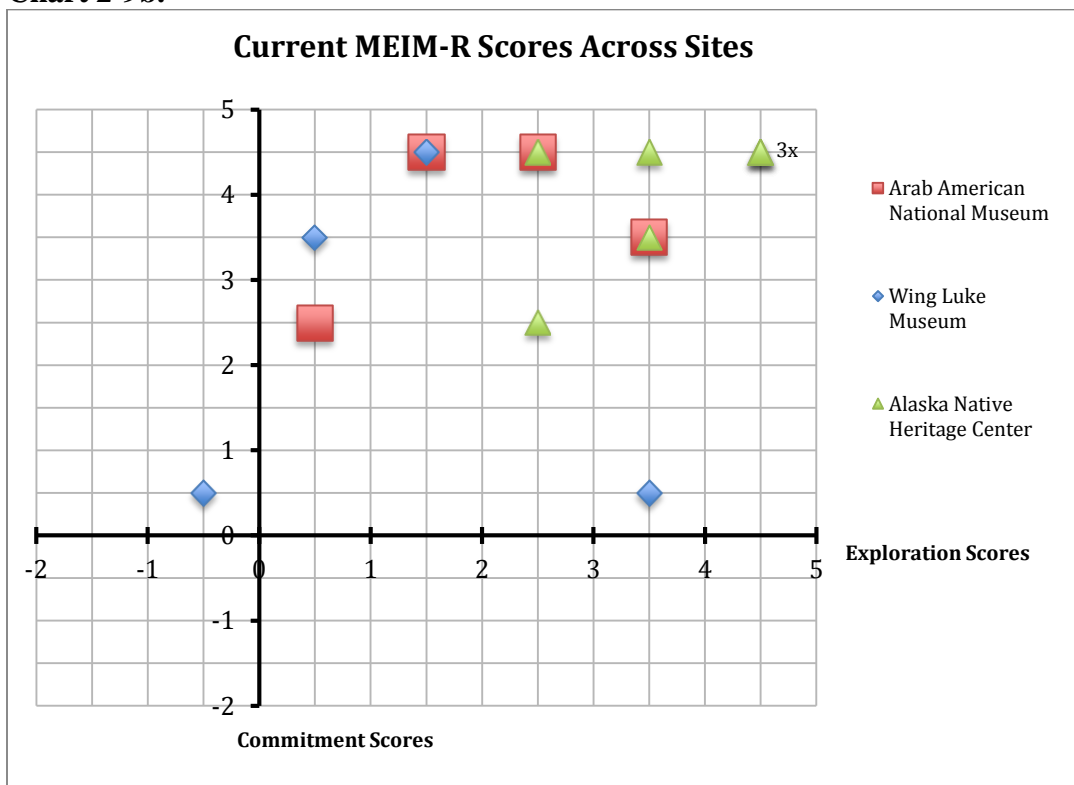
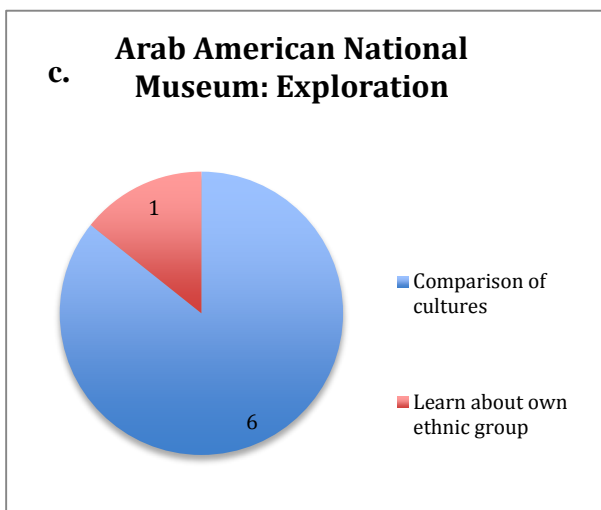
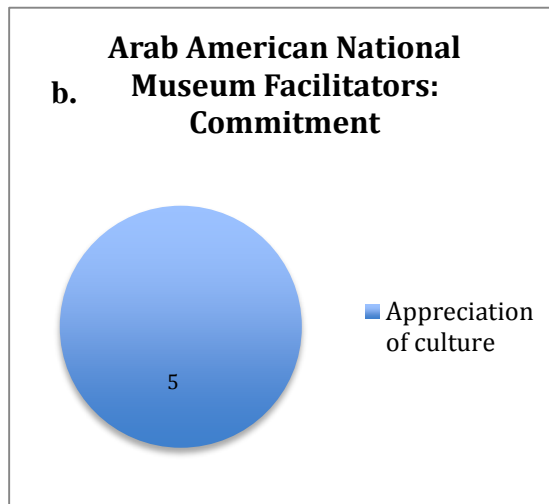
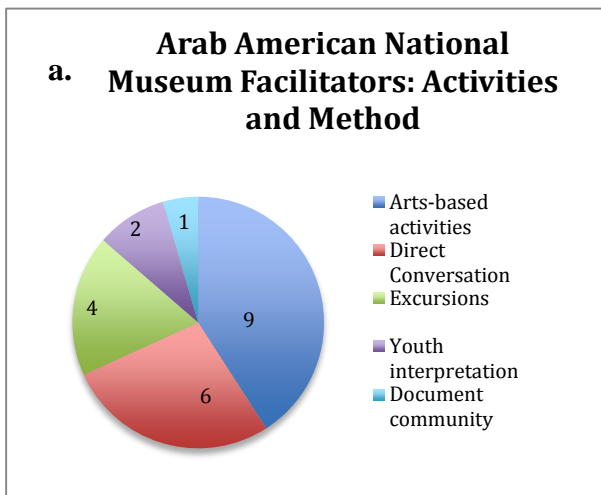


