Good Vibes, Interesting History:
Teen Programs in Museums

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ABSTRACT

Good Vibes, Interesting History:

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While there is significant body of literature on teen programs in museums, there have been no studies that thoroughly examine teen programs in history museums. This qualitative study describes the characteristics and dimensions of teen programs in history museums. The research focuses on three award-winning programs: the Student Historians program at New-York Historical Society, the Teen Innovators program at Brooklyn Historical Society, and the Teens Make History program at the Missouri History Museum. These programs have many of the same characteristics and dimensions as teen programs at other types of museums. However, these programs intentionally incorporate the study of history and the specific nature of a history museum into their development and facilitation. Additionally, these programs appear to impact both the general youth development of the teenage participants, as well as their historical literacy. These findings can be used to facilitate conversations between history museums who already have or wish to develop programming for teenagers, as well as provide a baseline for future studies.

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Teen programs in museums have the potential to positively impact the participants in the program, the employees that run it, and the institution that hosts it. The Institute of Museum and Libraries Services released a lengthy report on youth programming in museums and libraries in 2007. This report included a long list of best practices for effective youth programming. The best practices outlined by the report include everything from using youth development research to design a program to including projects that are meaningful to the institution as well as the participants. IMLS states that "youth programs work best when they are integral to an institution's mission" (2007). The 2015 report Room to Rise, which examined four different teen programs in art museums, stated that there were five intentional engagement strategies used by all of their sites that led to effective teen programs: peer diversity, sustained engagement, authentic work, interaction with contemporary art and artists, and supportive staff members (Room to Rise, 2015).

Many studies of teen programs in museums look specifically at how these programs impact positive youth development. The concept of positive youth development comes from youth development research, that "focuses on each and every child's unique talents, strengths, interests, and future potential" (Damon, 2004). Studies that have looked at positive youth development in museum youth programming have found that "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" (High, 2013, 6). Teen programs have also been evaluated for their impact on ethnic identity formation or on the development of a STEM identity. In short, there have been many studies that evaluate museum teen programming.

In addition to the influence these programs can have on positive youth development, much of what we know about teen programs in museums relates to the importance of informal education spaces. Museum programming for teens has always had an element of incorporating alternative learning theories and informal education. When asked what they suggested to improve and promote the role of youth in museums, teens at the annual Museum Teen Summit stated that "too much of our learning is passive, not active" (AASLH, 2013). In her investigation into how museums can engage teens, Deborah Schwartz stated that "museums hold the promise of learning, but in an informal and flexible way, that is less reminiscent of school and more connected to real life" (Schwartz, 2005, 2). The informality of museums is especially important for history education and for getting teens involved in history museums. Formal history education struggles to engage students, as "textbooks...tend to dismiss the humanity of the subject- akin to telling a story with no main character" (Milo, 2015). Therefore, history museums can play a role in engaging youth in the study of history, merely by acting as a museum, rather than a school.

The study of history is a key factor in the development of informed citizens, which is why it is especially important for teens. As informal education spaces, history museums have the potential to engage students in the study of history. The skills of a historian, such as source analysis and critical thinking, can be applied to many contexts, and "history enables people to discover their own place in the context of their families, communicates, and nation" (History Relevance Campaign, 2018).

While there is a lot known about the best practices for teen programming in museums, not as much is known about how these programs operate in history museums. The purpose of this study is to describe the characteristics and dimensions of teen programs in history museums.

In addition to this, this study examines the ways in which history museums are engaging teens and how the teens in turn engage with the museum. My research questions for this study are:

1. How do the museums that host these programs describe the experience and the outcomes?
2. How do the museum professionals associated with these programs describe the development, facilitation, and impacts of these program?
3. How do the participants themselves describe the value and nature of their experience?

It is my hope that this study will provide inspiration for history museums interested in impacting their local communities. By examining a type of museum teen program that has not been studied previously, my research may be useful to history museums that are considering or are currently offering teen programs.

Chapter 2: Review of Literature

This literature review will look at the main areas of study that contribute to our understanding of teen programming in history museum. These areas of study are: how history is taught and understood both in informal and in formal educational settings, best practices as defined by the field, previous research on teen programs in museums, and the Positive Youth Development construct and how that relates to teen programming in museums.

How to Learn History: Informal versus Formal Education

"History enables people to discover their own place in the context of their families, communities, and nation" (History Relevance Campaign, 2018). The History Relevance Project promotes the importance of history in how we engage with our world, yet history is one thing about which many students do not know much. According to researchers in the history education field, "in many history education circles there is still the presumption that if children blacken the appropriate circle with a no. 2 pencil they will know history" (Wineburg, 2000, 309). One part of the literature that informs our knowledge of teen programs in history museums looks at how history is taught both in formal and informal educational spaces, and why it is important for history museums to engage with teenagers in general.

History is an important topic for young people to understand, yet it is not always valued by teenagers due to how it is presented in formal education. To understand how teen participants in history museum programs might think about their experiences, it is important to understand how they may have already engaged with history in school, and how this is different from what museums can do. This contrast between informal and formal history education will inform our understanding of how teens may value their experience in museum programming, and how their

museum experience might impact how they think about history. This section of the literature review will consider history education from all sides, including what constitutes historical thinking and historical literacy, and what museums can offer teenagers to help them to engage more successfully with the past.

Historical Thinking Concepts: Historical literacy is defined as "gaining a deep understanding of historical events and processes through active engagement with historical texts" (Centre for the Study of Historical Consciousness, 2014). Being historically literate is tied to evidence of the six Historical Thinking Concepts, developed by Peter Seixas at the University of British Columbia. These concepts can tell us what it means to know about history and how history can teach students skills that are valuable in other disciplines. This chart explains what each of the concepts means and what it could look like if someone exhibited that aspect of historical thinking.

Historical Thinking Concept	What this looks like
Establishing historical significance	A student would be able to articulate how a specific event or person can be linked to larger trends and to the state of the world today.
Use of primary source evidence	A student would be able to set a source into its historical context and deduce what it can tell the present about the time it is from.
Identify continuity and change	According to Sexias "students sometimes misunderstand history as a list of events. Once they start to understand history as a complex mix of continuity and change, they reach a fundamentally different sense of the past."
Analyze cause and consequence	A student would be able to understand human agency, as "people play a part in promoting, shaping, and resisting change"
Ability to take historical perspective	This is a particularly difficult task for students, but it requires them to be able look at a past event from the point of view of that time period. It requires an understanding of the "foreignness" of the past.

Understand the ethical dimensions of historical interpretations	A student should be able to "hold back on explicit ethical judgments about actors in the midst of their accounts, but when all is said and done, if the story is meaningful, there is an ethical judgment involved." What this means is that historians are not neutral, but should be able to understand that the past had a different set of moral guidelines.

Evidence of the Historical Thinking Concepts can be proof that a student is beginning to fully understand the complexity of history and what it means to be a historian. It is clear that learning history is more than mere memorization of dates and names; it requires a deeper understanding of human agency and contingency. Learning about the study of history can happen in an informal museum setting, if that setting is structured to facilitate historical thinking and learning. We do not know if teen programs in history museums are providing students with opportunities to work on mastering these historical thinking concepts, but one purpose of this study is to assess that. The data from this research study was coded according to some aspects of Seixas' Historical Thinking Concepts, in order to understand how or if teen programs in history museums are incorporating the study of history.

History in the Classroom: By the time they are in eleventh grade, most teenagers have been exposed to history in their formal education more than once (Wineburg, 2000, 310). Yet, research has shown that, when asked to describe their experiences with history classes, people were more likely to use negative words and phrases. According to one research study, "boring was the single most common word offered" (Rosenzweig, 2000, 273). There seems to be some aspect of how history is presented in formal education that can make it unpleasant for teenagers to deal with. Part of this could be due to the heavy reliance on textbooks in some history classrooms. According to one Ohio teacher, "textbooks are often written with brief and incomplete details, blowing through the specifics, kind of like how a teacher who isn't

comfortable with the subject matter would teach a topic" (Milo, 2015). Additionally, much of history education is boiled down to names and dates, and one study's respondents "found particular fault with a school based history organized around the memorization of facts and locked into a prescribed textbook curriculum" (Rosenzwieg, 2000, 276). Formal education for Americans is "about affirming the logical basis for our being a people with a past and by implication a present...this version is inherently patriotic and positive" (Waters, 2005, 12). Students often find it difficult to reconcile the history they learn in school with the reality of the world around them, which could be the reason behind the generally negative view towards studying history.

It is clear from previous research that formal education struggles to engage adolescents in the study of history. Yet, informal educational spaces and programs are not confined by state curricula and textbooks. While textbooks are one way to present history, "an alternative approach is to present history not as a closed structured system of predetermined facts, but as a method of inquiry into the past using concrete primary materials such as objects, photographs, maps, diagrams and documents" (Rayner and Speidel, 1987, 24). According to one study, people "like history in museums and didn't like history in schools...because the schools require recitation of facts instead of inspiring direct engagement with the real study of the past and its self-evident relationship to the present" (Rosenzweig, 2000, 277). For museums that present history, "interpretations...should begin inductively with artifacts, but the goal of interpretation should be to analyze the cultural significance of those artifacts critically" (Woods, 1990, 84). History museums have the potential to teach history in ways that are more engaging and enjoyable than a standard formal approach.

History Relevance Campaign: To understand why and how teens may value museum programs in a history museum, we need to discuss why history is an important area of study. While they may not enjoy learning the topic in their formal education, teenagers can benefit from studying history, and the skills of a historian can be applied to a variety of contexts. The History Relevance Campaign is the work of a group of public historians who state that "the study and practice of history develop(s) life skills that contribute to a stronger citizenry and are crucial to our nation's future" (NCPH, 2013). This group's Value of History Statement outlines what historical study can do and the impact it can have as an area of study. According the Campaign,

> "the practice of history teaches research, judgment of the accuracy and reliability of sources, validation of facts, awareness of multiple perspectives and biases, analysis of conflicting evidence, sequencing to discern causes, and synthesis to present a coherent interpretation, clear and persuasive written and oral communication, and other skills that have been identified as critical to a successful and productive life in the 21st century"

Amongst other things, history can help people understand who they are and help them to understand the "origins of and multiple perspectives on the challenges facing our communities and nation" (History Relevance Campaign, 2018). Part of this study looks at why history museums create teen programs in the first place. Perhaps the history museums' motivations for teen programming can be traced to the belief that history matters.

Summary: History is an area of study that is important for all people to learn about, but it is particularly important for teenagers to engage with history. Previous studies have shown us that teenagers are not likely to enjoy their experience with history in their formal education, due to the way the information is presented and to how they are expected to learn history. The History Relevance Campaign is adamant that history matters, and that it can have serious

benefits for those who study it. The Campaign states that history can help "nurture personal identity in an intercultural world" and that they can "provide leaders with inspiration and role models for meeting the complex challenges that face our communities, nation, and the world" (HRC, 2013). Additionally, both the Campaign and Peter Seixas' Historical Thinking Concepts show that history provides those who study it with specific skills useful in many areas of life, such as the ability to analyze primary sources and the ability to analyze conflicting points of view. It is clear that history is an important subject to study, yet the fact remains that students are not engaging with history in schools. This is where museums come in.

