



Youth Volunteers in the Arts: The Next Generation of Arts Administrators, Community Members, and Workers

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YOUTH VOLUNTEERS IN THE ARTS: THE NEXT GENERATION OF ARTS ADMINISTRATORS, COMMUNITY MEMBERS, AND WORKERS

Abstract

As youth volunteers are completing volunteer service in community arts, they are developing personally and professionally through participation in the administration of community arts programs and organizations. In this research paper, I examine youth volunteer service in two case study sites in the Pacific Northwest. Youth volunteers between 14-19 years of age were drawn from the case study sites of The Vera Project, Seattle, and Community Center for the Performing Arts, Eugene. I conducted interpretive, qualitative research through the use of questionnaires, interviews of youth volunteers and organizational staff. A literature review of related fields and document analysis of the two case study sites serves as an introduction to available scholarly research on *youth volunteer service*, *youth leadership*, and *service learning*. However, a gap exists in the research areas of *youth volunteer service*, *youth leadership*, and *service learning* in community arts organizations. The intent of this research is to increase awareness and create an impetus for dialogue and further research about youth participation in community arts organizations.

Keywords

Arts administration, community arts, mentor, professional development, service learning, volunteerism, youth, youth leadership, youth mentoring, youth-oriented community arts centers

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Chapter I: Introduction

Introduction

Youth are becoming an increasingly important constituency for nonprofit organizations across the United States (Halpren, 1999; *Nation's Cities Weekly*, 2001). While some organizations have long been youth-oriented, such as the case study sites in this research, others express an increasing need to include young voices (Fliegel, 2005; MacNeil & McLean, 2006). Hessenius (2007) wrote that numerous arts organizations are utilizing youth constituents in their volunteer pools, program development, and even organizational governance; however, other nonprofit fields have far exceeded the arts in “capturing the energy and attention of youth” (p. 55). “Nonprofit organizations that rely on young volunteers have benefited [from increased youth volunteerism]” (Wilhelm, 2006, p. 3). National League of Cities (as cited in Ogbu, 2002b) similarly summarized the effects of youth service, “Youth service is one of the simplest ways to ensure that the entire community- including young people themselves- view youth as resources and solutions rather than problems and victims” (p. 7). In this research, youth volunteer programs which benefit two case study sites in the Pacific Northwest, the Community Center for the Performing Arts (CCPA) and The Vera Project, are examined.

Problem Statement

Many non-profit arts organizational structures rely on a volunteer work force (Brown, Cooper, Gerber, Mills, & Rhodes, 1987). Yet research concerning arts-specific youth volunteer service is underrepresented in scholarly journals and books. Arts managers turning to research in the field of arts administration for assistance in the implementation and utilization of youth volunteer programs are impeded by the gap in literature about youth volunteer service in the arts. Youth volunteer programs in arts organizations are even less documented, creating a need for further research that includes this age group. For the purpose of my research, youth volunteer service is defined as volunteer work done by those between 14 and 19 years of age. I

have chosen this particular age group because its volunteer service is often influenced by requirements for high school graduation, college entry, and entry-level job positions.

Youth volunteer service has increasingly become a component in the lives of high school-aged students as a requirement for high school graduation, a means of remaining competitive in an academic or work environment, and as an approach to gaining career skills (Frieland & Morimoto, 2005; Serow, 1991). Within the available literature, a large portion of youth volunteer service has been documented as a part of other fields such as social service and welfare (Yeung, 2004). However, further research needs to be done on youth volunteer service specific to the arts. As the benefits of youth arts volunteering are better articulated, arts organizations and schools may encourage youth to choose arts volunteer service.

Purpose of Research

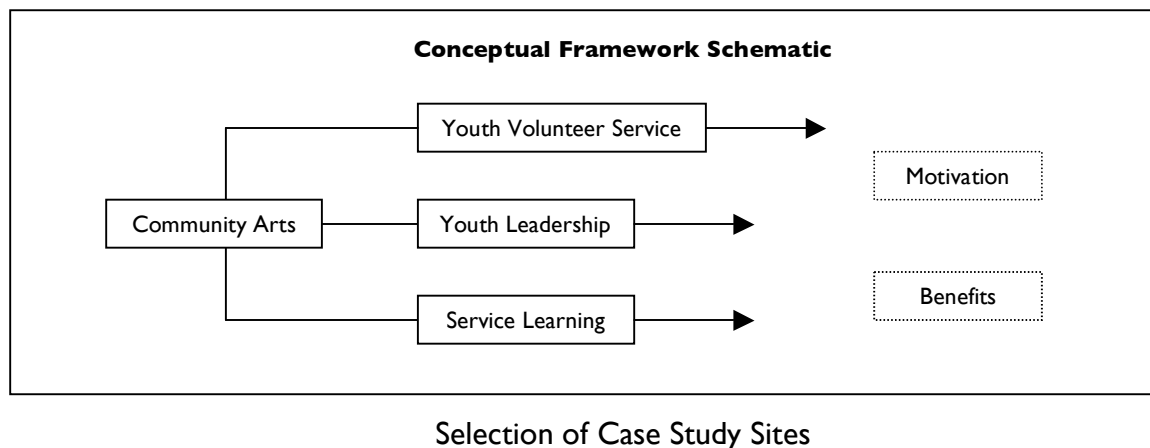
The purpose of my study is to better understand youth volunteerism in community arts organizations and to provide youth, community arts organizations, and educators with increased awareness and an impetus for dialogue about and further research on youth volunteerism in the arts. Community arts organizations can use this increased awareness to build or strengthen youth community service programs. Additionally, community arts organizations may partner with school community service programs as the benefits of arts volunteer service are better articulated. Through this research, I hope to articulate what benefits of volunteer service are, why one might choose service in community arts organizations, and suggested levels of involvement in community arts organizations.

Conceptual Framework

I focused on three broad areas in community arts organizations; *youth leadership*, *youth volunteer service*, and *service learning*, which comprise the overarching themes of the entire research project (see Figure 1.1). Also, I examined general volunteer service to provide

background information and national trends affecting all volunteers. In order to determine if the results of my research project are comparable to the results of studies and literature of other fields, I reviewed available literature on youth volunteerism, as well. Youth leadership in the arts was researched to provide a comparison of the volunteer programs in the two case study sites relative to other organizations nationally. Lastly, inspection of service learning literature demonstrated the benefits of providing hands-on learning activities for youth. I used these three topic areas throughout this study and the results from my field research to determine benefits of and motivations for youth volunteer service, youth leadership, and service learning in the arts. These topic areas and subcategories were fundamental to my research.

Figure 1.1



I have selected two case study sites in the Pacific Northwest because of organizational size, proximity, well-established youth volunteer programs, and my own personal familiarity with the organizations. Smaller arts organizations tend to rely on more volunteers (Brown, et al., 1987), which then often enables acquisition of skills not gained by participation in a larger organization with fewer opportunities for volunteer service. Both the Community Center for the Performing Arts (CCPA) in Eugene, Oregon and The Vera Project in Seattle, Washington are of comparable size, have like volunteer programs, and similar opportunities for youth

volunteer service. Additionally, the organizations have similar mission statements, each of which emphasize youth education and participation (The Vera Project, 2006; Community Center for the Performing Arts, 2006).

Benefits of Study

This research will benefit youth volunteers, community arts organizations, educators, and the public. It has been demonstrated through previous, non-arts specific studies that volunteer service has helped youth volunteers to become more civically engaged and more likely to continue volunteer service (McLellan & Youniss, 2003; Metz, McLellan, & Youniss, 2003; Moely, Mercer, Illustre, Miron, & McFarland, 2002). The public will benefit by receiving services from an increased number of volunteers, as well as by having more aware and civically engaged youth citizens.

This research is important to the field of arts administration because of its potential to articulate the benefits of the arts and arts administration for youth volunteers. The two case study sites have benefited tremendously by including youth volunteers in the administration of the organizations. This research project may provide other community arts organizations with information and tools to create similar volunteer programs for youth volunteers. As more service hours are required for high school aged students, community arts organizations will have opportunities to engage more youth volunteers. A structured volunteer program provides both youth volunteers and community arts organizations with an efficient use of time and resources.

Chapter 2: Research Methodology

Methodological Paradigm

I conducted this research as an interpretive researcher. Neuman (2003) describes interpretive research as a qualitative research method with a practical orientation. Youth volunteers were asked to discuss their own views and feelings about volunteer service. The responses to the research questions consisted of personal experiences, human interaction, and what volunteer activities “mean to the people who engage in them” (Neuman, 2003, p. 77).

Role of the Researcher

My role as an interpretive researcher reflected on my prior experience as a youth volunteer in the arts, a volunteer coordinator for an arts organization, an administrative intern for an arts organization, and as an arts administrator. This research was influenced through the benefits that I have gained through arts volunteering. I began volunteering for arts organizations at the age of fourteen and continued to volunteer as a requirement of high school graduation. After high school graduation, I volunteered in various community arts organizations during my leisure time. The bias that I hold is that I firmly believe that volunteer service during my youth has shaped my relationship with community arts and has developed me professionally to better embark upon a career in the arts.