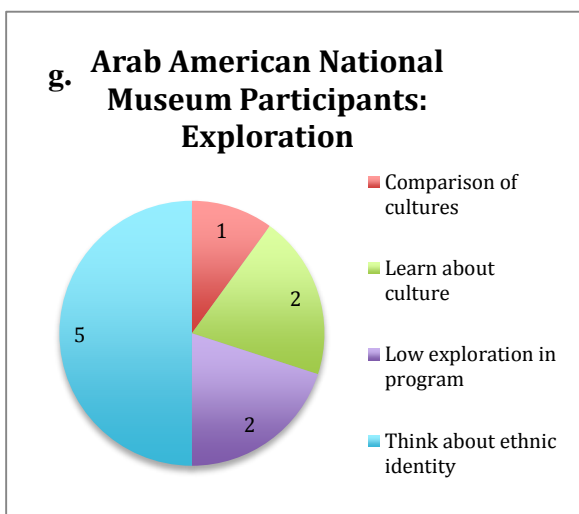
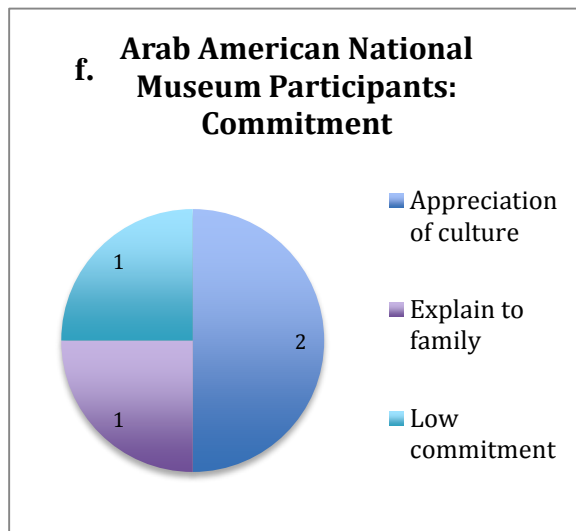
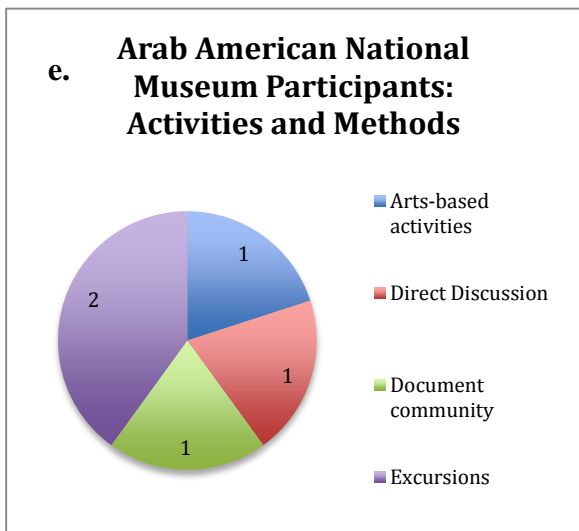
Chart 2-9b.