Best Practices for Museum Teen Programming

Before diving into the extensive research surrounding youth programs in museums, it is important to go over what the museum field states are the best practices for this kind of work. This section will draw on resources from the Institute of Museum and Library Services, the Association of Science and Technology Centers, and the American Association of State and Local History.

A primary resource for best practices in teen programs comes from a study conducted by Institute of Museum and Library Services. This study resulted in a report entitled "Museum and Libraries Engaging America's Youth: Final Report of a Study of IMLS Youth Programs, 1998-2003" (Koke & Dierking, 2007). This report created a guide to youth programming called "Nine to Nineteen-- Youth in Museums and Libraries: A Practitioner's Guide." The key findings from this were that the most effective youth programs had the following characteristics:

- Include long term, trusting supportive relationships between and among youth, staff, and other adults
- Include staff trained to work with participants in their target age groups, or train staff to do so.

- Partner with community based organizations and other cultural institutions
- Use an approach supported by the youth development research literature
- Identify and cover gaps in the web of local youth programs
- Identify appropriate outcomes
- Employ, publicly recognize and/or include other incentives for participants' accomplishments.
- Substantively involve youth in program design and decision making.
- Include work or service learning that's meaningful to participants.
- Build connections to participants' families and communities
- Regularly assess or evaluate and use what's learned to improve the program and strengthen other youth development efforts.

The Association of Science and Technology Centers released a list of best practices for youth programming in science centers. ASTC has been on the forefront of museum teen programming, particularly with the development of the YouthALIVE! Initiative in 1991. YouthALIVE!, or Youth Achievement through Learning, Involvement, Volunteering, and Employment "provided financial support and professional development for a network of more than 60 science centers and youth museums that were, and in many case, continue to be engaged in providing enrichment and employment opportunities for youth" (ASTC resources, 2014). ASTC provides a long list of best practices based on the success of the YouthALIVE! Initiative, which includes the following list of features of positive developmental settings.

- Physical and psychological safety
- Appropriate structure- clear and consistent rules and expectations, clear boundaries, continuity and predictability, and age appropriate monitoring
- Supportive relationships
- Opportunities to belong
- Positive social norms
- Support for efficacy and mattering- youth based empowerment practices that support autonomy, making a real difference in the community, being taken seriously, being given responsibility and meaningful challenges, program practices that focus on improvement rather than remaining at current performance levels.
- Opportunities for skill building- opportunities to develop social and cultural capital.

The Museum Teen Summit is "a collective of youth leaders representing different museums in New York City dedicated to improving and promoting the role of youth in

museums" (MTS, Mission Statement, 2017). In 2013, the annual Museum Teen Summit developed a list of what teenagers expect from their museum experiences as well as how teens and museum staff members can develop suitable programs. This list of ten attributes can show us what teens consider to be best practices in museum programming aimed at youth. While MTS is not a professional organization for museum practitioners, this teen perspective is important to our overall understanding of teen programming in museums. Most of the MTS is devoted to teen programs in art museums, therefore the summit's understanding of best practices skews towards arts-based programming.

- Have teens learn about different careers by meeting with communications, marketing, and curatorial staff
- Discuss hard-to-understand concepts
- Let teens put their own opinions into their work
- Hands-on activities, such as making art, can help teens learn through their own experience instead.
- Provide opportunities to learn from each other
- Trust young people to make decisions
- Collaborate with artists
- Give young people real projects to work on in the museum
- Create spaces for teens to grow
- Provide a variety of ways to be involved, such as drop-ins, multiple weeks, leadership programs, and social programs.

The American Association of State and Local History published this list in an effort to apply the principles to history museum programming, and many of the ideas from MTS could potentially be useful to history museums.

These best practices inform our understanding of what the museum field as a whole knows about how to develop and facilitate programming for teenagers. In the next section we will review the research that has been done on impacts and outcomes of teen programming in museums.

Programming for Teens: What Prior Research Suggests

"Youth programs work best when they are integral to an institution's mission" (IMLS, 2007, 10). This statement sums up most of what we know about teen programs in museums. There have been numerous studies that have examined specific teen programs in museums and found that these programs do in fact benefit the participants in a variety of ways. In general, prior research has emphasized one thing: teen programs in museums have the potential to positively impact the participants in the program, the employees that run it, and the institution that hosts it. This section of the literature review will look at what these studies can tell us about how teen programs operate in the field, and what this can tell us about how teen programs might function at history museums. This section will start with a synthesis of general findings of prior research into teen programs, before diving into specific studies and what they tell us. Additionally, by examining what other research has found in teen programming, we can begin to understand what the value of these programs might be for participants, for the professionals who work in these programs, and for the museums that host them.

Participants, Staff, and Institution: Many studies of museum youth programs have discussed the importance of the relationship between the participants, the staff and the institution. This three-part relationship is key to providing the most support possible for the participants while allowing the teens to feel comfortable and included in the institution. One aspect of this is the importance of having staff members that are trained to work with teenagers. These staff members act as a go-between for the institution and the participants, and they provide a lot of the support for the teen's personal experience in the program. Additionally, both the staff and the host institution must prove to the teenage participants that they are welcome and wanted in the museum, as "young people, particularly those in urban settings, need institutions willing to support their

development in the long term" (Shelnut, 1994, 10). Having a dedicated staff member to facilitate interactions with teens is one way to prove to teens that their voice is valued by the institution.

Museums as Informal Educational Spaces: One reason that museum programming for teens can be so impactful is the educational value of museums. Teenagers rarely have the opportunity for free choice learning in informal and flexible settings, as "high school students and their teachers are under enormous pressure to follow a pre-set curriculum, prepare for the taking of standardized tests, and get accepted into college" (Schwartz, 2005, 2). Informal educational spaces are particularly important for history education, which will be thoroughly examined later on in this literature review. Museums that wish to provide meaningful and successful programming for teens can to look at their own capacity for informal education and ask themselves: will teens at my institution be able to explore new areas of study and express their own creativity and curiosity? The flexibility of museum education "is enormously powerful to adolescents who want answers to their own questions, not the questions as formulated by others" (Schwartz, 2005, 3).

Diversity and Inclusion in Teen Programming: While presenting an award for youth programming, Michelle Obama stated that "there are so many kids in this country who look at places like museums…and they think to themselves, well, that's not a place for me, for someone who looks like me, for someone who comes from my neighborhood" (Room to Rise, 2015, 5). In this quote, Mrs. Obama highlights one of the key perceptions that teen programs in museums seek to combat. Research suggests that in order to be successful, teen programs should be as inclusive as possible for all the varied kinds of teenagers. One research study into teen programs states that "programs serve youth best when the environment in which they function are intentionally inclusive, multicultural, and systematically nondiscriminatory" (Nicholson, Collins,

Holder, 2004, 55). For all programs, especially those in urban areas, this means that museum professionals need to intentionally and actively work to recruit teenagers from a variety of ethnic and socioeconomic backgrounds, particularly those who are less often represented in museum visitor populations. Sometimes this means providing monetary incentives for those teens who cannot afford to spend their out of school time in a volunteer position, as there needs to be "institutional commitment to supporting underserved youth" (Beane, 2000, 5). According to the Center for the Future of Museums, teen programs should "reflect the diversity of their communities" or "run the risk of only serving a rapidly reducing portion of the population" (Center for the Future of Museums, 2017). The importance of creating a diverse and inclusive environment in programming for teens is emphasized throughout the literature, and is backed up by a variety of studies of teen programming.

Providing Meaningful Work: Research suggests that one of the most important aspects of a successful teen program is that it can provide meaningful opportunities for the participants. Previous studies of teen programs state that "young people need to feel included in the planning and decision making, not just in carrying out adult directives" (Nicholson, Collins, and Holmer, 2004, 67). For a program to feel meaningful for teenage participants, the teens need to feel a sense of ownership over what they are doing. Part of this is the concept of authentic work, which is defined as work with "an impact on the museum's community (that) makes teens feel like museum insiders with valuable skills and talents to contribute" (Room to Rise, 2015, 10). Programs that consult young people on how they want to contribute to the museum as an institution will have more of an impact on program participants, thus making them successful. Not only is it important for museums to do this in order to recruit and retain participants, but "meaningful involvement in decision-making during their youthful years could nearly double the

proportion of young people in a community with positive developmental pathways" (citation). What this means is that by engaging in meaningful work at museums, teenagers are more likely to engage in their community as they grow up.

Museums Impacting Teens: In 2015, Danielle Linzer and Mary Ellen Munley published a report that studied teen programming at four art museums across the United States: the Walker Art Center in Minneapolis, the Los Angeles Museum of Contemporary Art, the Whitney Museum of American Art in New York City, and the Houston Contemporary Arts Museum. This report, titled Room to Rise, outlined how programs at each of these institutions successfully engage teens and how these programs positively impact the participants. First, the museums in this study use five intentional engagement strategies to work successfully with teenagers: peer diversity, sustained engagement, authentic work, interaction with contemporary arts and artists, and supportive staff members.

These strategies led to five short term outcomes and five long-lasting impacts. In the short term, participants in these programs experienced personal development, artistic and cultural literacy, arts participation, social capital, and leadership growth. In the long-term, participants gained personal identity and self-knowledge, lifelong relationships to museums and culture, expanded career horizons, a worldview grounded in art, and community engagement and influence. Room to Rise interviewed people who were still in the programs at these museums, and at those who had completed the program. These people were asked to look back on their experience and consider how it impacted their adult lives. According to the report, "after participating in the teen program, alumni reported they felt as though a veil had been lifted and the entire place had been made accessible to them" (Room to Rise, 2015, 28). Additionally, the alumni of these programs were more likely to visit museums as adults, as 96% of program

alumni visited another art museum in the two years prior to this study, while 80% visited another kind of museum (Room to Rise, 2015, 28).

What does all this data mean? Room to Rise suggests that it is worthwhile for museums to develop and facilitate teen programs. The report makes it clear that the teens within these programs benefited greatly from their experiences, as the data highlight that "the comfort, confidence, and agency that these programs foster in participants forge new patterns for arts participation that defy national trends" (Room to Rise, 2015, 29). Additionally, "working alongside professionals in a museum setting reveals potential career directions and opportunities, helps teens crystallize their professional goals, and promotes long-term academic and career development" (Room to Rise, 2015, 33). The Room to Rise report is a key piece of evidence that shows how teen programming in museums can benefit participants later on in their lives. The data from the study greatly impact our understanding of ten programming in history museums, even if Room to Rise exclusively focuses on programming in art institutions.

Teens Impacting Museums: Some studies have examined how these programs impact the host institution. A study of the Youth Science Center at the Science Museum of Minnesota considered how the presence of teenagers in the museum changed how the museum itself viewed and valued young people. This study states that "some of the adult staff and volunteers had never worked directly with young people and did not feel comfortable having youth in certain museum locations," but that "inviting young people to take an active role in the museum had consequences for the museum culture as a whole" (Roholt and Steiner, 2005, 144). In short, the Youth Science Center changed how the Science Museum of Minnesota engaged with their local teenagers as well as what they thought about young people in general.