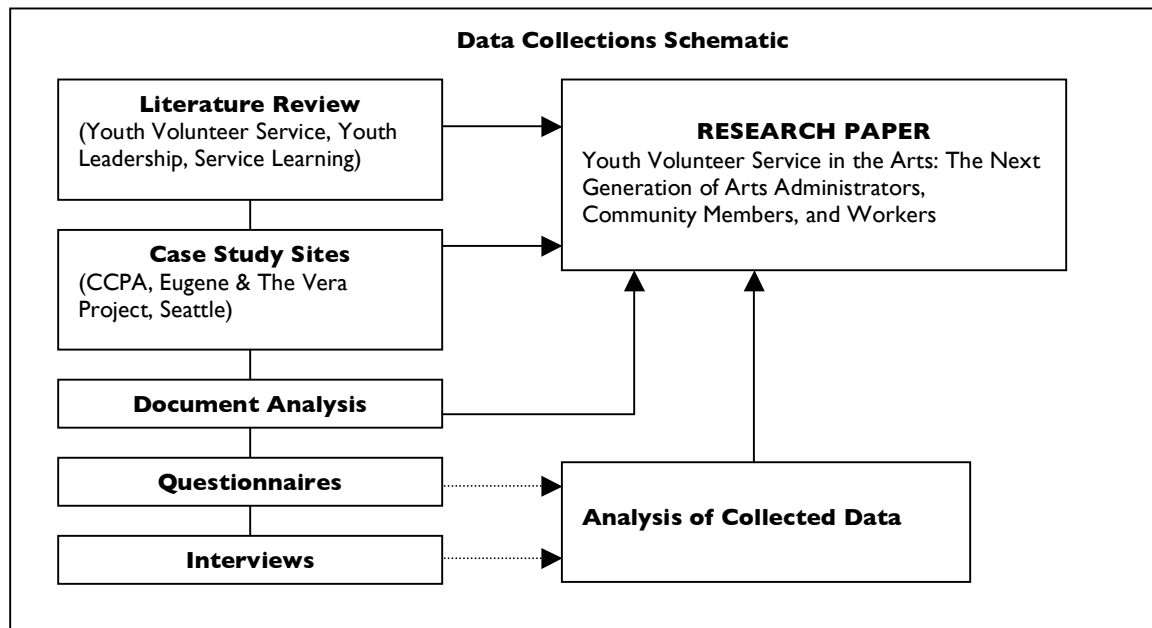
My initial contact and observations of The Vera Project youth internship program occurred during the summer of 2006. Knowledge of the youth volunteer program at the CCPA was gained through employment as the organization’s volunteer coordinator and member of the Executive Management Committee from 1997-2002.

Research Questions

After an initial literature review was completed that determined comprehensive information about the three main topic areas, the field research began. I conducted field research by using questionnaires and interviews, which addressed personal experiences of

youth volunteers. In addition, the literature review was continued and expanded throughout the duration of the study. The administration of the anonymous questionnaires (see Appendixes A and B) was conducted at the organizations. Following the administration of the questionnaires, I interviewed three youth participants from each case study site (see Appendix C). Also, I interviewed one staff member at each case study site to provide an organizational view of youth volunteer service (see Appendix D). See Figure 2.1 for the research schematic that I developed to further clarify the data collection methods schematic.

Figure 2.1



The research was designed to address the three broad research areas of *youth leadership*, *youth volunteer service*, and *service learning* in community arts organizations. The data that was compiled from the questionnaires and interviews have shaped the final research project by addressing the major research questions. These are:

Main Question

What benefits do youth gain by participating in volunteer service within non-profit community arts organizations?

Sub-questions

Why are youth choosing volunteer service in the arts?

Why do community arts organizations allow or prefer youth volunteers?

In which activities are youth volunteers participating?

What is the motivation for both volunteer service and arts-specific volunteer service?

What skills are gained through volunteer service?

Delimitations

I chose youth participants through recruitment at the CCPA and The Vera Project. Participants were between the ages of 14 and 19 years old who currently or recently have conducted volunteer service at the two community arts organizations case study sites. This age group was chosen because of my interest in youth conducting volunteer service in the arts to meet mandatory high school service requirements. Youth of this age group may be additionally influenced by college entry or entry-level workforce requirements. Questionnaires were distributed to approximately 35 participants from each case study site. Three volunteers and one staff member from each site participated in interviews as well.

Limitations

In this study, I targeted a specific age range of youth 14 to 19 years old. Although both sites have volunteers outside this age range, generalization of these results should be limited to youth, ages 14-19. Another limitation existed with regard to the review of available literature. Although literature exists on youth volunteer service and volunteer service in general, youth arts service has not been specifically examined.

Research Timeline

I conducted this research over a timeline spanning from the spring of 2006 to the spring of 2007 (see figure 2.2). Over the last year, my research evolved through field research, document analysis, and an ongoing review of literature. Also, I spent time exploring and understanding the role of an interpretive researcher in order to better inform my findings.

Figure 2.2

Research Timeline				
Spring 2006	Summer 2006	Fall 2006	Winter 2007	Spring 2007
Preliminary research proposal completed Initial literature review completed	Internship at The Vera Project, Seattle, Washington	Expand literature review Revise research proposal Develop outline of research project Meet with Research Advisor	Complete Human Subjects Protocol Application Visit case study sites Begin recruitment, data collection, and data analysis Regular meetings with Research Advisor	Continue literature review Complete data collection and analysis Write and revise draft Present research Complete and submit final version Regular meetings with Research Advisor

Research Design

Research Approach

I used the three topic areas of *youth leadership*, *youth volunteer service*, and *service learning* in community arts organizations to create the framework for posing several research questions. The first research question addressed *why youth volunteers are choosing volunteer service in the arts*. Secondly, I asked *what benefits youth volunteers gain by volunteer service in the arts*. Then, I interpreted *how skills learned through volunteer service in the arts provide an advantage to youth entering careers in the arts*. The responses to these three open-ended questions differed by participant and allowed for multi-faceted information discovery through research. Finally,

through the volunteer coordinating staff at each case study site, I discovered *why community arts organizations have youth volunteer programs*.

Strategy of Inquiry

This research was conducted through the use of questionnaires (see Appendixes A and B) and interviews (see Appendixes C and D). I collected quantitative data through detailed questionnaires that I distributed to youth participants with the purpose of discovering thick, rich survey research data. Newman (2003) defined survey research as a quantitative approach to social research that systematically asks a sample of people the same questions and then analyzes the results. The types of research tools that I used are addressed in the following sections.

Overview of Research Design

Questionnaires

I administered questionnaires, a specific method of survey research, in this study on youth volunteer service, which in written form, collects both qualitative and quantitative data to be analyzed. Shamir, Ziskind, and Blum-Kulka (2004) asserted that survey questions are useful indicators of social discourse on a specific issue. Bourque and Fielder (2003) clarified that questionnaires are a means of data collection, with the purpose of gathering information in one or more of the following areas:

- (a) personal information about respondents (or demographic data), (b) information about respondents' environments, (c) information about respondents' behaviors, (d) information about respondents' experiences or status, and (e) information about respondents' thoughts or feelings. (p. 27).

My study followed each of the guidelines set forth by Bourque and Fielder (2003). Through the questionnaires, I gathered information in all of the above areas (see Appendixes A

and B). I used the questionnaires to determine the frequency of participants' volunteer habits and attendance at arts events. Then I requested more specific information about the type of volunteer experiences or activities completed. Finally, I asked each participant to reflect on his or her volunteer service, which allowed me to gather information about thoughts and feelings. Survey research through the use of questionnaires allows researchers to discover data that demonstrates trends and opinions that are subsequently coded and analyzed. Newman (2003) wrote that such analysis of the data collected allows the researcher to reveal more information than could be seen by casual observation.

Interviews

I interviewed three youth participants and the volunteer coordinator from each case study site. I planned to interview both students under service requirements and youth who are volunteering for other reasons; however, none of the participants in my study were fulfilling service requirements. The interview questions that I asked youth participants pertained to personal history of volunteering, types of volunteering in the case study sites, and future plans that relate to volunteering (see Appendix C). The interviews with the organizational staff members provided information about the structure of the volunteer program, as well as the role of volunteers within the organizations (see Appendix D).

Anticipated Ethical Issues

The participant age group included only willing, voluntary minor participants. I acknowledge that including any vulnerable population, such as minors, in research does create risks, however adherence to the University of Oregon's human subject protocol was of utmost importance when conducting this research. The results of this study may not be generalized for every youth volunteer or community arts organization. However, the specific case study sites focused on in this study may generalize the findings within its own organization.

Expectations

The outcome of this research is a paper that may assist community arts organizations to better understand and utilize youth volunteers. Additionally, I hope that this research provides useful suggestions for structured volunteer programs and will be mutually beneficial for both youth volunteers and community arts organizations. I expect that another result of this study will be proven over time. This research may interest others within the community arts and art administration field, and it is my aim that this research will spark dialogue and awareness about youth volunteer service, leadership, and service learning in the arts.

Data Collection and Analysis Procedures

In this research project, I utilized specific data collection instruments, recruitment instruments, and consent forms. To ensure that the research is consistent, I used the same instruments for each participant. Consistency was central in the demonstration of the validity of this study. I conducted this study within two case study sites. The Vera Project is located in Seattle, Washington and field research was conducted there, although analyzed in Eugene, Oregon. Field research for the CCPA was conducted in Eugene, Oregon and analyzed there as well. The recruitment letters were distributed and participants were determined in the winter of 2007. Consent and assent forms were distributed immediately following the determination of interested parties. Interviews took place over several days in each case study site. The interviews lasted 45-60 minutes depending on the length of responses. Some follow up questions were needed to further clarify responses. The use of questionnaires, interviews, and document analysis (see Figure 2.1) yielded data that was collected and analyzed in the winter and spring of 2007 (see Figure 2.2).

Recruitment Instruments

In order to secure participants for this study, recruitment letters were distributed to potential participants and the volunteer coordinator at each case study site (see Appendixes E and F). Each participant invited to participate in the study received the same recruitment letter explaining the study. With the help of the volunteer coordinators at each case study site, I delivered the recruitment letters via email. The recruitment letter contained information about the study, information about my role as the researcher and the steps that participation entailed. I also included my contact information in case further information was needed before a participant chose to enter the study.