Charts 3-1a. – 3-1d. Arab American National Museum - Response Frequency (Facilitators)



Charts 3-1e. – 3-1g. Arab American National Museum - Response Frequency (Participants)



Charts 3-2a. – 3-2d. Alaska Native Heritage Center – Response Frequency (Facilitators)



Charts 3-2e. – 3-2h. Alaska Native Heritage Center – Response Frequency (Participants)

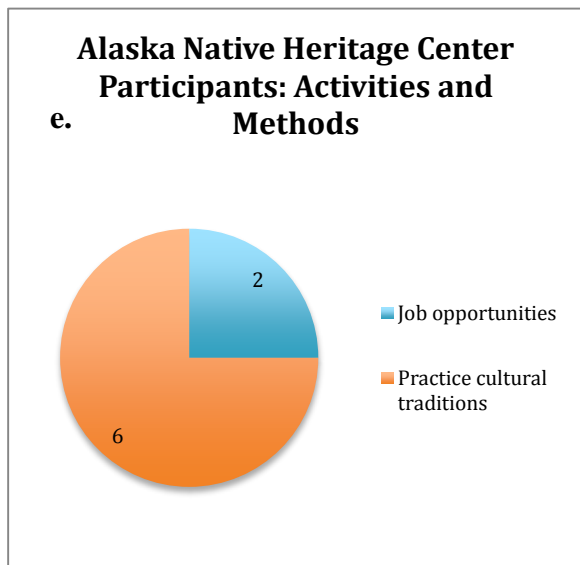
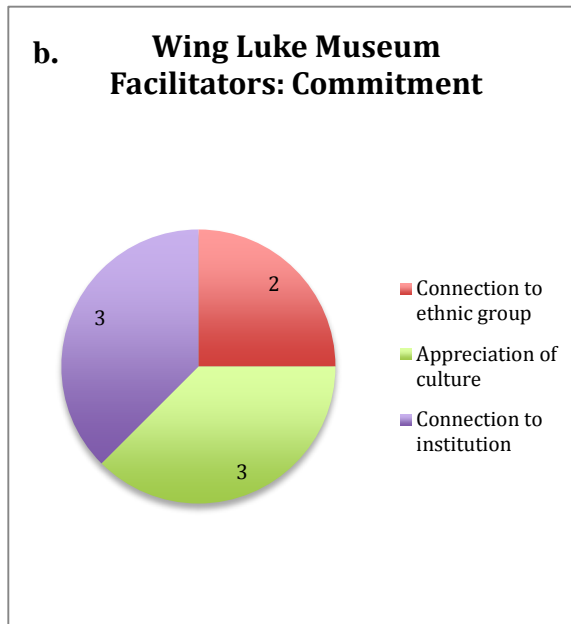
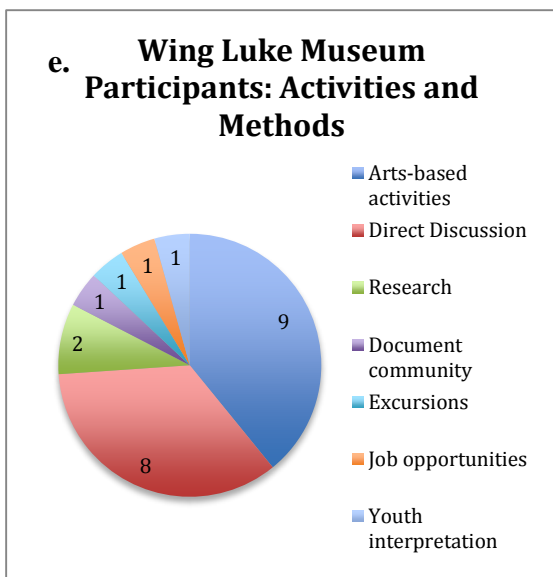


Chart 3-3a. – 3-3d. Wing Luke Museum – Response Frequency (Facilitators)



Charts 3-3e. – 3-3h. Wing Luke Museum – Response Frequency (Participants)



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