The impact that young people have had at this particular museum is twofold. First, interacting with young people on a more regular basis has changed how museum staff felt about teenagers in general. At SMM, "engaging young people in the work of the museum creates an internal culture that values young people as more than visitors and builds an experience of the institution as a place of relationship and knowledge" (Roholt and Steiner, 2005, 155). Second, the presence of the teenagers in this program pushed the institution as a whole to work on appealing to younger audiences For example, "young people...continue to push the museum to be open to new ideas, inclusive of wider audience, and more flexible in institutional practices and image" (Roholt and Steiner, 2005, 155).

Room to Rise had similar findings that support this statement, as "while some staff may have held stereotypical negative views of adolescents before the introduction of an intensive teen program, having an engaged group of young people working productively alongside staff helped change these perceptions" and these programs helped the museums involved to realize that "teen programs are effective in helping to make the institution a more welcoming place and cultivate broader audiences for contemporary art" (Room to Rise, 2015, 63). The literature surrounding how teens can change a museum's culture is valuable to our understanding of teen programs in history museums. However, the Youth Science Center and the museums covered in Room to Rise are not history museums. While the reports inform our understanding, the literature does not confirm that these same impacts will occur at a history museum.

Teen Programs and Identity Formation: Other studies have examined what teen programs can do for specific areas of development. In 2013, Dylan High explored how teen programs can affect participants' sense of ethnic identity. In the context of this study, ethnic identity is defined as "knowledge and understanding of, self-categorization in, and attachment toward one's ethnic

group or ethnic groups" (High, 2013, 12). According to High, "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 re-interpret cultural and ethnic identity" (High, 2013, 24-25).

High's study examined institutions that celebrate the history of specific cultural groups, in this case Asian and Pacific Islander at the Wing Luke Museum of the Asian Pacific American Experience, Indigenous Alaskan at the Alaska Native Heritage Center, and Arab-American at the Arab American National Museum. His study found that "these programs are providing the seeds for further ethnic identity development, and are helping adolescents develop a better sense of self" (High, 2013, 89). Additionally, his study states that "virtually all of the students interviewed mentioned areas in which their program has had a positive influence on their ethnic identity" (High, 2013, 86). Adolescents are particularly interested in developing a sense of self, and these programs "often acted as an access point into the ethnic community and provided a space to engage with members of their ethnic groups" (High, 2013, 87). High's study makes it clear that teen programs can have specific impacts on the individuals who participate, in addition to the more general outcomes found by other studies.

Another example of a specific impact comes from Lynn Dierking and Dale McCreedy's study, *Cascading Influences*. This study looked at how programs for young girls that focused on STEM "served as opportunities for participants to first explore and then, through continued participation, meaningfully engage in a wide variety of STEM related activities...that led some women to develop positive relationships with science" (Dierking and McCreedy, 2013, 33). When asked about their experience, "women perceived that participation in free choice or informal STEM programs positively influenced their personal identity and agency, their social

capital networks and skills, and their commitment to civic engagement" (Dierking and McCreedy, 2013, 21).

This study used the Communities of Practice framework, which looks at how a program might initially engage girls in STEM topics, and then provide a community that allows for continued participation. As stated by the authors, "the distinction between participating in a science experience and an informal Community of Practice is that the specific knowledge, skills and practices are developed, shared, and maintained by the community through its mission, tools, language and documents (Dierking and McCreedy, 2013, 8). This study acknowledges how teen programs can engage girls in STEM in a way that may not be possible without informal education, but it also provides a way of looking at programs that could be useful for this study of teen programs in history museums.

Summary: These studies of teen programming in museums can tell us a lot about how the field understands and views the impacts and outcomes of these programs. It is clear from these reports that teens can benefit in numerous ways thanks to these programs. By participating in these programs, teens can learn more about topics that interest them while discovering new career paths and developing important skills. These participants are also more likely to visit museums as adults, thanks to a positive experience as adolescents. Additionally, these programs can help young people understand their sense of self and provide direction for engaging in a community that they may become a part of as an adult, as was found in Dylan High's study as well as *Cascading Influences.*

It is also clear that these programs can change how the average museum staff member feels about teenagers. These programs can make the museum itself seem like a welcoming place,

where young people can feel welcomed and valued, leading to benefits for both museums and program participants.

Positive Youth Development in Museums:

This section of the literature review will look at one way of understanding teen programming in museums: the Positive Youth Development construct. Many programs that have sought to work successfully with teens have used a Positive Youth Development approach. This approach looks at another aspect of what teen programs can do for the participants beyond content knowledge. Elements of Positive Youth Development have therefore entered best practices for teen programming in museums, and for good reason. The Institute of Museum and Library Services included aspects of PYD in their comprehensive study of teen programs in museums. Programs that utilize positive youth development "do not view the young people as deficient, but rather as resources to be developed, valuable to themselves, their organizations and their communities" (Beane, 2000, 5). What this means is that some programs look at their teen participants for what they can already contribute to the museum, as opposed to blank slates that must be filled in by museum professionals. Programs that utilize Positive Youth Development might specifically look to promote bonding, highlight social, emotional, cognitive, or moral competence, and encourage self-determination and self-efficacy.

One thing that sets the Positive Youth Development approach apart from other youth development models is the agency given to children in PYD. In his article "What is Positive Youth Development?", William Damon's states that "positive youth development contrasts with approaches that have focused on problems that some young people encounter while growing up," such as learning disabilities, affective disorders, etc. (Damon, 2004, 14). Additionally, PYD was developed as a response to how media portrays young people, and how that portrayal affects how

our society views and values young people. In a reaction to the negative stereotypes of youth shown in the media, "the positive youth perspective emphasizes the manifest potentialities rather than the supposed incapabilities of young people--including young people from the most disadvantaged backgrounds and those with the most troubled histories" (Damon, 2004, 15).

One framework that comes from the PYD literature is a list of Developmental Assets created by the Search Institute. Released in 1990, the Developmental Assets framework is a "set of skills, experiences, relationships, and behaviors that enable young people to develop into successful and contributing adults" (Search Institute, 1997). Some of these assets are particularly important for museum programmers, and highlight how museums can impact how young people develop these assets.

The assets are first divided into External versus Internal assets. Within those categories there are four subcategories. Within External Assets, the subcategories are: Support, Empowerment, Boundaries and Expectations, and Constructive Use of Time. Within Internal Assets, the subcategories are: Commitment to Learning, Positive Values, Social Competencies, and Positive Identity. Together, the assets are the "building blocks of healthy development...that help young children grow up into healthy, caring, and responsible adults" (Search Institute, 1997).

External Assets:

- Support:
  - Family Support
  - Positive Family Communication
  - Other Adult Relationships
  - Caring Neighborhood
  - Caring School Climate
  - Parent Involvement in Schooling
- Empowerment
  - Community Values Youth
  - Youth as Resources
  - Service to Others
  - Safety
- Boundaries and Expectations
  - Family Boundaries
  - School Boundaries
  - Neighborhood Boundaries
  - Adult Role Models
  - Positive Peer Influence
  - High Expectations
- Constructive Use of Time
  - Creative Activities
  - Youth Programs
  - Religious Community
  - Time at Home

Internal Assets:

- Commitment to Learning
  - Achievement Motivation
  - School Engagement
  - Homework
  - Bonding to School
  - Reading for Pleasure
- Positive Values
  - Caring
  - Equality and Social Justice
  - Integrity
  - Honesty
  - Responsibility
  - Restraint
- Social Competencies
  - Planning and Decision Making
  - Interpersonal Competence
  - Cultural Competence
  - Resistance Skills
  - Peaceful Conflict Resolution
- Positive Identity:
  - Personal Power
  - Self-esteem
  - Sense of Purpose
  - Positive View of Personal Future

It is possible that some of these assets could be impacted through teen programs in a museum setting. The assets that seem most likely to be connected to museum programming are: community values youth, youth as resources, and youth programs. These assets are essential for understanding the specifics of youth development and what youth need to become happy and healthy adults. That is the point of the Positive Youth Development concept.

Programming with Positive Youth Development: A large section of the relevant Positive Youth Development literature looks at how PYD could impact youth programming in general. In general, PYD programs "serve youth best when the environments in which they function are intentionally inclusive, multicultural, and systematically nondiscriminatory" (Nicholson, Collins, and Holmer, 2004, 55). The best programs, as defined by a study of PYD programming in 2004, "help young people become competent, confident, caring, and connected citizens who contribute to the community and demonstrate responsibility and character…(they) take into account the particular challenges young people face and engage with them as change agents" (Nicholson et al, 2004, 55).

PYD programming works to empower youth and give opportunities to contribute to their program experience. Part of this is a youth-centered atmosphere where "young people feel supported and empowered by the community," which distinguishes "successful programs from others that approach programming without considering young people the most important stakeholders" (Nicholson, Collins, and Holmer, 2004, 55). Another characteristic is that "young people thrive when we listen to them, respect them as current contributors and engage them in meaningful investment in the community" (Nicholson et al, 2004, 55). In short, programs that utilize PYD are both focused on the youth experience and values youth perspectives in designing that experience.

A different study of PYD programming found that programs that had utilized the PYD concepts in their program development and facilitation had particular objectives. According to that study, these objectives were:

- Promotes bonding
- Fosters resilience
- Promotes social competence
- Promotes emotional competence
- Promotes cognitive competence
- Promotes moral competence
- Fosters self determination
- Fosters spirituality
- Fosters self-efficacy
- Fosters clear and positive identity
- Fosters belief in the future
- Provides recognition for positive behavior
- Provides opportunities for prosocial involvement
- Fosters prosocial norms

There has been a great deal of research into what makes a PYD program functional and successful. This list is useful for our understanding of teen programming in museums as they provide specific outcomes that museums may have for their teen programming, if they utilize Positive Youth Development in their program development and facilitation.

In 2007, the Institute of Museum and Library Services released a study that examined youth programming that was funded through IMLS grants from 1998 to 2003. One purpose of this study was to discuss effective programming practices for youth in museums. When the study examined the role that the Positive Youth Development construct played in developing teen programming, it listed four characteristics for successful community based learning environments that have potential to foster positive youth development. These characteristics are:

1. Youth centered- they respond to diverse talents, skills, and interest, build on strengths, choose appropriate materials, and make youth leadership an integral part of the program
2. Knowledge centered- they have a clear focus, provide high quality content and instruction, ensure that participating youth have teachers from the program and community

3. Assessment centered- they have cycles of planning, practice, and performance, giving participants a sense of structure and accomplishment.
4. Community centered- they create caring communities and family like environments in order to build trusting relationships, establish clear rules, give participants responsibilities for the program, and provide constant access to adults and community.

These characteristics come out of the PYD literature, but are structured here to show how PYD can intersect with teen programming in museums (IMLS, 2007, 14). Additionally, since these characteristics were listed in a national report on best practices in museum teen programming, the connection between Positive Youth Development and museum-wide best practices is clear. Therefore, aspects of the PYD construct are closely tied to the museum field's understanding of best practices for teen programming.

Studies on Positive Youth Development: In 2007, Jessica Luke, Jill Stein, Cheryl Kessler, and Lynn Dierking applied a conceptual framework from the youth development literature to assess how teen programs in museums impacted the participants. As we saw in the IMLS study, best practices in teen programming are often informed by Positive Youth Development literature, and this is one example of that. The framework these researchers used is referred to as the "Six C's of Positive Youth Development," namely Competence, Confidence, Connection, Character, Caring or Compassion, and Contribution.