Data Collection Instruments

As has been previously mentioned, this research was conducted through questionnaires (see Appendixes A and B), and interviews (see Appendixes C and D). Each of these data collection instruments was developed to appropriately fit this research and collect thick, rich data. I stored the data collection materials stored in hard copy in a binder. All electronic materials were stored on my computer in specific file folders dedicated to this research. All electronic correspondence was conducted through and stored on the University of Oregon's email server.

Consent Forms

At the beginning of the data collection stage, consent and assent forms were distributed (see Appendixes G, H, I, and J). These consent and assent forms sought permission to use information from the interviews. Prior to any interviews taking place, I obtained consent and assent to protect all participants. Because of the vulnerability of minors, consent forms were delivered to the legal guardians of the potential participants (see Appendix H). Participants under the age of 18 completed and returned an assent form (see Appendix J). For participants

over the age of 18, consent forms were delivered to the participants in person or via email. These consent forms have been stored in the same method as all the data collection materials.

Data Collection and Disposition Procedures

I have quantitatively assessed all questionnaires and have destroyed the hard copies after the information was placed into a computer database. I conducted the interviews in person and took notes at that time. The notes were handwritten and then converted to an electronic version to assist in the coding and analysis. The data from the interviews will be kept for a period of five years for the purpose of use at conferences, research papers, or further examination of the data. Each participant was made aware of the possible further use of the data and had an option to choose not to allow his or her information to be used in the future. After five years, the information will be destroyed in both hardcopy and electronic formats.

Coding and Analysis Procedures

Upon the collection of the questionnaires, the responses were examined. The questionnaires provided a quantitative look at volunteers' perceptions within the organizations. I analyzed the number rankings of responses to determine quantifiable trends and then compared the results across the two case study sites.

The interviews were coded and the frequency of personal descriptions aided in analysis of trends and my conclusions. Particular trends were of interest and highlighted, such as: *benefits, career goals, duties, motivation, program structure, service learning, skills gained, youth leadership, and youth volunteer service.*

Each interview was analyzed and then commonalities were determined among participants from each case study site. This process provided a guide for the results to be generalized for each case study site. Data from each site was compared for similarities and differences in the experiences and motives of participants and to double-check coding.

Strategies for Validating Findings

I arrived at findings through a triangulation of research methods, which contributes to the validity of the project. This research consists of a literature review, the use of questionnaires, document analysis, and interviews. The use of multiple methods for determining results increases the probability that this research will have greater legitimacy (Neuman, 2003). In the case of using direct quotations from participants, each participant completed a member check after the interviews have been completed. For further verification, I obtained additional information from the case study sites or from participants as needed. The literature provides a context for examining *youth volunteer service*, *youth leadership*, and *service learning*.

Chapter 3: Literature Review

Introduction

Volunteer service is an integral component of schools, non-profit organizations, religious organizations, and other organizations that value community and charity. Youth volunteer service is an increasingly important area of study as more arts organizations are developing youth volunteer programs with the purpose of teaching youth skills in the arts, arts administration, and youth leadership (Hessenius, 2007; Palof, 2007). I examined two community arts organizations, the Community Center for the Performing Arts (CCPA) and The Vera Project, which place youth volunteers at the center of the organization in leadership and governance roles. In these two organizations, youth volunteers work alongside staff members and older volunteers who, through guidance and support, act as mentors for the youth. Through this review of literature and document analysis, I discovered that although there is limited information about youth volunteers in the arts, progressive youth leadership through volunteer service has been observed in other fields. I focused my literature review on the three broad topic areas of my research: *youth volunteer service*, *youth leadership*, and *service learning*. It is my hope that the literature will translate well to my interest field of *community arts*. In order to provide the context for this translation, I must first define *community arts*.

Community Arts Defined

The University of Oregon's Arts Administration Program defines *community arts* as arts that emphasize "the potential participation of all citizens in performance or exhibition-focused art groups and organizations that are community-based and culturally democratic in orientation" (2006, para. 2). The Community Arts Network (2007) defines community arts as "art for social change"; "public art"; and "public arts policy," yet also suggests that community arts can be defined in countless other ways (para.3). McDaniel & Thorne (1997) captured the spirit of community arts by saying, "All— artists, arts professionals, community volunteers— who

gather in an organization should do so because they share a strong commitment and conviction to the work and its important” (p. 27).

Brice Heath (as cited in Fliegel, 2005) stated “Art is a ‘rehearsal’ for developing a wide range of other social skill sets: family member, citizen, student, worker, and human being” (p. 54). Frequently, community arts organizations seek the participation of citizens, including youth, through volunteer work and the production of events or exhibits. Community arts organizations often seek volunteers because, as smaller organizations, they may require a larger volunteer pool to supplement paid staff and reduce the cost of operation (Brown, et al., 1987). Many community arts organizations employ youth volunteers in structured volunteer programs, engaging youth in the leadership of the organizations (Bach & Thomssen, 2002).

Youth Volunteer Service

Youth Volunteer Service Defined

While youth volunteers are often discussed as spanning from 12-24 years old, I looked at volunteers between the ages of 14-19 years old. Youth voices are becoming increasingly important in volunteer service. Between 1989 and 2006, youth ages 16-19 nearly doubled their participation in volunteer service (Associated Press, 2007). However, Corporation for National and Community Service (2007) compared data on volunteerism in the arts during the same time. In 1989, volunteerism in “Sports, Hobby, Culture, and the Arts” was 7.8% and in 2006, the same category only had 3.6% of American volunteers (Corporation for National and Community Service, 2007, p. 28).

Motivation for Youth Volunteer Service

Fisher & Cole (1993) and Orzorak (2003) stated that motivation for volunteer service often changes over time. Brown, et al., (1987), Hamilton (1980), McSweeney & Alexander (1996), and Raskoff & Sundeen (2001) concurred that volunteer service is performed because

of its ability to engage, educate, and fulfill volunteers. Motivations for volunteer service also may include acknowledgement that help is needed, appreciation of efforts, and favorable social interactions (Brown, et al., 1987; Fisher & Cole, 1993; Hamilton, 1980; & Raskoff & Sundeen, 2001). The fulfillment gained by volunteer service often stems from the larger consideration that the service is for a greater purpose.

However, youth volunteer service is additionally influenced by requirements within the education system to complete community service assignments as a prerequisite to high school graduation (Brennan, 1994; Bullock, 1996; Hirsch, 1996; Raskoff & Sundeen, 2001; Serow, 1991). Interestingly, Cunningham (1994), McLellan & Youniss (2003), Metz, et al. (2003), and Moely, et al. (2002) determined through longitudinal studies that through long term service, youth volunteers are often inspired to continue volunteer service after mandatory service requirements are realized. In The Vera Project's projected business plan, Bach & Thomsson (2002) wrote that as Seattle schools begin to implement community service requirements, The Vera Project should begin to offer "a number volunteer opportunities... likely to fulfill this... requirement (p. 24)." The Vera Project hoped to increase its volunteer pool by attracting this growing constituency of youth within these community service requirements.

Controversy

Because many states and school districts have mandatory minimums for high school volunteer service, arguments have surfaced that question the constitutionality of forced volunteer service (Brennan, 1994; Bullock, 1996; Hirsch, 1996). Another argument claims that mandatory community service is a violation of the first amendment to be free of unwanted political influence (Brennan, 1994; Bullock, 1996).

Additionally, not all volunteer managers are supportive of youth volunteer programs. Graff (1995) admonished, "Children do not have, and should not be expected to have, the same

capacity to appreciate and understand risks and to know what to do in response to them” (p. 300). Graff (1995) continued to state that youth are not entirely appropriate organizational volunteers. Although such arguments are present, enough research suggests that not only do youth derive great benefit from volunteering but that their numbers are increasing significantly. Therefore, I will focus on the benefits of youth volunteer service, rather than this controversy.

Benefits of Youth Volunteer service

The benefits of volunteer service for individual youth vary, from the development of social skills to pride in contributing to a significant cause (Brown, et. al, 1987; Hamilton, 1980; Raskoff & Sundeen, 2001). Furthermore, community service opportunities often reach at-risk youth to deter them from criminal activities and to instill principles of philanthropy (Hirsch, 1996; Hoffman & Xu, 2002; Raskoff & Sundeen, 2001; U.S. Department of Health, Education, and Welfare, 1968). Colmen (1965) suggests that volunteer service provides youth an opportunity to assert independence. Moreover, Hoffman & Xu (2002) wrote, “Community service also provides youths access to conventional adult society, thus broadening their social networks beyond their peers” (p. 572). This study extends the research on youth volunteers to include specific benefits to youth volunteers in the arts.

Youth Leadership

Youth Leadership Defined

In this study, youth leadership is defined as youth taking an active role in the governance of an organization and the fulfillment of its mission. In 1965, Riessman (as cited in Schondel, Boehm, Rose, & Marlowe, 1995) observed the natural progression of youth leadership: “As volunteers work with others directly and develop meaningful relationships with their peers, their own self-esteem increases, leadership skills begin to surface, and other personal growth occurs” (p. 131). Karpman (2006), *Nation’s Cities Weekly* (2001), and Sommer (2006)

demonstrated that nationally youth are stepping into leadership roles in communities as a result of volunteering in mission-driven organizations. MacNeil & McLean (2006) wrote, “Learning leadership happens experientially, through involvement in opportunities to practice the skills, experiment with approaches, and try on the roles” (p. 99). Often organizations provide structured methods of involving youth in leadership opportunities. Halpern (1999) provided best practices for organizations seeking youth leadership:

- Enhance the role of young people as community resources;
- Encourage young people to play meaningful leadership roles within the organization;
- Work actively to ensure that teenagers have opportunities to contribute their talents to the larger community.

As organizations develop structured methods of facilitating youth leadership, such as those suggested above, youth may be more engaged and committed to their roles within the organizations.

Mentors for Youth Volunteers

One way that youth experience leadership is through close relations with other staff members or volunteers, who encourage their participation in leadership roles. Youth volunteers are often guided and supervised by *mentors* within nonprofit organizations. Cultural Human Resource Council (2006) defined a *mentor* as,

An experienced, respected and credible person who, in a formal context or informally provides personal and confidential assistance to enhance the learning and professional development of a less experience person through guidance, counseling, role modeling and by sharing his/her experience, expertise and vision (p. 2).

Fusoni (2005), Halpern (1999), Moskos (1988), and Mustillo, Dorsey, & Farmer (2005) agreed that youth leadership comes from positive, mentoring relationships within an organization. Pearce (1993) suggested that these relationships are “increasingly important” and sustain high levels of volunteer service (p. 11). Epperson (1991) suggested that the open exchange of information between mentor and youth often increases engagement for youth. Rowe (1990) and Schondel, et al. (1995) concurred that youth need a level of support and guidance to learn responsibility and a sense of community. Ogbu (2002a) & Denmead (2006) have agreed that youth volunteers often progress to mentoring even younger people after extended volunteer service, placing dedicated youth in leadership roles.

Youth Leadership in the Arts

Americans for the Arts (1998) articulated that

By occupying responsible roles in programs that focus on the visual, performing and media arts, young people develop organization skills, sound budgeting strategies and the capacity to communicate with adults in their own neighborhoods as well as in the offices and boardrooms of local businesses, corporations, and foundations (p. 2).

Foster (2007), Hager (2006), and McLean (MacNeil & McLean, 2006) have each written personal accounts of being mentored as youths, experiences which have contributed to their success as leaders in the nonprofit and arts fields. Mentorship is “a key way to ensure a stable and effective pool of young managers for orderly transition and succession, and ongoing qualified management in the cultural sector” (Cultural Human Resource Council, 2006, p. 2). This succession is increasingly important in the arts as leadership transitioning is becoming more discussed (Hessenius, 2007). Finally, Roach (2004) urged that arts administrators must “figure out how to involve young people positively and productivity in long-term projects as participants as well as audiences, producers, and evaluators” (p. 53).

Service Learning

Service Learning Defined

Youth volunteers often learn through participation in community service activities, which is articulated as *service learning* or experiential learning.

The purposes of experiential learning may best be stated in terms of what youth are able to do, the skills or competencies that are identified as contributing to their happiness and productivity as adults. . . Experiential learning should be viewed as complementary to classroom learning (Hamilton, 1980, p. 191).

The education attained by volunteer service allows participants to develop skills not taught in a classroom through volunteering in meaningful roles within an organization (Brennan, 1994; European Commission Responsible for Education, Training, and Youth, 1999; Hamilton, 1980; Hirsch, 1996). Perry & Thomson (2004) wrote that often, skills are learned through hands-on work, and this sentiment is echoed in other service learning literature. “Youth service projects also enable young people to build skills, gain experience, and take advantage of important opportunities to learn new things outside of the classroom” (*Nation’s Cities Weekly*, 2001, p. 4).

Benefits of Service Learning

For some volunteers, professional development is a motivation to help build résumés and job experience, and learn skills to enter a career through volunteer service (Brown, et. al, 1987; Raskoff & Sundeen, 2001; Serow 1991). Scholars recognize other benefits of service learning. Hoffman & Xu stated “schools that do not have community volunteer components in their curricula may wish to consider adopting them given the host of benefits, including a diminution of delinquency, which appears to result from these programs” (p. 586). McLaughlin (2003) similarly recommended that collaboration between schools and community organizations can help students develop lasting academic and life skills.

Ogden (2005) asked if the service learning movement might “lead to greater social capital and increased charitable giving” and “more engaged and more generous” students in the future (p. 206). Owen (2000) similarly found that “participation in extracurricular activities and service learning programs is associated with a greater tendency toward political engagement” (p. 639). This engagement is “vital and needed” as youth develop academically and professionally (Epperson, 1991, p. 454).

Conclusion

Much of the available literature concentrates on youth-oriented service organizations that involve adult volunteers and with youth clients. Further research needs to be done on youth-specific volunteer service, leadership, and service learning in community arts organizations, to help articulate the benefits for both the youth and the community arts organizations. Researching youth volunteer service will help to demonstrate the motivation and benefits of youth volunteer service, such as progressive development of youth into leadership roles within arts organizations. As youth leadership and youth volunteer service is further defined in the field of community arts, it is my hope that more arts-specific literature will develop.

Chapter 4: Comparative Presentation of Case Study Sites

Introduction

Youth leadership, youth volunteer service, and service learning encompassed the foundation of this study as I asked *why youth volunteers are choosing volunteer service in the arts, what benefits youth volunteers gain by volunteer service in the arts, how skills learned through volunteer service in the arts provide an advantage to youth entering careers in the arts, and why organizations have youth volunteer programs*. The results within each case study site are addressed here, as well comparisons of each location. I interviewed a staff member from each case study site to provide structural and background information on its volunteer program. Four participants from each case study site, between the ages of 14 to 19 years old, contributed interviews, providing extensive personal accounts. I also distributed 35 anonymous questionnaires to participants at each case study site. These personal accounts and the anonymous questionnaires gathered thick, rich data on youth volunteer programs in the arts. See Appendix K for information about interview participants and schedules.

Volunteer Coordinator Interviews

The volunteer coordinators at the case study sites responded to questions about: *general volunteer demographics, the importance of youth volunteer program, goals for youth volunteer service, duties and positions for youth volunteers, staff supervision and support, development of youth volunteers, and structure of volunteer program*. The questions prompted varying responses from the volunteer coordinating staff, while providing a comprehensive overview of each organization's volunteer program. Many of the responses were echoed in the interviews with youth participants, suggesting a sense of a common vision between the organization and its youth volunteers.

Community Center for the Performing Arts

In Eugene, Oregon, the Community Center for the Performing Arts (CCPA) is a nonprofit arts organization that owns and operates the historic Woodsmen of the World Hall (often referred to as *WOW Hall*). Members of the Eugene community wanting to create a venue for community arts founded the organization cooperatively. The performing arts center is mostly used as an all-ages concert venue, however it often hosts theatrical performances and dance classes. There are over 500 active volunteers in the organization and 12 paid staff members. Youth volunteers comprise the majority of the volunteers and participate as volunteers in a variety of ways. The volunteer program at the Community Center for the Performing Arts has been established since the creation of the organization in 1976.

Community Center for the Performing Arts Volunteer Coordinator

Kayte McDonald, a 27-year-old staff member at the CCPA participated as the organization's representative in this study. McDonald is the Volunteer Coordinator, House Manager and a member of the CCPA's Management Committee. She has held those positions for ten years, and has been an integral part of the organization since 1994. McDonald was first introduced to the organization by her parents as an 8-year-old, frequently attending events with her parents, who were longtime supporters of the CCPA. When she was 14 years old, she attended her first volunteer orientation, which began her 13-year involvement with the CCPA. McDonald stated that she decided to become a volunteer for the CCPA because she had been spending all of her allowance money going to shows and had heard that she could get into concerts for free. Her reasons for volunteering soon changed from getting free show admission to helping the CCPA and she began volunteering almost every day at the CCPA. McDonald described the trust that was placed in her by then Volunteer Coordinator, Jacee McKamey. McDonald recounted that in her early teens, "I was given more responsibility than I probably

thought that I could handle” (Personal communication, February 25, 2007). McDonald feels that McKamey’s faith in her abilities gave her the confidence to take on an important role in the CCPA. In 1996, she was invited to join the small staff of the CCPA. At first it was with several part-time positions in the form of house managing dance classes and putting up flyers for events. The next year, McDonald took on her current positions within the CCPA and discovered that she had found a career in the music industry.

The Vera Project

The Vera Project was created in 2000 in Seattle, Washington as a nonprofit all-ages organization. The Vera Project was based on the model of Vera in Groningen, Netherlands. The Dutch all-ages, community arts center was visited by The Vera Project’s founders James Kebblas and Shannon Stewart in 1999. The two developed The Vera Project in response to Seattle’s Teen Dance Ordinance, and with collaboration with Seattle’s Music and Youth Task Force, The Vera Project held its first show in January of 2001. It has been a catalyst for other all-ages venues and programming in Seattle. Kirk & Phan (2007) described The Vera Project as “Seattle’s premier initiative for the growth and development of all-ages music” (p. 47). Live concerts are the main area of programming, although additional programming includes workshops, classes, and a visual arts gallery. The Vera Project operates with a small paid staff of two full-time directors, four part-time staff members, and the rest of the work is conducted by volunteers. The Vera Project has many levels of involvement available for volunteers and places its youth membership at the center of its organizational structure:

In Seattle, the VERA Project... is a non-profit, safe, alcohol free, all-ages music venue that presents all-ages concerts, provides recording and music services for youth and, most importantly, is governed by the very youth the program is designed to serve (Mackinson, 2006, p. 27).

The Vera Project's targeted audience is between the ages of 16 and 24 years old. Most of the volunteers for the organization fall within that age range as well.

The Vera Project Volunteer Coordinator

Vanessa Gibbons, the Administration & Operations Manager of The Vera Project, is one of the volunteer supervisors for The Vera Project. While each staff member coordinates volunteers in his or her area, Gibbons provides administrative and informational support for volunteers. She first entered The Vera Project as a patron and her involvement increased substantially. Gibbons began her involvement with The Vera Project in 2001, the organization's first year, when she was attending concerts and events. In 2003, Gibbons began volunteering at the age of 18. At the time that she started volunteering, Gibbons worked for Shoreline, Washington's Youth Volunteer Core (YVC), a service learning organization for teens. Gibbons coordinated projects for youth and had a long-standing interest in connecting both YVC and The Vera Project. Several of The Vera Project's show staff were involved administratively with YVC at the time. Although Gibbons was not able to create a collaboration between the organizations, she did see the potential for *service learning* and *skill-building* at The Vera Project. Gibbons herself continued to volunteer at The Vera Project until 2005 when she became the organization's first paid staff member along with James Keblas, founder and Executive Director, and Shannon Stewart, founder and Program Director. "I was excited to have an actual paying job at The Vera Project," Gibbons recollected (Personal communication, March 29, 2007). Gibbons fulfilled the role of the Operations Manager, but due to the growth of The Vera Project, she added Bookkeeper and Administrative Manager to her résumé.