Six C category	What this looks like
Competence	Actions in specific areas, such as social competence, academic competence, cognitive competence, and vocational competence
Confidence	An internal sense of positive self-worth and self-efficacy at an overall level rather than in specific areas
Connection	Positive bonds with people and institutions reflected in bi-directional exchanges between youth and peers, family, school, and community.

Character	Respect for societal and cultural rules, standards for correct behaviors, a sense of right and wrong.
Caring or Compassion	Sympathy and empathy for others.
Contribution	The idea is that if the first five C's are present in these experiences, "young people will then "contribute positively to self, family, community, and society" Contributions have a behavioral component (actions) and an ideological component (belief that contributions are a necessary part of one's civic duty) (Luke et al, 419-420).

This study looked at previous research conducted about teen programs at the Franklin Institute Science Museum, the National Gallery of Art, and the Children's Museum of Indianapolis to see if the Six C's framework could tell us anything new about how these programs had impacted youth.

It turned out that "the framework can demonstrate that these museum programs contribute to youth development in broad and holistic ways, helping young people to develop discipline-specific interests and knowledge, pursue academic or career paths, gain personal confidence, develop friendships with peers, forge new types of relationships with family members, and create connections in their community" (Luke et al, 2007, 431). This study more plainly describes the specific impacts that teen programs are having on the participants, which is very useful for our understanding of teen programs in museums.

By applying the Six C's framework to retrospective studies of teen programming, this report found that "impacts from these studies were well aligned with the notion of social competence, with young people describing improved social skills such as public speaking, enhanced interactions with others, better conflict resolution and team building, and much needed opportunities to serve as leaders or mentors" (Luke et al, 2007, 425). Additionally, while many museum professionals worry about content knowledge and skill-building when designing a teen program, "some of the most significant impacts observed across the three studies were in the

social arena" (Luke et al 2007, 425). In fact, teens in these programs were simultaneously growing socially and personally while learning the content in which the museum specialized. This study found that programs that could foster both academic and social growth helped teens become "much more able to understand why these topics are important and how they relate to their everyday lives" (Luke et al, 2007, 432). In short, this study used three previous studies to provide evidence that teen programming in museums can impact participants in every growth category. However, this study looked at an art museum, a science museum, and a children's museum to reach these conclusions. One purpose of this research study is to determine if history museums have had the same outcomes with their teen programming.

Summary: The Positive Youth Development construct is one way to understand how museums can impact adolescent development. While PYD applies very generally to youth programming in all types of institutions, IMLS and the Luke et al. study demonstrate that the constructs from Positive Youth Development can be directly applied to our understanding of teen programs in museums. Additionally, data from the Luke et al. study indicate that museums are already utilizing PYD in the development and facilitation of their teen programming.

Literature Review Synopsis: Four areas of literature contribute to our understanding of teen programs in history museums. This literature review looked at field-wide best practices for teen programming, previous studies that examined museum programming for teens, the Positive Youth Development approach to youth programming, and informal versus formal history education. Three frameworks emerged from all of these areas of study: the intentional engagement strategies framework from the *Room to Rise* study, the historical thinking concepts developed by Peter Seixas, and the Six C's framework utilized by Luke et al. in their

retrospective study of teen programming. These three frameworks will be explored in depth in the following chapter, as they influence the data analysis from this study.

Chapter 3: Methods

The purpose of this study is to describe the characteristics and dimensions of teen programs in history museums, and the ways in which history museums are successfully engaging teens. The research questions for this study were:

1. How do the museums that host these programs describe the experience and the outcomes?
2. How do the museum professionals associated with these programs describe the development, facilitation, and impacts of these program?
3. How do the participants themselves describe the value and nature of their experience?

To do this, this research study employed three different qualitative data methods. First, I conducted focus groups with teenage participants in three history museum programs. I was unable to conduct a focus group at one of the sites, the Brooklyn Historical Society, so the participants of that program answered the focus group questions via a questionnaire. Second, I interviewed the primary staff member for each program. Third, I analyzed documents related to each program using an emergent coding method. This chapter describes the sampling of participants for this study as well as methods for how the data will be collected and analyzed.

Sampling and Participants

Two criteria were used to select sites for this research-

1. Longevity
2. Success

Three programs were selected as examples of successful long-term structured programs for teens. All of these programs have received the National Arts and Humanities Youth Programs award for their work with high school aged students, which is one indicator of their success. The

NAHYP award is presented through a partnership of the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Sciences. The award is given to programs that "exemplify how arts and humanities programs outside of the regular school day enrich the lives of young people throughout the country by teaching new skills, nurturing creativity, and building self-confidence" (NAHYP website). In addition to receiving this prestigious award, each of the programs in this study have existed for five or more years, showing that the program has longevity in their respective institutions.

Teen Programs in History Museums

This research study examines long-term, structured programs for high-school aged students. In the context of this study, long-term means that the museum is engaging with students on a consistent basis for several weeks or months. Students may participate in these sorts of programs for several years, if the program allows for that level of engagement. Additionally, this study defines "structured" as facilitated programs that meet on a regular basis. An example of this could be that there are specific staff members dedicated to working with these programs. The structured teen program also meets on a regular basis, and may include an application process. The programs selected include:

Student Historians at New-York Historical Society: Since 2009, the New-York Historical Society has served high school students in the New York metro area through their Student Historian program. The purpose of this program is for students to "use the resources of New-York Historical to conduct exciting research and share their scholarship through creative projects" (N-YHS website). The projects can include designing and facilitating a tour of a gallery or, most recently, interviewing Vietnam War veterans for an oral history project connected to an exhibit at N-YHS. Student Historians work on their professional skills, such as public speaking

and leadership, while learning about the various career paths within the museum, library, and history fields.

Teens Make History at Missouri History Museum: The Missouri History Museum describes their teen program, Teens Make History, as a "work-based learning program that encourages local teens to develop key professional skills, build self-confidence, and explore the complexities of history" (MHM Website). The Teen Makes History program was founded in 2007 and has two distinct kinds of apprenticeships- the TMH Players, who "research, write, and perform museum theater plays," and the TMH Exhibitors, who work on researching and creating an exhibit for the Missouri History Museum. Teens in this program are paid employees of the museum and must go through an eight-week hands-on workshop before being able to apply for either apprenticeship.

Teen Innovators at the Brooklyn Historical Society: Since 2012, the Brooklyn Historical Society has worked with other Brooklyn institutions, such as the businesses at the Brooklyn Navy Yard to create and facilitate the Teen Innovators program. Teen Innovators is a "year-long after-school and internship program on the topics of work, urban development, and equity for dedicated, enthusiastic, hard-working and creative teens" (BHS website). The program is split into two sections. In the fall, Teen Innovators "explore careers, workplace etiquette, professional writing and communication, and the history of work and workers at the (Brooklyn Navy) Yard over the past century" (BHS website). Depending on their performance in the fall session, Teen Innovators may be able to earn a paid internship, or 'earn-ternship' with one of the businesses operating out of the Brooklyn Navy Yard today.

Data Collection Procedures

There were three methods used for this study. First, I facilitated in-person focus groups with teenage participants in the programs at two of the site. The purpose of the focus group was to ask the teenagers to consider their experiences within the program. For example, one question was "What has been one of your favorite parts of this program so far?", while another question was "How has this program impacted your understanding of history?" One site was not able to participate in a facilitated focus group. For that site, the focus group questions were adapted to an online format. Second, I conducted interviews with the primary staff member for each of these programs. These interviews asked the professionals to reflect on how these programs were developed and facilitated, and what the intended outcomes of each program are. For example, one interview question asked teen program coordinators about how this program benefits the institution and the general staff, while another question asked what the coordinators perceive the value of these programs to be. All three interviews were conducted in person. Third, I analyzed documents related to each program that were produced by the host institutions. These documents were selected based on what was published online by each site. Whenever possible, at least two documents from each site were analyzed for emerging themes.

Data Analysis

The data from the focus groups and interviews were coded using two different frameworks tied closely to the literature from chapter 2. I coded this data into the framework categories thorough interative readings. The focus group data were analyzed using a framework integrated elements of both the six C's framework of Positive Youth Development as well as the Historical Thinking

Concepts created by Peter Seixas. Combining both frameworks allowed me to explore and describe how the teenage participants are developing both as historians and as adolescents.

The focus group data and the questionnaire data were analyzed through a coding framework that has six subsections. Three of the categories come from Peter Seixas' historical thinking concepts. These categories are: "using primary source evidence," "identify continuity and change," and "establishing historical significance" (Seixas).

The other three subsections have been used to assess the impact of teen programs in museums on positive youth development. These categories are: competence, confidence, and connection (Luke et al). I chose to use three from both the six C's and the historical thinking concepts so that my coding framework would have six subcategories, the same number as the six C's and the historical thinking concepts frameworks. As my study sought to describe the characteristics and dimensions of these programs, I tried to keep my framework flexible while still looking for equal parts historical thinking and youth development. In the end, the six criteria were chosen because they fit the intentions and goals of this research and were supported most strongly by previous research and what I was seeing in the data.

Table 1: Framework for analyzing teen focus groups.

Framework Section	What does it mean?
Using Primary Source Evidence	Being able to place primary sources into their historical contexts and make inferences about that context.
Identifying Continuity and Change	Understanding history as a complex mix of continuity and change.
Establishing Historical Significance	A student would be able to articulate how a specific event or person can be linked to

	larger trends and to the state of the world today.
Competence	Specifically social, academic, cognitive, and vocational competence.
Confidence	An internal sense of positive self-worth and self-efficacy.
Connection	Positive bonds with people and institutions reflected in bi-directional exchanges between youth and peers, family, school, and community.

The interviews with staff members were analyzed with a different coding framework based on the intentional engagement framework utilized in the 2015 Room to Rise report. The five intentional engagement strategies used in the Room to Rise report are: peer diversity, sustained engagement with peers, authentic work with an impact on the museum's community, interaction with contemporary art and artists, and supportive staff members" (Room to Rise). These strategy categories were created when examining four contemporary art museums' teen programs, but I have modified them to fit a history museum setting. Instead of interacting with contemporary art and artists, a similar strategy at a history museum might be to have teenagers actively interact with historians and the study of history. These categories were selected because research connects them to "positive short-term outcomes that translate to continuing, long-lasting impacts on program participants" (Room to Rise, 2015, 11). Utilizing a known framework ties these characteristics and dimensions more closely to the existing teen program literature.

Table 2: Framework for analyzing semi-structured interviews.

Framework Section	What does it mean?
Peer diversity	A key part of the selection process, with teens chosen for what they can contribute and how they can benefit from the program rather than for their academic or artistic achievements.

Sustained engagement with peers, staff, and the museum	Helps teens feel known and valued. Participants spend at least one academic year in the program, meeting weekly after school or on weekends. The museum, an alien, intimidating setting for some, becomes a safe, familiar environment where teens can develop meaningful relationships with peers and adult
Authentic work with an impact on the museum's community	Makes teens feel like museum insiders with valuable skills and talents to contribute. Space, staff, are highly accessible and the work is collaborative, project based and culminates in visible results.
Interaction with historians and the study of history	Connects teens with adults in the field, participants engage with history, responding and interacting through dialogue, projects and activities, they are able to expand their thinking about what history is, what it means in society, the life of a historian, and prospective careers in history.
Supportive staff members	Welcome teens with respect and trust, promoting self-confidence at a stage in life when connecting with adults can be difficult. The programs are staff intensive and involve professionals from varies backgrounds including history education, contemporary history practice, and youth development.