Importance of a Youth Volunteer Program

The CCPA and The Vera Project both put their volunteer programs at the center of their operation. McDonald and Gibbons both felt that including youth in the volunteer program

contributed to the success of their organization: “The CCPA is an all-ages venue,” McDonald explained, “Part of our mission statement is to serve youth. So of course we would want our volunteer program to extend to youth” (Personal communication, February 25, 2007). Of the CCPA’s approximately 500 active volunteers, McDonald estimated that more than 50% of the volunteers were 22 years old or younger. McDonald then described the family-oriented nature of the CCPA— even at rock and roll, hip-hop, and punk shows. She felt that including youth volunteers advanced the CCPA’s position in Eugene as a community center seeking the participation of all citizens. McDonald expressed that youth volunteers provide a fresh and vibrant voice within the CCPA, and at its events, “Young people in positions of responsibility are a change for people used to seeing bouncers at concerts. That image is just good for the WOW Hall. Well-established touring bands comment on the professionalism and enthusiasm of our young volunteers” (Personal communication, February 25, 2007).

Gibbons provided similar accounts of youth volunteers’ centrality to The Vera Project. Gibbons estimated that for classes and workshops, 20-25% of volunteers are between 14-19 years old, whereas show volunteers and volunteer members increase the percentage of youth volunteers to 60-70%. The Vera Project has approximately 800 volunteers on its email roster, and youth volunteers play a vital role in the organization. Gibbons asserted, “Without youth volunteers, [The] Vera [Project] wouldn’t exist. It would just be an all-ages club” (Personal communication, March 29, 2007). She believes that the volunteers have a sense of ownership of The Vera Project, generating a sense of pride in its programming. Gibbons referred to a recent article in Portland, Oregon’s weekly newspaper, *The Mercury*. Clark (2007) attributed the success of the all-ages music scene in Seattle to the fact that the Seattle, Washington’s all-ages efforts are supported at nonprofit organizations and suggested that the Seattle community sustains The Vera Project because its efforts are for the common good, rather than just for-

profit ventures. Gibbons agreed and maintained that the tremendous community support of the Seattle community, volunteerism, and youth participation were all key factors in The Vera Project's accomplishments. Additionally, she explained that youth participation in The Vera Project is more than just youth helping out as volunteers, "the youth volunteers drive the organization" (Vanessa Gibbons, personal communication, March 29, 2007). They are the community that The Vera Project serves and the organization places them at the center of all operations. Bach & Thomssen (2002) wrote,

It is assumed that volunteer work is central to the involvement of youth at Vera.

Volunteerism supports the organization's programming and provides the means of engagement and involvement. Youth and adult volunteers are essential to the structure and success of the Vera Project (p. 37).

The Structure of the Volunteer Programs

The volunteer programs at the two case study sites are similar with regard to structure and requirements; the two organizations offer youth volunteers the same opportunities to become involved. Youth volunteers at each organization are required to attend a one-hour orientation. The once-monthly orientations introduce new volunteers to the staff, the organization, and to the volunteer program. After attending an orientation, a youth volunteer is able to determine his or her level of involvement. For general volunteering, neither organization requires a minimum number of service hours.

The Vera Project differs slightly with regard to access to the volunteer program. Volunteers under 18 are required to provide a parental or legal guardian signature and volunteers over 18 are required to undergo a basic background check. While the CCPA does not require parental permission, Gibbons explained that this requirement provides safety to its constituency and compels parental support. Bach & Thomssen (2002) also acknowledged that

parental support provides The Vera Project with increased access to youth. Americans for the Arts (1998) concluded, “self-motivation is enhanced by parents playing important roles supporting their involvement” (p. 9). Halpern (1999) stated that “parents set the tone for after-school time” and activities (p. 7). *Nation’s Cities Weekly* (2002) wrote, “eight out of 10 youth agree that they would volunteer more if parents and teachers encouraged them to do so” (p. 1).

As volunteers become more dedicated to volunteering, opportunities for involvement expand in each organization. Youth volunteers at the CCPA generally begin as volunteers for shows and then as service hours are increased, volunteer staff positions become available. Volunteer staff positions are quasi-staff apprenticeship and internship positions in the *booking, publicity, stage and sound*, and *volunteer coordination* areas. Volunteers often shadow staff in the areas of the organization in which they would like to become more involved, leading to extensive training in an interest area.

The Vera Project encourages youth to learn about the administration of events and event production. The Vera Project offers sound and lighting workshops, enabling youth volunteers to learn the technical aspects of event production. Additionally, six administrative internships are available, which are staffed after a competitive recruitment and application process:

Administration & Archive, Board of Directors Coordination, Booking & Promotions, Development, Outreach & Partnership, and Volunteer Coordination. The Vera Project also has an additional method of engaging youth volunteers. After volunteering for 4 hours, (generally fulfilled by completing one show shift) volunteers have the opportunity to join The Vera Project’s membership program. The Vera Project’s member committees are responsible for developing strategic collaborations, programming art gallery exhibits, programming events, and steering the

administration of the organization. This youth-led membership is central to the governance of The Vera Project and is considered to be at the same level as the Board of Directors.

Youth Volunteer Duties

For general youth volunteers, both organizations provide similar activities and duties. McDonald and Gibbons both contended that youth volunteers support their organizations in a variety of areas. Youth volunteers mainly provide support in 8 areas: *art gallery coordination, facilities, fundraising, production, programming, publicity, and volunteer coordination*. The duties range from picking up garbage after events to processing grant applications. Although these are the most common forms of volunteering, the CCPA's and The Vera Project's organizational support encourages youth volunteers to create other projects or roles for themselves. For a comprehensive list of the duties that the youth volunteers complete at each case study site, see Figure 4.1.

Figure 4.1

		Volunteer Duties	
ART GALLERY		CCPA	The Vera Project
		Hang art shows Host art openings Prepare gallery space Select artists	Hang art shows Host art openings Prepare gallery space Select artists
BOOKING		Arrange and evaluate band demos Bid shows File artist contracts Place posters around building Provide perspective on music, trends, and bands Select artists	File artist contracts Place posters around building Provide perspective on music, trends, and bands Select artists
FACILITIES		Attend special work and cleaning parties Clean building and property Garden and landscape Help with building improvement projects Participate in historic preservation projects	Attend special work and cleaning parties Clean building and property
FUNDRAISING		Coordinate membership information Prepare materials for direct mail campaign Sort doorprize tickets Volunteer during special fundraising events	Process grant materials Write thank you notes to donors Volunteer during special fundraising events
OFFICE WORK		Answer phones Archive event information Complete clerical work File promotional materials Provide customer service Research bands and tours	Answer phones Archive event information Complete clerical work File promotional materials Provide customer service Research bands and tours
PRODUCTION		Assist patrons, bands, and staff Decorate for special events Prepare Green Room hospitality Prepare and run lights and sound Print, distribute, and sell tickets Secure doors Sell admissions Uphold house policies	Assist patrons, bands, and staff Decorate for special events Prepare Green Room hospitality Prepare and run lights and sound Secure doors Sell admissions Uphold house policies
PUBLICITY		Design posters and handbills Distribute posters and handbills Gather promotional materials Plan and participate in outreach Write newsletter articles and press releases	Design posters and handbills Distribute posters and handbills Gather promotional materials Plan and participate in outreach Write press releases
VOLUNTEER COORDINATION		Call to fill volunteer shifts Orient and train new volunteers Recruit new volunteers Table events	Call and email to fill volunteer shifts Coordinate membership information Orient & train new volunteers Recruit new volunteers Table events

Staff Support & Supervision

Each organization offers youth volunteers a tremendous amount of staff support. The CCPA's volunteer coordinator, McDonald, oversees all of the CCPA's volunteers. McDonald also has a volunteer staff assistant act as her co-volunteer coordinator. However other departmental heads contribute to the oversight of volunteers in specific areas, such as the stage and sound or publicity areas. McDonald encourages staff members to meet new volunteers and to develop working relationships. Youth volunteers become aware of staff members and look to them for guidance. McDonald feels that when youth volunteers become acquainted with staff members, a common understanding and respect is created, which contributes to the success of the youth volunteers and the organization. Youth volunteers are treated the same as other organizational volunteers, regardless of age. "Youth are expected to act professionally with staff and other volunteers," McDonald explained, "and they usually do." McDonald believes that this environment provides youth volunteers with the courage and confidence to take on important roles within the organization, "They are give responsibility and enjoy it" (Personal communication, February 25, 2007).

The Vera Project likewise provides staff support for volunteers and interns in all departments. Production, or show, volunteers fall under the supervision of Melissa Quayle, the Program Director. The Volunteer Coordinator Intern, currently Reese Lazarus, recruits, supervises, and tracks production volunteers with Quayle's guidance. As administrative volunteers, each intern works directly with the staff member in his or her particular area. The Vera Project's interns operate with substantial autonomy due to the respect that the organization affords them.

Gibbons, the Administrative & Operations Manager, attends all of the volunteer orientations and committee meetings. She explained, "I help volunteers navigate and learn

about The Vera Project when they are new” (Vanessa Gibbons, personal communication, March 29, 2007). The vast network of members of the Board of Directors, other volunteers, and staff members embrace the contributions of all of these dedicated youth volunteers.