Table: Research Questions, Methods, Subjects, and Data Analysis Plan

	Question	Method	Subjects	Data Analysis Plan
Research Question 1	How do the museums that host these programs describe the experience and the outcomes?	Document Analysis	Documents produced by the institutions, published online.	Whenever possible, at least two documents were selected from each institution and were analyzed for emerging themes.

Research Question 2	How do the museum professionals associated with these programs describe the development, facilitation, and impacts of these programs?	Semi Structured Interviews	Primary staff member that develops and facilitates the programs.	This data was analyzed using the modified Intentional Engagement Strategies framework, shown above.
Research Question 3	How do the participants themselves describe the value and nature of their experience?	Focus Groups	Participants in the programs (Teen Innovators, Teens Make History, Student Historians).	This data was analyzed using the integrated framework shown above, with categories from both youth development literature and the historical thinking concepts.

Limitations

This study is limited in scope by examining teen programs in only three history museums. This study cannot be generalized to represent all teen programs in history museums, nor can it indicate how all teenagers feel about their experiences in teen programs in museums. Beyond the limited scope of the study, Peter Seixas' Historical Thinking Concepts have been generally used to analyze historical writing. Since evidence of these concepts will only be indicated verbally by teenage participants in these programs, some of the concepts may not be detected by this study.

Chapter 4: Results

The purpose of this study was to describe the characteristics and dimensions of teen programming in history museums. My three research questions examined how these programs are described by their host institutions, the primary staff facilitators, and the teenage participants. The results suggest that these programs have many of the same characteristics and dimensions as teen programs at other types of museums. However, these museums intentionally incorporate the study of history and their historical collections into the development and facilitation of these programs. Overall, these programs appear to impact both the general youth development of the teenage participants and their historical literacy.

Document Analysis:

The first research question for this study asked: how do the museums that host these programs describe the experience and the outcomes? To answer this, I looked at documents relating to each program, including the program websites and press releases from the museums when each program won the National Arts and Humanities Youth Program award. There were three themes across all of these documents that each institution stressed about the program's experience and outcomes. These themes are: career/vocational skill building; learning history; and youth development.

Career/Vocational Skills:

Documents from each institution highlighted how their program gave students opportunities to build skills that would help them in the workforce later in their lives. New-York Historical Society specifically stated that "this comprehensive internship and youth development program provides high school students with vocational and academic training." Brooklyn Historical

Society stressed that the "Teen Innovators program supports students on their paths toward rewarding, sustaining careers." Additionally, it highlighted that students in their program "learn how to create a resume and dress for success, acquire interview skills, and complete human resource forms."

Missouri History Museum stated that Teens Make History provide teens with the "skills to be successful employees," which the museum facilitates by

- engaging in meaningful hands-on, project based and team-based work
- offering a high level of ownership over and responsibility for these projects
- fostering the development of workplace skills such as creativity, written and oral communication, collaboration, time management, resource management, problem solving, self-control, and personal responsibility."

Learning History

All three of the sites emphasize how students will learn history and occasionally connect the study of history to potential career paths or vocational development. Brooklyn Historical Society highlights the connection between learning history and career building by stating that "Teen Innovators apply the skills of a historian to work readiness." Missouri History Museum highlights how Teens Make History utilizes primary sources to "explore the complexities of history."

New-York Historical Society connected the Student Historian program directly to the study of history in their written materials. Figure 1.1 is a screengrab from a New-York Historical Society press release from 2012, after Students Historians won the National Arts and Humanities Youth Programs award. This statement highlights the emphasis that the Student Historians program places on learning the study of history and how they facilitate that.

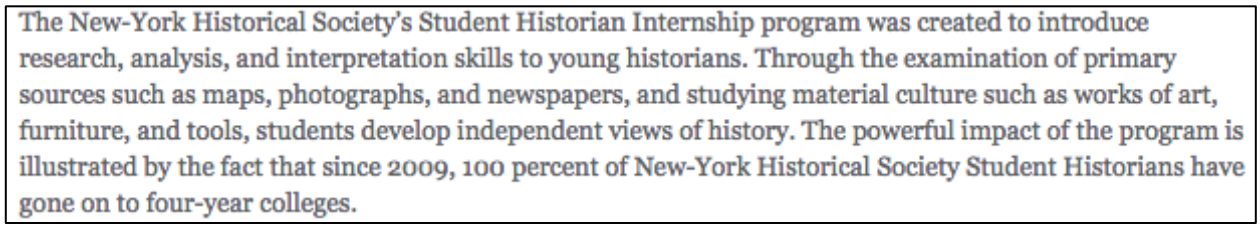

Figure 1.1: Screengrab from New-York Historical Society press release.

Youth Development

Finally, all three sites showcase how their programs can positively impact youth development. New-York Historical Society states that Student Historians "work collaboratively with fellow students to develop their public speaking and leadership skills." In online statements about Teen Innovators, Brooklyn Historical Society emphasizes the contexts that the teens come from as they enter the program. Figure 1.2 shows how Teen Innovators are described on the official Tumblr page for the program. This statement clearly connects to concepts from Positive Youth Development, which looks at what strengths an adolescent already has versus what they lack.

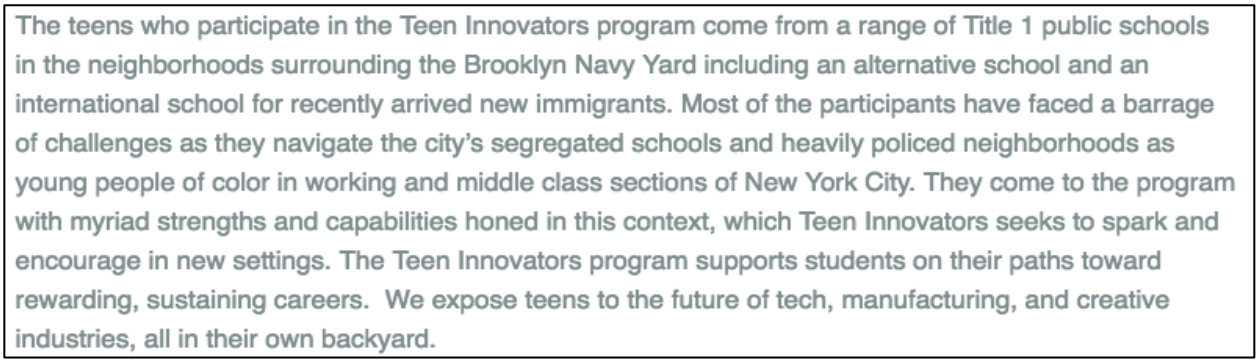

Figure 1.2: Screengrab from Teen Innovators Tumblr page.

Missouri History Museum describes the impact that Teens Make History has on youth development by providing data from evaluations conducted with teens as they leave TMH. Figure 1.3 is a screengrab from the Missouri History Museum website, showing the key points of

that evaluation data, most of which relates to Positive Youth Development concepts, such as confidence and competence.

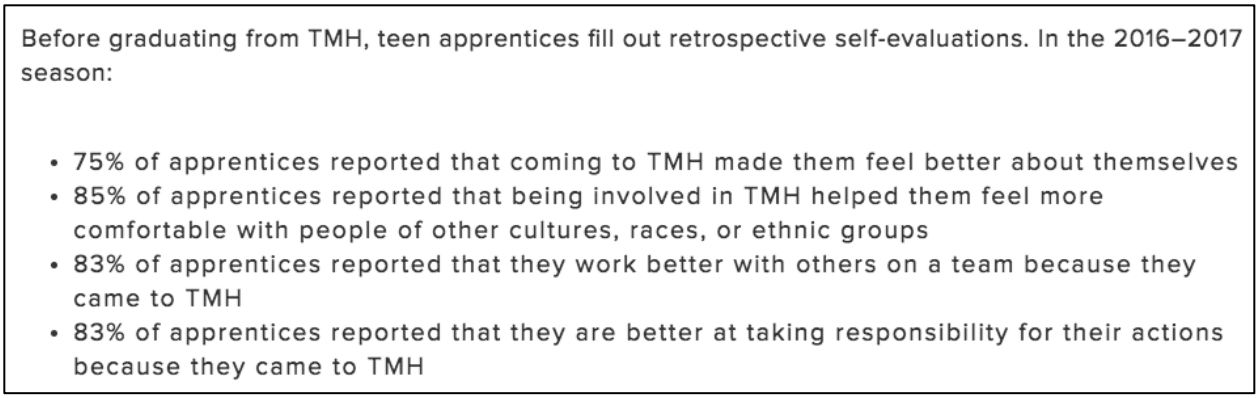

Figure 1.3: Screengrab from Missouri History Museum website.

Semi-Structured Interviews:

The second research question for this study asked: how do the museum professionals associated with these programs describe the development, facilitation, and impacts of these programs? To answer that question, I interviewed the primary staff member for each of the programs involved in this study. At the Brooklyn Historical Society, I interviewed Shirley Brown Alleyne, the Manager of Teaching and Learning, K-5. At the New-York Historical Society, I interviewed Kinneret Kohn, the Manager of Teen Programs. At the Missouri History Museum, I interviewed Ellen Kuhn, the Teen and Adult Interpretive Programs Coordinator.

Peer Diversity:

In this context, peer diversity refers to the participant selection process for these programs. For a program to utilize this intentional engagement strategy, teens would be "chosen for what they can contribute and how they can benefit from the program, rather than for their academic or artistic achievements" (Room to Rise, 2015, 10). All sites discussed about how their program

incorporated peer diversity in the selection process. In one interview, an interviewee emphasized the importance of diversity to their program, stating that

> *"we have a really dynamic and diverse in many ways cohort of students…they are economically diverse, their ethnic backgrounds, religious identities, geographic locations…the teens are being exposed to people with different life experiences and different ideas, and perhaps unique perspectives that they wouldn't be able to meet in their schools or other ways of life."*

Another interviewee also highlighted the importance of having a diverse cohort in their program, stating that

> *"these students (in Teens Make History) have shared…getting to work with students that they wouldn't normally get to work with, (which is something they like)."*

Sustained Engagement:

Sustained engagement with peers, staff, and the museum examines both the programs' durations and how the teens feel about the institutions that host these programs. In *Room to Rise*, sustained engagement allows the "museum- an alien, intimidating setting for some- (to become) a safe, familiar environment where teens can develop meaningful relationships with peers and adults" (Room to Rise, 2015, 10). According to one of the interviewees,

> *"the teens spend time here even when they don't need to, they come and do their homework after school and then wait until work…they are part of the staff and get staff gifts…and people know them around the institution like, 'oh yeah, that's one of our teen apprentices,' and…how cool to create a space that values youth in that capacity, because*

I think that shows them that they are wanted and needed and that will create nice feels for the rest of their life."