Goals for Youth Volunteers

Bach & Thomssan (2002) wrote, “Volunteering is an important mechanism for learning” in The Vera Project’s business plan (p. 37). The CCPA hopes that volunteers develop job skills while demonstrating dependability, punctuality and the ability to work as part of a team (Community Center for the Performing Arts, 2004). McDonald and Gibbons described almost identical goals for skill-building and individual growth regarding youth volunteers. The goals for personal development include gaining skills in communication, self-confidence, teamwork, and valuable access to the music industry. The CCPA and The Vera Project are all-ages venues and have patrons, staff, and volunteers of all-ages. McDonald and Gibbons share the goal of breaking down age barriers and providing youth with meaningful and possible mentoring experiences with older people in the organization: “This expands and strengthens a sense of community for youth,” Gibbons explained, “[Youth] volunteers feel as though they are a part of the community, and they contribute to it” (Personal communication, March 29, 2007).

McDonald echoed this sentiment; “The kids seem more connected to each other and their community after volunteering. They go to other arts events and seem to care more about what’s going on in Eugene” (Personal communication, February 25, 2007). McDonald also listed independence, responsibility, and general social skills as some of the CCPA’s goals for youth volunteers. Gibbons stated that the potential for youth empowerment was the most important attribute of The Vera Project’s youth volunteer program.

More tangible goals exist for youth volunteers in both organizations as well. Youth volunteers are exposed to the intricacies of nonprofit organizations and the CCPA and The

Vera Project hope that youth volunteers develop skills related to nonprofit management. The organizations mentioned event coordination, financial management, and public relations too. Furthermore, McDonald expressed desire for youth volunteers to gain general business skills. Gibbons provided an additional goal for youth volunteers to develop skills in grant writing. Personally, McDonald and Gibbons have seen these goals fulfilled for themselves, as well as other youth volunteers.

Youth Volunteer Development

Over a period of time, youth volunteers show growth personally and professionally through *skill-building*. Volunteers at the CCPA and The Vera Project have begun careers in the arts and nonprofit fields. McDonald and Gibbons have seen youth volunteers move on to take jobs within the music industry, become all-ages music advocates, produce their own music, manage bands, and promote events. “One girl started volunteering at raves here at the WOW Hall, and then she started throwing her own parties here. Now she promotes events all over the country,” McDonald said (Personal communication, February 25, 2007).

Gibbons similarly recounted success stories from The Vera Project, “Some of our youth volunteers are now producing concerts, radio shows, and book shows for other venues” (Personal communication, March 29, 2007). Aside from taking jobs in the music industry, many youth volunteers have successfully joined other nonprofit organizations or have taken paid positions within the CCPA and The Vera Project.

McDonald’s personal story about joining the staff of the organization is not unique to the history of the CCPA. Other volunteers have progressed within the organization after substantial volunteering, internships, and apprenticeships. Hannah Finley entered the organization at 14 years old and after 3 years of dedicated volunteering, she became the Office Manager and McDonald’s partner in house managing. Calyn Kelly, the CCPA’s Stage Manager,

first volunteered during high school. After several years of volunteering both at the CCPA and a community radio station, Kelly participated on the stage crew as an apprentice and is now the stage and sound manager. McDonald explained, “Staff positions are filled from volunteer pool. After a youth volunteer is capable and interested in a position, the CCPA’s style is to consider youth volunteers equal candidates” (Personal communication, February 25, 2007). Of the CCPA’s current ten-person staff, all were volunteers prior to being given paid positions, and four of the staff began volunteering between the ages of 14-19. McDonald suggested that volunteers might be more inclined to continue volunteering as the possibility for a paid position presents itself.

Likewise, The Vera Project has a history of placing volunteers in paid staff positions. As previously mentioned, Gibbons’ first involvement with The Vera Project was as a youth volunteer. Melissa Quayle, the Program Director, leads the organization as one of the two directors. Quayle started volunteering at The Vera Project in her late teens and took over co-founder Shannon Stewart’s position in 2005. The Vera Project has 6 paid staff and 5 of them are former volunteers. Competitive internships are often given to youth volunteers who have shown dedication to the organization and a propensity for volunteering. There are 7 internship positions, while the rest of the volunteers fall into the category of general organization volunteers.

Volunteer Program Strengths & Areas for Improvement

Strengths.

McDonald and Gibbons addressed the strengths of the case study site’s volunteer program and the areas in which improvement may be needed. Both McDonald and Gibbons listed that their volunteer programs provide truly exceptional skill building opportunities, a level of autonomy for youth volunteers, and the ability for volunteers to choose a desired, best

fitting type of involvement. “Volunteers pretty much get to do any project that they want. They just need to talk to the right staff person and, chances are, they will be able to work on their idea,” McDonald mentioned (Personal communication, February 25, 2007).

Another commonality between the two organizations is that McDonald and Gibbons similarly mentioned that having only a single, one-hour volunteer orientation required for volunteer service was a key strength of the youth volunteer programs. Gibbons said that “the transition time between attending a volunteer orientation and beginning volunteer service is minimal, and volunteers are quickly encouraged to initiate volunteer service in their particular interest area” (Personal communication, March 29, 2007).

McDonald described the CCPA’s volunteer program as accessible, rewarding, and supportive of youth volunteers. McDonald felt that the volunteer program almost runs itself. Interest is constantly high and is promoted mainly by word-of-mouth. “It’s reputable,” she put in plain words, “Parents know where their kids are and like the idea that they are helping out the CCPA.” As youth are volunteering at the CCPA, they are shaping the organization by contributing time and energy in many different areas. “Some of the positions are challenging, which makes youth take risks in a safe and fun place,” McDonald stated (Personal communication, February 25, 2007). McDonald supposed that by allowing youth to take risks, youth feel that they are trusted and continue frequent volunteer service.

Gibbons responded that one of the most noticeable strengths of The Vera Project’s youth volunteer program is that it encourages youth to have a voice in the organization. In addition, Gibbons suggested that the structure of The Vera Project gives youth volunteers an alternative to age-related hierarchies. She further explained, “Youth at (The) Vera (Project) don’t have normal relationships with adults because the youth-led membership is the center of the organization’s governance. Age barriers are broken down when the youth have a voice”

(Vanessa Gibbons, personal communication, March 29, 2007). The Vera Project's staff and volunteers work together as friends to guide the organization, making it one of the most extraordinary aspects of the structure of the volunteer program.

Areas for Improvements.

While many of the strengths of each organization corresponded to those of the other organization, the stated areas needing improvement varied. The only common suggestion was that outreach to potential youth volunteers needs to be conducted more often and in a varying manner. McDonald suggested that the CCPA enter into collaborations and networking with other local youth organizations and schools, and Gibbons proposed the same for The Vera Project.

McDonald's individual ideas for improvements focused on the creation of structured youth internships and more regulation of volunteer service. McDonald also expressed interest in establishing job descriptions, evaluating volunteers, and recording volunteer service. Additionally, she wished for better methods of rewarding and appreciating volunteers.

Gibbons stated that The Vera Project tries to stay aware of any improvements that should be made; yet there is always room for growth. However, she did think that the volunteer program could be more accessible: "Volunteers have to hunt down information on volunteer orientations and shows," Gibbons said, "You have to be self-directed and do a lot to become involved" (Personal communication, March 29, 2007). Along with a clear path to becoming involved, Gibbons acknowledged that the website, the main portal for youth volunteers, must be informative with easily accessible show dates, show signups, and volunteer duties. Also, it has been difficult to re-acquaint The Vera Project's members with participation on committees after a break in volunteer service. Gibbons suggest that perhaps new volunteers and members need stronger support to encourage active participation.

Conclusions of Staff Interviews

Through these interviews, McDonald and Gibbons have provided a general context for the volunteer programs, environments, and personal experiences of youth volunteers. The organizations each have well-developed opportunities for youth volunteers, giving the youth structure and support throughout their volunteer service. This structure and support is one factor that makes the youth volunteer service so valuable.

Youth Volunteer Interviews

The youth participants at the case study sites responded to questions about: *motivations for volunteer service, volunteer duties and positions, skills gained through volunteer service, importance of volunteer service, plans for continued volunteer service, long-term benefits of volunteer service, translation of skills to other organizations, career goals, how volunteer duties correspond to interests and strengths*, and finally, *the strengths and areas needing improvement within each volunteer program*. Besides gathering rich qualitative data, a secondary purpose of these interviews is to allow youth volunteers to reflect on personal experiences. Americans for the Arts (1998), Hamilton (1980), Raskoff & Sundeen (2001), and Serow (1991) have all agreed that by reflecting on volunteer service, youth are able to identify and articulate the benefits of volunteer service, which increases the effectiveness of volunteer service as a learning experience.

Community Center for the Performing Arts Participants

Four participants from each case study site were interviewed about volunteer experiences. Participant ages ranged from 17-19 years old. Although this research was aimed toward obtaining responses from participants between the ages of 14-19 years old, most of the participants interviewed began volunteers prior to or close to the age of 14. The four participants from the CCPA averaged 18.5 years of age. The average length of volunteer service was over 3 years, and the mean starting age of volunteers was just slightly older than 15 years

of age. Although many of the volunteers expressed that they have lessened the amount of hours volunteered, the average amount of hours that the CCPA volunteers estimated per week was 26.25. This number reveals the number of hours that the volunteers completed during their most active years volunteering. Currently, the same volunteers average approximately 9 hours per week.

The Vera Project Participants

The Vera Project's participants average age was close to that of CCPA, with the mean age of 18.25. The average length of volunteer service was 3 years, while the mean starting age of volunteers was 14.5 years of age. Volunteers of The Vera Project currently average 8.75 hours per week of volunteer service. During the most active period of volunteer service, these volunteers averaged 14 hours per week. Two of the participants interviewed completed internships over the summer, which may be the reason for the change in number of present volunteer service hours.

Significance of Frequency of Volunteer Service.

The level of engagement at each case study site is extremely relevant when considering the amount that youth benefits of concentrated volunteer service. American for the Arts (1998) determined that

When young people work in the arts for at least three hours on three days of each week throughout at least one full year, they show heightened academic standing, a strong capacity for self-assessment and a secure sense of their own ability to plan and work for a positive future for themselves and their communities (p. 2).

On average, volunteers at these two organizations have consistently met or exceeded these significant high levels of engagement in the arts. American for the Arts equates work in the arts with academic achievement. Although my research did not examine grade point averages of the

participants, the Americans for the Arts study would suggest that this is a good area for further research.

Positions within the Organizations

Even though the youth participants are currently averaging 9 hours per week of volunteer service, a level of high engagement according to the Americans for the Arts, it is not the most active that these participants have been at the CCPA. The decrease in service hours reflects that three of the interviewees have since transitioned to paid positions within the organization. Hannah Finley, Kayte McDonald's House Managing partner, was hired as a House Manager recently. Finley was invited to participate in an interview because of the longevity of her previous volunteer service and her progressive experience in the CCPA. Another interviewee and frequent volunteer, Christie Hill, also runs the small concessions business out of the CCPA. Taylor Sherrill, the newest volunteer interviewed, is McDonald's volunteer staff assistant. Sherrill is the Assistant Volunteer Coordinator and is training for the Volunteer Coordinator position. Minette Roberts-Holliday, the final CCPA volunteer, does not hold an additional position in the CCPA. Roberts-Holliday is an active show volunteer like most of the organization's volunteers.

Two of The Vera Project's participants currently hold intern positions. Emily Knies is the Board of Director's Intern, while Reese Lazarus is the Volunteer Coordinator Intern. Both Paula Kieko and Dave Morse are former interns and now act as general volunteers. All of the interviewees are a part of The Vera Project's youth-led membership, thus additionally responsible for governance of the organization. The volunteer service addressed in the interviews was primarily outside of the membership duties.

Volunteer Motivation

Personal motivation for volunteer service is important in understanding youth volunteers. Volunteers were motivated by seeking leisure activities, getting into events at a discounted rate, meeting new people, volunteering with other friends, and learning new skills. Volunteer service is also often motivated by a variety of reasons such as academic requirements, educational development, financial, philanthropic, and social (Brown, et al., 1987; Hamilton, 1980; Raskoff & Sundeen, 2001). The motivations for volunteer service at the two case study sites varied between individuals, however, they appeared consistent between the CCPA and The Vera Project.

Over 62% of interview participants mentioned that personal knowledge of the organization, staff, and volunteers was an important factor in beginning volunteer service. While social networking is one of the main ways in which volunteers enter organizations (Fisher & Cole, 1993; Pearce, 1993; & Stepputat, 1995), volunteers may additionally be seeking new friendships and social networks (Pearce, 1993). Dave Morse recounted his introduction to The Vera Project's volunteer program, "I knew a kid and I saw him cut in line at a punk show. I asked him how he got into the show early. When he told me that he was a volunteer, I decided that I wanted to cut in line, too" (Personal communication, March 12, 2007). Seeking leisure activities motivated volunteer service for 25% of the youth volunteers. Additionally, the rewards of volunteer service motivated another 37.5% of the participants. In exchange for volunteering during half of an event, volunteers attended the other half of the event free of charge. Fifty-percent of the volunteers mentioned that their school required a certain amount of community service hours that were completed at the case study sites, however this was not a particular motivation for conducting volunteer service. Another 25% of volunteers said that the desire to volunteer was stimulated by the possibility of meeting new people. Tyler Sherrill

had just moved to Eugene when he began volunteer service, “I wanted new friends and to find a place to fit in here” (Personal communication, February 25, 2007). Related to some of the following questions, it was discovered that 25% percent of the volunteers mentioned a desire to learn through volunteering. Paula Kieko explained that, “it was easy to choose between paying \$800 for a traditional stage and sound training course and a \$15 course offered to volunteers at The Vera Project” (Personal communication, March 13, 2007). For individual case study site results and comparative data, see Figure 4.2

Figure 4.2

Volunteer Motivation						
Motivation	CCPA		The Vera Project		Combined	
	Frequency	Percentage of Volunteers	Frequency	Percentage of Volunteers	Frequency	Percentage of Volunteers
Knew other volunteers and staff	3	75%	2	50%	5	62.5%
Heard that organization needed help	2	50%	2	50%	4	50%
Wanted to see free events	2	50%	1	25%	3	37.5%
Interested in learning	1	25%	1	25%	2	25%
Thought it would be fun	2	50%	0	0%	2	25%
Wanted to fill spare time	1	25%	1	25%	2	25%
Wanted to meet new people	1	25%	1	25%	2	25.0%
Interested in music	1	25%	0	0%	1	12.5%
Liked organization's community	1	25%	0	0%	1	12.5%

Volunteer Duties

Youth volunteers within each case study site contributed countless hours in a number of different areas. The range of duties at the two case study sites depended on the position of each volunteer within the organization. Many of the volunteer duties matched the duties described by McDonald and Gibbons for general volunteers, although 75% of participants conducted additional duties related to advanced volunteer positions.

All of the participants stated that they volunteered for show shifts. Participants managed the box office and ticket sales, greeted patrons at events, and sold concessions. Several

participants also supervised areas during events such as coordinating volunteers and acting as house managers. Although less frequent, some participants ran lights and sound for performances. At special events, many of the participants recruited volunteers and acted as spokespeople in the outreach of the organization.

During service outside of shows and special events, youth completed general administrative tasks, performed clerical work, and maintained the facilities. Dave Morse boasted, “I get to volunteer, play on stage, distribute my zine, and pick up trash at The Vera Project!” (Personal communication, March 12, 2007). Youth also programmed and publicized events in collaboration with organizational staff. Additionally, organizational governance was a key responsibility in most of the participants’ volunteers’ service. An item of note within both organizations is that youth participants identified themselves as volunteer coordinators in some aspect, providing support, guidance, and mentorship for younger or newer volunteers. For individual case study site results, see Figure 4.3.

Figure 4.3

Volunteer Duties						
Duties	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Show security	4	100%	4	100%	8	100%
Provide general organization support	3	75%	4	100%	7	87.5%
Sell admissions at events	3	75%	3	75%	6	75%
Coordinate volunteers	2	50%	3	75%	5	62.5%
Manage shows	2	50%	3	75%	5	62.5%
Attend outreach and tabling events	2	50%	2	50%	4	50%
Help Program Director brainstorm	2	50%	2	50%	4	50%
Operate concessions booth	2	50%	2	50%	4	50%
Provide customer service	2	50%	2	50%	4	50%
Contribute to facilities projects and cleaning	2	50%	1	25%	3	37.5%
Organize special events	1	25%	2	50%	3	37.5%
Clean up after shows	1	25%	2	50%	2	25%
Evaluate volunteer program	0	0%	2	50%	2	25%
Lead Programming Committee	1	25%	1	25%	2	25%
Manage Stage area	1	25%	1	25%	2	25%
Prepare and send organization mailings	1	25%	1	25%	2	25%
Prepare for meetings (communicate with staff, Board of Directors, and other volunteers; create meeting agenda; host meetings; take minutes)	0	0%	2	50%	2	25%
Run lights during events	1	25%	1	25%	2	25%
Act as Board of Directors liaison	0	0%	1	25%	1	12.5%
Complete specialized internship	0	0%	1	25%	1	12.5%

Skills Gained through Volunteer Service

Through volunteer service, youth were able to learn key skills through *mentorship* and *hands-on activities*. Participants from both case study sites listed skills gained in developmental, organizational, and technical areas. “I’ve pretty much gotten all of my job experience through the WOW Hall” Christie Hill stated (Personal communication, February 25, 2007). Similarly, Paula Kieko explained, “I learned how to do everything from answering the phone to fundraising!” (Personal communication, March 13, 2007)

The youth identified many developmental skills associated with working in a professional, nonprofit environment. The most frequently mentioned skills gained were connected to communication, collaboration, and the development of personal traits. Participants described becoming more confident, flexible, patient, organized, outgoing, reliable,

responsible, and social. Reese Lazarus shared, “I gained so much confidence through my volunteer service, I’m not that shy anymore. I see this in myself and in other volunteers” (Personal communication, March 13, 2007). Several of the participants elaborated that they felt more comfort working with people of different ages and diverse backgrounds. Emily Knies reflected on her volunteer service, “I think that The Vera Project’s volunteer program helps to break age barriers between kid and adults in Seattle” (Personal communication, March 13, 2007).

Participants described the achievement of skills related to the music industry and nonprofit administration as well. Knowledge of and entrance into music industry, such as the ability to network, manage shows, program events, and work with bands were mentioned several times. Hannah Finley supposed, “I’ve made connections here [at the CCPA] that I can take with me when I open my own music venue” (Personal communication, February 25, 2007). Skills in nonprofit administration included awareness of accessibility issues, board development, outreach, supervision, and volunteer coordination. Not all of these are particular to nonprofit organizations; however, they were presented in the context of two nonprofit organizations.

Finally, participants acknowledge learning many technical skills too. The youth gained clerical skills, knowledge of new computer programs, proficiency in writing press releases, and simultaneously developed strong résumés. Many event-related skills were realized as the youth learned *box office procedures, the operation of lights and sound, security, stage managing, and settling with bands*. Christie Hill runs the concessions booth at the WOW Hall and recounted, “I have even learned how to be a small business owner because I was a volunteer” (Personal communication, February 25, 2007). For individual case study site results and combined data, see Figure 4.4.