Authentic work:

Authentic work can make teens feel "fortunate and respected in this environment, instead of like stereotypical teens—troubled, isolated, or unwanted" (Room to Rise, 2015, 10). This means that teens are not given so-called 'busy work.' They are contributing in real and tangible ways to the museum's mission. For example, one program that participated in this study is structured with multiple tiers, so students can continue in the program for multiple years if they wish to. Starting with the first tier of the program,

"the idea is that they will do the research and then they will create engaging tours for other teens so that they can gain a sense of how to learn from history…or create online resources that can also be used for teens whether they're preparing for the AP U.S. History exam, or the government regents, or just their own edification."

For the second tier,

"exhibition curators, they are provided with a theme by the museum and they have to do the research to curate an exhibition, so they're choosing pieces from our collections, they're writing the wall text, and they are working with the designer to actually mount a museum exhibition."

Interaction with Historians and the Study of History:

In the Room to Rise report, this strategy is labeled 'interaction with contemporary art and artists,' a strategy that allows participants to "expand their thinking about what art is, what it means in society, the life of a working artist, and prospective careers in the arts" (Room to Rise,

2015, 10). By replacing 'art' in this context with 'history', I adapted this strategy to focus on how these programs expose teens to the study of history and to the real work of a historian. An example from one of my interviews discusses how history is emphasized in this program, with the interviewee stating that

> *"one of the things that makes this successful is that all of (the participants) are learning the tools of a historians, all of them are learning how to do research, all of them are learning some kind of writing, all of them are learning to critically think about what it is that they're going to do and how they're going to do it."*

Supportive Staff Mentors:

Supportive staff mentors "welcome teens with respect and trust, promoting self-confidence at a stage in life when connecting with adults can be difficult" (Room to Rise, 2015, 10). One interviewee talked about the importance of having dedicated staff, stating that

> *"having meaningful adult mentors is a key cornerstone of good teen programming…that was the idea behind (the program), that you really need to foster a long-term relationship with them and help them grow, and so we work with them specifically on skill growth throughout their time here."*

Similarly, another interviewee touched on the importance of staff support of the program, stating that

> *"you need to have staff who genuinely enjoy working with teens and who are also able to leverage their own experience in support of bringing in different resources to the teens."*

Table 3: Table of coding examples. This table shows how every site had at least one example of each Intentional Engagement strategy in their interview data. This indicates that each of the

programs included in this study are utilizing the same strategies as those museums in the *Room to Rise* study. For clarity, not every example of each category is included in this table.

	Peer Diversity	**Sustained Engagement**	**Authentic Work**	**Interaction with Historians and the Study of History**	**Supportive Staff Members**
New-York Historical Society	"60% of the teens receive a stipend, in order to diversify the students who are able to participate in museum programming."	"I think that hopefully the value for the participant is one that they have a really enriching experience within a cultural institution and that they feel at home utilizing cultural institutions as spaces for themselves."	"the idea is that they will do the research and then they will create engaging tours for other teens so that they can gain a sense of how to learn from history."	"It's not necessarily about becoming historians, but to develop the skill sets that historians utilize, and then be able to exercise those skillsets in whatever professions or academic situation they decide to go into."	"you need to have staff who genuinely enjoy working with teens and who are also able to leverage their own experience in support of bringing in different resources to the teens."
Brooklyn Historical Society	"the students who do good are great, but I also want the students that look like they might actually fail and flunk out of school, because I've seen this program take those kids and bring them up to the kids that are doing really well in school in a short amount of time."	"students always come back, students come back whether they are a Teen Innovator mentor or not."	"they love the IDs, because you cannot walk into the Navy Yard without that ID, when they get their ID and they have to swipe, that's a big deal."	"one of the first things they do in the program…they listen to these oral histories, and it really makes a very powerful connection and they get to understand that history is not all written in books."	"these students have grown so much, and I see it within a year…"
Missouri History Museum	"while it started for underserved youth, it (has) expanded and it's	"the teens spend time here even when they	"they're doing the same things that our	"they're actually getting to do stuff…like	"having meaningful adult mentors is a key cornerstone of

	not just in that capacity (anymore)…these students have shared getting to work with students that they wouldn't normally get to work with."	don't need to…how cool to create a space that values youth in that capacity because I think that shoes them that they are wanted and needed."	professional staff do…because they are additional employees who are doing work for the institution."	they're getting down into those primary documents and evaluating them."	good teen programming…that was the idea behind (this program)."

Focus Groups:

The final research question for this study asked: how do the participants themselves describe the value of their experience? This was examined through in-person focus groups conducted at two sites, the New-York Historical Society and the Missouri History Museum, and a questionnaire sent to teen program participants at the Brooklyn Historical Society. A total of twenty-eight high school students were included from the three programs. Comments were analyzed using the framework developed for this study, which integrates aspects both of Peter Seixas' Historical Thinking Concepts and from the Six C's from Positive Youth Development literature. The framework here has six categories: Competence, Confidence, Connection, Using Primary Sources, Identifying Continuity and Change, and Establishing Historical Significance. The analysis identified examples of all six categories with the highest frequency of comments related to Competence, either vocational, academic, social, or cognitive. References to Using Primary Sources had the lower numbers of comments, with just three statements. See Figure 2.

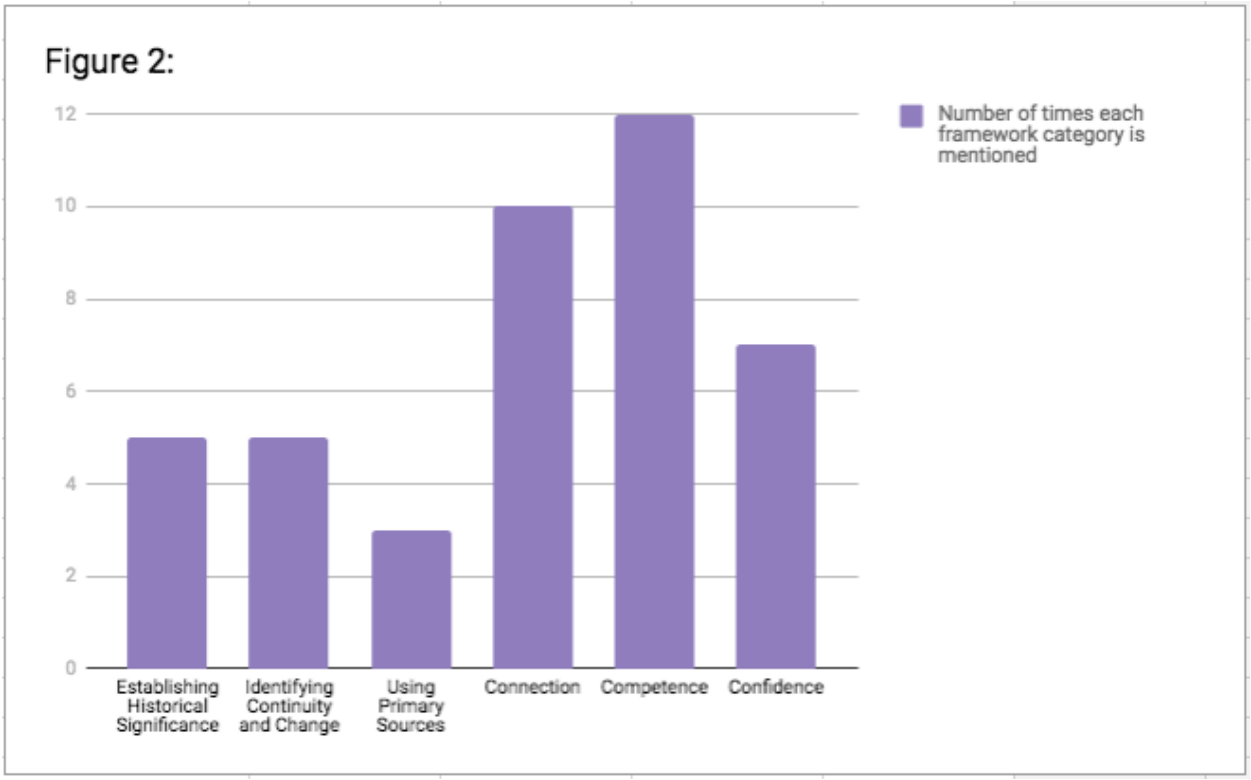

Figure 2: This graph demonstrates how many times each framework category was mentioned throughout all of the focus groups. Competence occurred most frequently, with 12 examples in the data. Using Primary Sources had the fewest examples in the data, as it was only mentioned 3 times across all sites. The implications for this can be found in Chapter 5.

Confidence:

The definition of confidence used for this study was "an internal sense of positive self-worth, and self-efficacy at an overall level rather than in specific areas" (Luke et al, 2007, 419). Students at all three sites discussed how the program had impacted their confidence, with more than one student specifically citing a willingness to talk to people as evidence of a confidence gain. When asked what they will take away from their experience in the program, one student at the Missouri History Museum stated that

> *"…not just confidence in myself, like walking up to someone and like starting a conversation…but confidence in my work and in what I'm producing…and I think that will really help me and it will help me to continue to build that confidence later on."*

Some students identified confidence with how they felt in situations, such as confidence in their knowledge of how to do something or about a particular topic. One student from the Brooklyn Historical Society stated that a takeaway for them would be

> *"knowing how to greet someone in a professional manner and also have an intelligent conversation."*

Related to that confidence in knowledge, one student at the New-York Historical Society elaborated on that theme, stating that

> *"(through the program) you really just feel so confident about your own knowledge…and I think that by the end of this when we finished all our research, I think it will be a confidence booster."*

Competence:

The framework defines competence as "actions in specific areas, such as social competence, academic competence, cognitive competence, and vocational competence" (Luke et al., 2007, 419). As we saw in Figure 2, students at all three sites highlighted how this program impacted their competence. Much of the data about this emphasizes the importance of vocational competence to these students, as many students specifically talked about how these programs impacted their job preparedness. One student from the Missouri History Museum put it succinctly, stating that

> *"(through this program) you'll have skills for the real world…we are our own facilitators, our bosses and supervisors, they're just there most of the time just to be there, they let us facilitate ourselves."*

Connection:

For this study, connection refers to the "positive bonds with people and institutions reflected in bi-directional exchanges between youth and peers, family, school, and community" (Luke et al, 2007, 419). Students exhibited evidence of this subcategory at all three sites, with many students talking about the connections they made with peers through their program, while some cited the connections they felt to their community. One student at the Missouri History Museum highlighted the connection she felt to her fellow Teens Make History members, and how that impacts how she views herself and how people view her:

> *"it's not just a job, it's not just something that we get paid for, it's not just a program…this is something that we can do to change the world and when people say that teens are the future, we are the future, and when people see us actually working together as a group of teens, and not arguing or fighting or making our generation look bad, it really warms their hearts, and honestly it really warms my heart as well."*

Use of Primary Sources:

If a student showed evidence of the Historical Thinking Concept of Use of Primary Sources, they would "be able to set a source into its historical context and deduce what it can tell the present about the time it is from" (Centre for the Study of Historical Consciousness, 2014). Several students reported the amount of research that they do as a part of their program, particularly

students from New-York Historical Society and the Missouri History Museum. This particular subcategory did not have many examples overall, but students emphasized that the research they do utilized primary sources. One student from New-York Historical Society highlighted how much he had learned about the use of primary sources through his time in the program:

> *"one huge takeaway for me is probably using all these primary sources for our tours…I think for me, my work will be at a higher level than it normally has been, just because of all the amazing sources we have access to."*

Identifying Continuity and Change:

Also coming from Peter Seixas' Historical Thinking Concepts, identifying continuity and change involves comparing and contrasting different period of time, and understanding the similarities and differences between time periods. According to Seixas, "once (students) start to understand history as a complex mix of continuity and change, they reach a fundamentally different sense of the past" (Centre for the Study of Historical Consciousness, 2014). All three sites exhibited examples of this subcategory. One student from the Brooklyn Historical Society described the complexity of the past very neatly, stating that

> *"history isn't just the past, it makes up what the present is today and much of the future as we know it."*

One student from the Missouri History Museum emphasized how their work at the museum encouraged them to lean into the complexity of history, particularly when it comes to source material, stating that:

> *"instead of just going to one site or one book and reading one story, I'll look for others, because I'm more aware of…maybe not biases…but leaving different things out. And now*

> *I want so much more to find those other stories and perspectives…because there are so many different (ones) out there. And I think it's so important that we listen to those stories and learn from them."*

Establishing Historical Significance:

One example of what establishing historical significance would look like is that a student could "be able to articulate how a specific event or person can be linked to larger trends and to the state of the world today" (Centre for the Study of Historical Consciousness, 2014). In a broader sense, this category of historical thinking assesses whether a student can recognize the importance of something or someone to the larger picture in history. At least one student at each site demonstrated evidence of this aspect of historical thinking. Teen Innovators at the Brooklyn Historical Society learn about the history of the Brooklyn Navy Yard, and one student made the connection between the events in the Yard's history and how it impacted the Yard today, stating that

> *"This program made me think about how things change over time. The Navy Yard has changed so much and it has so many different companies now, and it's getting bigger. That made me think about how the history of a place and its goals change."*

Findings From Each Site

Each site involved in this study had differing amounts of data points for each subcategory of the coding framework. A total of eight Teen Innovators returned questionnaires from the Brooklyn Historical Society. That data provided eleven examples that fit into the analytical coding framework. The subcategory with the most examples here was competence, with four out of the

eleven relating to all varieties of competence. Most of the examples for competence relate to overall vocational competence, with students saying things like

> *"(the program) allowed us to hone our skills in order to prove along with verify how efficient we are as individuals."*

The focus group conducted at New-York Historical Society had nine participants, with those participants providing a total of fourteen statements that fit into the coding framework. The subcategory here with the most examples was connection, relating to how teens connect with peers, adults, and their community through the program. Students in this focus group commented on the connection facilitated by this program a total of five times, saying things like:

> *"(this program) was like my first time in a really diverse area…here people are different ethnicities, religions…so that was really nice."*

The focus group conducted at the Missouri History Museum had eleven participants, providing a total of nineteen examples that fit into the coding framework categories. Similar to the Brooklyn Historical Society, the subcategory with the highest amount of examples from this focus group was competence. Throughout the focus group, the eleven students made seven comments about how the program had impacted their competence, highlighting the amount of responsibility given to them in this program with statements such as:

> *"I think (it's good that they're) putting us in charge of our own responsibilities and letting us know that we have the ability to make or break what we put out there or what we want our audiences to see."*

Emergent Themes

Through iterative readings of my data, additional themes to emerged. One theme revolved around how museum professionals felt about the status of history museum teen programming. Two of the interviewees specifically mentioned the lack of programming in history museums for teens, as well as the lack of communication between teen programs in different history museums. When asked about the differences between history museum teen programming and those at art and science institutions, one interviewee stated that

> *I feel like history museums are a little behind the times in that regard…science centers are so hands-on and that seems like a more natural fit…art museums have the built-in market (in that) art is just so much more individually meaningful...and its accessible…and history is just so tricky because history gets a really bad rap.*

In this quote, the interviewee is stressing the importance of having history programs, but that it seems more difficult to create those programs, as opposed to in art or science based institutions. In a different interview, another interviewee responded to the same question with

> *I think it would be interesting for history museums to have more conversations with each other about teen programming.*

Another emergent theme was that the teens commented frequently on how these programs impacted their perspectives on history. The coding framework for the focus groups looked for evidence of historical thinking but it did not look at the ways in which teens approached history and how they felt about the discipline. One example from the data came from a Teen Innovator at Brooklyn Historical Society. When asked if this program has impacted how they think about history, this student stated

> *This program has impacted how I think about history, as I see it in a new light now. History isn't just the past, it makes up what the present is today and much of the future as we know it. I feel by learning history we see how much of what we have (now) came to be.*

Another student from the Teens Make History program at Missouri History Museum commented how their program complicated history for them, as it

> *Opened up my eyes to see the other ways and maybe everything isn't as clear-cut and as perfect as we want it to be.*

Another interesting emergent theme is the way in which the teen participants talked about the history of their home cities and how it related to themselves. Two students from the Missouri History Museum talked about how their program taught them new histories that they had never heard before. One said

> *I didn't know that there was an African American man that protested building the arch…I wouldn't have (ever) known that if I hadn't been working here.*

The other student stated

> *(The 1904 World's Fair) is what we were talking about in my history class…but at the same time we never went into the depth about how people were treated during the World's Fair…(this program) has really enhanced my knowledge of history and the things that I learn in school and what they fail to teach us in class.*

One student from the New-York Historical Society also referenced how their program connected them to their local history, stating that

> *I've prioritized history more after doing this program just because I've learned so man interesting things and how it relates to me.*

Chapter 5: Conclusions and Implications

The purpose of this study was to describe the characteristics and dimensions of teen programming in history museums. Focus group data from twenty-eight participants in history museum teen programs were analyzed using a framework that pulled from youth development and historical thinking theories. Data from three semi-structured interviews conducted with museum professionals associated with three teen programs at history museums were analyzed using a framework that looks for intentional engagement, which has been shown to lead to specific short-term and long-term outcomes (Room to Rise, 2015). Additionally, the ways in which each museum described their teen programming in online resources was analyzed for patterns, to see if these programs highlight specific impacts and outcomes that their program might have. This study contributes to discussions regarding teen programming in general, as well as how to engage youth in a history museum setting.

Conclusions:

These programs are described by the institutions as highlighting career/vocational development, youth development, and teen's history knowledge. This study analyzed written materials produced by the host institutions about the teen programs at New-York Historical Society, Brooklyn Historical Society, and the Missouri History Museum. Every site highlighted three particular outcomes that the programs produced: career and vocational skills, youth development, and learning history. Prior research into teen programming in museums highlights career/vocational skills and youth development in museums of other disciplines. However, the emphasis placed on learning history suggests that these institutions see their programs as impacting how teens see history.

According to each program's primary facilitator, these programs utilize the same intentional engagement strategies that were found in the Room to Rise study. In this way, the characteristics and dimensions of teen programs in history museums directly align with findings from previous research conducted at art museums across the country. The five intentional engagement strategies utilized as a framework in my research study are: supportive staff members, authentic work, sustained engagement, interaction with historians and the study of history, and peer diversity. In my interviews with the primary staff facilitator for each program, each interviewee mentioned the use of each intentional engagement strategy one or more times.

In the Room to Rise study, the intentional engagement strategies framework led to five short term outcomes: personal development, arts participation, leadership, artistic and cultural literacy, and social capital. In turn, those five outcomes led to long-lasting impacts for the participants in the Room to Rise study: personal identity and self-knowledge, lifelong relationship to museums and culture, expanded career horizons, a worldview grounded in art, and community engagement and influence.

To understand the characteristics and dimensions of teen programs in history museums, the intentional engagement framework was modified. The original categories were tailored for programming at art museums. More specifically, the category that looks at how teens are engaging with history and practicing history was inspired by one that looked at how teens are engaging with art and practicing artists. However, the data from this study suggest that the teen programs in history museums are utilizing the study of history in their programs, and are exposed to the key components of the discipline as well as professionals within the field. This indicates

that the intentional engagement strategy framework can be modified to fit for different kinds of museums.

These programs are impacting youth development and historical thinking of the participants. The framework utilized to analyze the focus group data looked for instances of confidence, competence, and connection, which come from the Six C's framework within Positive Youth Development literature. Overall, each of these categories had the highest amount of examples found in the data, with there being twelve instances of competence across all three focus groups. Examples of all three of these categories were mentioned in each individual focus group, suggesting that each of the programs involved in this study is having an impact on the positive youth development of the participants.

This study also looked at how these programs were impacting participants' historical thinking. While there were more instances of youth development happening in the data, each site demonstrated at least two of the three historical thinking strategies utilized in this study's analytical framework. The two categories seen in all three sites were: identifying continuity and change, and establishing historical significance. The use of primary sources was seen in two out of three sites. This suggests that these programs are having an impact on how the participants think about history and their historical literacy.

The data from this study suggest that teen programs in history museums are having an impact on both the general youth development of participants, as well as their historical literacy. Previous studies of teen programming in museums has found that museum programming can impact youth development broadly, which has sometimes been documented using the Positive Youth Development construct. In that way, the dimensions and characteristics of teen programming in history museums are similar to programming in other types of museums.

However, participants in this study demonstrated historical thinking concepts and tied it to their experiences in each program, which suggests that teen programs in history museums do more than generally impact youth development; they can impact how teens think about the study of history as well.

Implications

The data from this study have several implications for the museum field, both for researchers and for practitioners. The data suggest that **teen programs in history museums have many of the same characteristics and dimensions as teen programs in other types of museums.** Overall, the implications of this are that teen programs can thrive in history museums, and that there are ways to implement them that will positively impact youth development.

For Researchers

This study helps to fill the gap in the literature about teen programming in history museums. The conclusions from this study could serve as a starting point for future researchers who wish to study teen programming. Further areas of study could be the impacts that these programs have on participants later on in life, which has been studied in respect to art and science institutions. Additionally, future researchers could choose to examine teen programs in history museums solely through the lens of historical thinking or through youth development. This study chose to look at both in order to provide a more holistic understanding of the characteristics and dimensions of these programs. Future research might choose to explore one or the other, in order to understand the depth of youth development or historical thinking that is happening within these programs.

For Practitioners

This study has implications for museum professionals, particularly for museum educators in history museums. This study provides evidence that history museums can implement long-term structured programming for teens, and that these programs can positively impact youth development and historical thinking. For history museum professionals who are looking to create these sorts of programs, this study could be used to support and inform the creation of successful teen programming.

Some of the implications of this study could be useful to history museum practitioners who wish to create teen programs at their own institutions. First and foremost, this study provides evidence that these programs are valuable and positively affect youth development and the historical literacy of participants. History museums actually can successfully engage teens, even if not that many history museums are currently doing so. Museums that want to create these programs can look to the Room to Rise study and the modified intentional engagement strategies framework used in this study as a model for development and facilitation.

In general, history museums seeking to create teen programs should utilize what they have that makes them unique institutions. The results from this study indicate that making ties to local history, encouraging free choice opportunities for pursuing interests, providing access to primary source historical objects, and allowing teens to do authentic work to contribute to an institution are all things that set history teen programs apart and can make them special. All four of these practices are things that history museums can provide that differentiate them on the one hand from other types of museums, and on the other, history classrooms in schools.

Additionally, this study has implications for how history museums communicate with each other regarding teen programming. As stated in chapter 4, I found that two of the interviewees specifically mentioned the lack of programming in history museums for teens, as well as the lack of communication between teen programs in different history museums. When asked about the differences between history museum teen programming and those at art and science institutions, one interviewee stated that

> *I feel like history museums are a little behind the times in that regard…science centers are so hands-on and that seems like a more natural fit…art museums have the built-in market (in that) art is just so much more individually meaningful...and its accessible…and history is just so tricky because history gets a really bad rap.*

In this quote, the interviewee is stressing the importance of having history programs, but that it seems more difficult to create those programs, as opposed to in art or science based institutions. In a different interview, another interviewee responded to the same question with

> *I think it would be interesting for history museums to have more conversations with each other about teen programming.*

With this quote, this interviewee is highlighting the lack of communication within the history museum community about teen programs that already exist. It is my hope that this study helps to facilitate those conversations between history museum professionals, so that those museums with teen programming can learn from each other, and those without can have an idea for where to start.

APPENDICES

Appendix 1: Interview Instrument

Opening question:
- When did you start working with this program/at this museum?

Interview questions:
- What motivated your institution to create this program?
- What are the intended goals of this program?
- What is the general structure of this program?
- In what ways has the institution benefitted from these programs?
- How does this program incorporate the study of history? Does this program utilize the museum's collections and resources?
    - Follow up: how?
- How would you describe the value of these programs? What are you hoping that participants get out of it?
- What would you say are the elements of a successful teen program in a history museum?
- How would you say programs at history museums are similar to/different from those at art and science institutions?

Wrapping it up:
- Is there anything that I did not ask about that you would like to talk about?

Appendix 2: Focus group instrument

Discussion group questions
- What made you want to apply to this program?
- What has been your favorite part of this program so far?
    - Follow up: why?
- What would you say are the elements of a successful teen program at a history museum?
    - What about this program do you think has been the most successful? How has this been a successful program for you? Why?
    - If you were creating a program like this, how would you do it?
- Has this program impacted how you think about history?
    - Follow up: in what ways? What are some examples?
- What do you think will be valuable about this experience going forward?
    - Imagine 5 years from now- what will you remember most about this program? Why?

Wrapping it up:
- Is there anything that I did not ask about that you would like to talk about? (essentially- did I miss anything?)
- Is there anything more you would like to share with me today?

Appendix 3a: Interview coding sheet

Framework section	What is it	Evidence from data set
Peer diversity	A key part of the selection process, with teens chosen for what they can contribute and how they can benefit from the program rather than for their academic or artistic achievements	
Sustained engagement with peers, staff, the museum	Helps teens feel known and valued. Participants spend at least one academic year in the program, meeting weekly after school or on weekends the museum, and alien intimidating setting for some, becomes a safe, familiar environment where teens can develop meaningful relationships with peers and adults	
Authentic work with an impact on the museum's community	Makes teens feel like museum insiders with valuable skills and talents to contribute. Space and staff are highly accessible and the work is collaborative, project based, and culminates in visible results	
Interaction with historians and the study of history	Connects teens with adults in the field, participants engage with history, responding and interacting through dialogue, projects and activities, they are able to expand their thinking about what history is, what it means in society, he life of a historian, and prospective careers in history	
Supportive staff members	Welcome teens with respect and trust, promoting self confidence at a stage in life when connecting with adults can be difficult	

Appendix 3b: Example coding sheet, Interview with Kinneret Kohn from N-YHS

Framework section	What is it	Evidence from data set
Peer diversity	A key part of the selection process, with teens chosen for what they can contribute and how they can benefit from the program rather than for their academic or artistic achievements	- "we are very fortunate that we have students from across all five Burroughs are beyond, and that because of the stipends we received we're able to support students who might otherwise have part time jobs after school but they can participate in this" - "we have a really dynamic and diverse in many ways cohort of students, they are economically diverse, their experience in work is diverse, their ethnic backgrounds, religious identities, geographic locations…the teens are being exposed to people with different life experiences and different ideas, and perhaps unique perspectives that they wouldn't be able to meet in their schools or other ways of life" - "60% of the teens receive a stipend, in order to diversify the students who are able to participate in museum programming"
Sustained engagement with peers, staff, the museum	Helps teens feel known and valued. Participants spend at least one academic year in the program, meeting weekly after school or on weekends the museum, and alien intimidating setting for some, becomes a safe, familiar environment where teens can develop meaningful relationships with peers and adults	- "it's a tiered internship program, we have a cohort of 25 student historians who come into the first year" - "I think that hopefully the value for the participant is one that they have a really enriching experience within a cultural institution and that they feel at home utilizing cultural institutions as spaces for themselves"
Authentic work with an impact on the	Makes teens feel like museum insiders with	- "the idea is that they will do the research and then they will create engaging tours for other teens so that they can gain a sense of how to

museum's community	valuable skills and talents to contribute. Space and staff are highly accessible and the work is collaborative, project based, and culminates in visible results	learn from history…or create online resources that can also be used for teens whether they're preparing for the AP us history exam, or the government regents or just their own edification" - "exhibition curators, they are provided with a theme by the museum and they have to do the research to curate and exhibition, so they're choosing pieces from our collections, they're writing the wall text, and they are working with the designer to actually mount a museum exhibition"
Interaction with historians and the study of history	Connects teens with adults in the field, participants engage with history, responding and interacting through dialogue, projects and activities, they are able to expand their thinking about what history is, what it means in society, he life of a historian, and prospective careers in history	- "(one goal of the program) is to share different types of career pathways that they might engage in in the future" - "it's not necessarily about becoming historians, but to develop the skills sets that historians utilize, and then be able to exercise those skillsets in whatever professions or academic situations they decide to go into"
Supportive staff members	Welcome teens with respect and trust, promoting self-confidence at a stage in life when connecting with adults can be difficult	- "you need to have staff who genuinely enjoy working with teens and who are also able to leverage their own experience in support of bringing in different resources to the teens" - "if we didn't have that support, I don't know that people would take time out of their day to come and talk to the teens, but it's something that our staff really enjoys…they feel very valued by the teens and they also value the contributions that the teens make"

Appendix 4a: Focus Group Coding Sheet

Framework section	What is it	How many times has it occurred in data
Confidence	An internal sense of positive self-worth, and self-efficacy at an overall level rather than in specific areas	
Competence	Actions in specific areas, such as social competence, academic competence, cognitive competence, and vocational competence	
Connection	Positive bonds with people and institutions reflected in bi directional exchanges between youth and peers, family, school ,and community	
Use of primary sources	A student would be able to set a source into its historical context and deduce what it can tell the present about the time it is from	
Identifying continuity and change	Once they start to understand history as a complex mix of continuity and change, they reach a fundamentally different sense of the past	
Establishing Historical Significance	A student would be able to articulate how a specific event or person can be linked to larger trends and to the state of the world today	

Appendix 4b: Example of a focus group coding sheet: Teens Make History, Missouri History Museum

Framework section	What is it	Evidence from data
Confidence	An internal sense of positive self-worth, and self-efficacy at an overall level rather than in specific areas	- "not only just confidence in myself like walking up to someone and like starting a conversation,, but confidence in my work and it what I'm producing and I think that will really help me and it will help me to continue to build that confidence later on" - "before I started this I was more the kid that sat in back and didn't say anything and just was quiet…but now since I've been going through the program I've been voicing my opinion and how I feel and that's something I can take away" - "I push myself to do things that I never think that I would do simply because of this program, being a player itself has brought me out of my shell…I remember my first show ever, I had to open it I was like I'm going to mess up and everybody was like you got this, and then I did amazing"
Competence	Actions in specific areas, such as social competence, academic competence, cognitive competence, and vocational competence	- "my favorite part is that we get to write and perform our own plays, there's not anybody telling you have to do this play…we get to research things on our own and we get to create it ourselves so it's like, the process of going through the lines and coming up with lines and coming up with characters…" - "they treat us like we know what we're doing, like we're professionals, so like we're not just teens but we're like exhibits, we're creating the exhibit, we're researching, we have professional opinions and I think that makes everything so much better" - "I think putting us in charge of our own responsibilities and letting us know we have the ability to make or break what we put out there or what we want our audiences to see" - "you'll have skills for the real world, like everyone else is saying this is for the real world, we do everything mainly by we…we are our own facilitators, our bosses and supervisors they're really just there most of the time just to be there, they let us facilitate ourselves"

		- "no matter what field you're going into, even if you're just like talking to someone you need those communication skills…" - "I think learning how to work with other people is a valuable skill that you'll need for the rest of your life, and in this program, there's not really anything you can do independently, we're always having to work with other people and so like learning how to cooperate and stuff" - "in the 2-3 years I've been here we're done like just about everything you could o in a museum, we've done a lot of different stuff here and I may not have known how to do any of them but like but just showing up and contributing and just giving your all, giving your effort to it you learn how to do it an you see your things come together…just contributing and doing your part I think that will take you a long way"
Connection	Positive bonds with people and institutions in bi-directional exchanges between youth and peers, family, school, and community	- "it's not just a job, it's not just something that we get paid for, it's not just a program…this is something that we can do to change the world and when people say that teens are the future, we are the future, and when people see us actually working together as a group of teens, and not arguing or fighting or making our generation look bad, it really warms their hearts and honestly it really warms my heart as well" - "it's just like love, it's just like a family and that's the best part about it, you get to go to work and be with your family, and have fun and still get paid" - "for us, we definitely see a wide variety of reaction, there's we've seen people crying, we've seen people get kind of angry, this is how it felt you hit it right on the head…it opens the floor for discussion, it makes people think rather than just "oh yeah I just saw that in a museum once"
Use of primary sources	A student would be able to set a source into its historical context and deduce what it can tell the present about the time it is from	- working on writing our own plays, and they're like well you're going to write the play you're going to research it and other"- discussing using primary sources for theater research/exhibit research
		-

Identifying continuity and change	Once they start to understand history as a complex mix of continuity and change, they reach a fundamentally different sense of the past	- "instead of just going to one site or one book and reading one story, I'll look for others, because I'm more aware of…maybe not biases…but leaving different things out and now I want so much more to find those other stories and perspectives…because there are so many different out there…and I think it's so important that we listen to those stories and learn from them so it's definitely impacted my approach to history" - "if you go from our past and look in the present, some things haven't changed but people are changing it now…which is what we're doing…like when the players are doing our plays we're changing stuff like getting into people's heads" - "it really helped change that like the fact that people always look at history like its black and white and everything's clear cut…this is just how it is…but a lot of people never realize that gray area, and they just ever learn about it or its never talked about and it's like no its this way or that way…this program has opened up my eyes to see the other ways and maybe everything isn't as clear cut and as perfect as we want it to be" - "we pay such special attention to getting different stories and perspectives, we try and make sure that someone, no matter what background or where they're coming from will be able to get something out of it."
Establishing Historical Significance	A student would be able to articulate how a specific event or person can be linked to larger trends and to the state of the world today	- (when talking about the significance of what they've learned at MHM) "they don't teach that stuff in school…they don't teach everything in our history books, they leave out stuff. If you come into a museum and learn this stuff, people will learn so much more than what they learn in a classroom versus here"

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