Figure 4.4

Skills Gained						
Skills	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Basic event security	4	100%	4	100%	8	100%
How to work with others (collaboration)	4	100%	4	100%	8	100%
Communication skills	3	75%	4	100%	7	87.5%
Social skills	3	75%	3	75%	6	75%
General clerical and office skills	3	75%	1	25%	4	50%
Light and sound operation	2	50%	2	50%	4	50%
Show management	2	50%	2	50%	4	50%
Volunteer Coordination	2	50%	2	50%	4	50%
Basic accounting & business skills	3	75%	0	0%	3	37.5%
How to work with adults	0	0%	3	75%	3	37.5%
Knowledge of music industry	0	0%	3	75%	3	37.5%
Basic nonprofit management	1	25%	1	25%	2	25%
Crisis intervention	2	50%	0	0%	2	25%
General organization	0	0%	2	50%	2	25%
New computer programs and skills	2	50%	0	0%	2	25%
Supervision of others	2	50%	0	0%	2	25%
How to "follow-through"	0	0%	1	25%	1	12.5%
How to adapt to an environment	1	25%	0	0%	1	12.5%
How to ask for help	0	0%	1	25%	1	12.5%
How to be an information resource	0	0%	1	25%	1	12.5%
How to write press releases	0	0%	1	25%	1	12.5%
Learned about accessibility issues	1	25%	0	0%	1	12.5%
Patience	1	25%	0	0%	1	12.5%
Safe risk-taking	0	0%	1	25%	1	12.5%

Importance of Volunteer Service

After participants described the skills gained in volunteer service, a question asking the importance of volunteer service was posed. This question collected an array of responses. The responses varied from the importance of volunteer service for the case study site, individual volunteers, youth to society as a whole.

One unifying response resonated in the voices of the youth participants. Without volunteers, their organization would simply not be able to succeed. Taylor Sherrill stated, "Without us, the WOW Hall wouldn't exist" (Personal communication, February 25, 2007).

Youth expressed that volunteers increased the potential and the resources of the organization. Also, they expressed that volunteering allows people to be engaged in the organization more meaningfully than just by attending events. Dave Morse claimed, “I can’t just show up and not help out, I would feel bad” (Personal communication, March 12, 2007). Participants agreed that volunteering at the case study sites opens up opportunities, such as the opportunity to break down perceived age-related barriers, learn, network, and become a part of the arts, DIY (Do It Yourself) community, or the music industry.

The benefits of volunteering for individuals included the development job skills, the creation of friendships, obtaining a new perception of life, and the ability to experience leisure activities. Participants generally viewed the CCPA and The Vera Project as social environments. “I just come to hang out at [The] Vera [Project]. I like to bug [Program Director Melissa] Quayle,” Dave Morse admitted (Personal communication, March 12, 2007). Several participants mentioned that the case study sites were also safe environments benefiting youth in general by providing outlets for self-expression and creativity.

Participants additionally responded that volunteer service builds, strengthens, and engages people in communities. Moreover, some participants felt that a stronger sense of community causes greater social change and encourages philanthropy. Minette Roberts-Holiday mentioned community-building many times in her interview, “Volunteering makes people more connected and aware of community” (Personal communication, February 25, 2007). Lastly, one participant pointed out that volunteering helps an organization to provide services that the government does not, such as arts education and some social services. For individual case study site results and combined data, please see Figure 4.5.

Figure 4.5

Importance of Volunteer Service						
	CCPA		The Vera Project		Combined	
General Volunteer Service	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Builds and strengthens communities	4	100%	4	100%	8	100%
Shows the importance of helping others	2	50%	1	25%	3	37.5%
Changes perception of life	0	0%	2	50%	2	25.0%
Increases resources for nonprofit organizations	0	0%	1	25%	2	25.0%
Helps to provide services that the government doesn't fund	1	25%	0	0%	1	12.5%
Offers resources to underserved populations	1	25%	0	0%	1	12.5%
Organization-Specific Volunteer Service	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Keeps organization alive	3	75%	3	75%	6	75.0%
It's a fun, social setting	3	75%	2	50%	5	62.5%
Opportunity to meet new people	2	50%	3	75%	5	62.5%
Creates a constructive environment for youth	1	25%	2	50%	3	37.5%
Gives back to volunteers	1	25%	2	50%	3	37.5%
Opportunity to work in music industry	1	25%	2	50%	3	37.5%
Helps to keep kids out of trouble	2	50%	0	0%	2	25.0%
Increased awareness of other communities	1	25%	1	25%	2	25.0%
Teaches youth	0	0%	2	50%	2	25.0%
Becomes a part of community history	1	25%	0	0%	1	12.5%
Provides opportunity to meet bands	1	25%	0	0%	1	12.5%

Plans for Future Service in the Arts and Nonprofit Organizations

Volunteer service at the CCPA or The Vera Project has created interest in continued volunteer service or professional experience for either the arts or other nonprofit organizations. The responses ranged from increased awareness of the nonprofit field to the spark of a possible lifetime career in the music industry. Several participants stated that they would like to work in nonprofit organizations in the future. Hannah Finley asserted, “I’m probably going to work in the music industry for the rest of my life” (Personal communication, February 25, 2007).

A number of participants mentioned that they would like to continue in the communities that they entered as a result of volunteer service, such as the arts community and the *Do It*

Yourself (DIY) community. Paula Kieko said, “Now that I know that the Seattle arts and DIY community exists, I want to be a part of it” (Personal communication, March 13, 2007).

Familiarity with these communities provided some participants with a better idea of the effort that it takes to present arts events and the desire to promote outlets for creativity.

Other participants discussed appreciation for grasping the concept of networking and collaboration among multiple nonprofit organizations. Finally, some of the participants said that by being mentored by young staff members, whom they admired, they felt encouraged to provide the same type of guidance and support to other youth volunteers in similar organizations. “Seeing Kayte [McDonald] running around with a clipboard, talking to people and being so professional, made me want to have her job,” Hannah Finley said (Personal communication, February 25, 2007). For individual case study site results and combined data, see Figure 4.6.

Figure 4.6

Influence on Continued Work or Volunteer Service in the Arts or Nonprofit Organizations						
Organization Influence	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Gained a good basic foundation for working in the arts, music, and nonprofit fields	4	100%	3	75%	7	87.5%
Had young, professional role models on staff	2	50%	4	100%	6	75%
Gained exposure to new types of arts	2	50%	2	50%	4	50%
Learned importance of having a creative community outlet	2	50%	2	50%	4	50%
Plans to now work in music industry as a career	2	50%	1	25%	3	37.5%
Provided easy access to music industry networks	1	25%	2	50%	3	37.5%
Created interest in volunteer service at other places	0	0%	2	50%	2	25%
Learned the importance of collaboration between nonprofit organizations	0	0%	2	50%	2	25%
Sparked interest in managing people	1	25%	0	0%	1	12.5%

Long-term Benefits of Volunteer Service

Youth volunteers at the two case study sites have experienced long-term benefits of volunteer service; participants have volunteered for an average of duration of over 3 years each. Many of the volunteers began service around the age of 14 and articulated that they had grown up in their organization, encouraged by mentors and positive activities.

Participants felt that volunteering had become a major part of their life, enabling them to be around like-minded people and the arts in ways that were not usually readily available. Emily Knies expressed, “I don’t know who I would be without [The] Vera [Project]. I’ve been here for so long! When I talk to people who aren’t involved with [The] Vera [Project], they must be confused because everything that I do, I compare to [The] Vera [Project]” (Personal communication, March 13, 2007). Participants also explained how they had personally developed new levels of comfort, confidence, independence, professionalism, and responsibility. Long-term volunteer service instilled participants with a stronger sense of community, philanthropy, and the need for collaboration.

All of the participants mentioned that they had gained lasting friendships through volunteering at the case study sites. Participants further noted that the friendships created through volunteering broke age barriers because staff respected the youth as peers. Hannah Finley shared, “People at the WOW Hall don’t treat me differently because I am young. We all hang out with each other and it’s no big deal” (Personal communication, February 25, 2007).

In addition, participants described that having experience working a lot of different shows exposed them to a diverse group of artists and performances. Through interaction with a large number of people at events, participants were able to develop vast networks and numerous references in the music industry. Participants appreciated the opportunity to develop a new vocabulary and valuable skills.

Lastly, some of the volunteers felt that they had created their own experiences. Being involved at the foundation of a community performing arts center encouraged volunteers to create and exhibit artwork. One volunteer, Dave Morse, distributed his zine at The Vera Project and was also proud of having played on stage a few times. He had an increased opportunity and higher confidence to show his work because of his status as a youth volunteer. For individual case study site results and combined data, see Figure 4.7.

Figure 4.7

Long-Term Benefits of Volunteer Service						
Benefits	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Developed responsibility	4	100%	4	100%	8	100%
Gained confidence	3	75%	4	10%	7	87.5%
Gained varied experience from volunteering at a lot of different events	4	100%	3	75%	7	87.5%
Created close friendships with staff and other volunteers	3	75%	3	75%	6	75%
Developed new networks	3	75%	2	50%	5	62.5%
Had unique opportunity to develop job skills as a youth	2	50%	3	75%	5	62.5%
Built résumé from volunteer experience	2	50%	2	50%	4	50.0%
Increased access to positive, young role models	2	50%	2	50%	4	50%
Learned how to act professionally	2	50%	2	50%	4	50%
Gained familiarity with the music industry	0	0%	2	50%	2	12.5%
Sparked interest in continued volunteer service	0	0%	2	50%	2	25%
The organization became a part of own life	0	0%	2	50%	2	25%
Benefited from in an engaged community	0	0%	1	25%	1	12.5%
Helped to get into college	0	0%	1	25%	1	12.5%
Learned new vocabulary	0	0%	1	25%	1	12.5%
Started running shows	0	0%	1	25%	1	12.5%
Was able to share own music and art	0	0%	1	25%	1	12.5%

Use of Learned Skills

Youth volunteers are currently using skills that they gained through volunteer service at the case study sites in academic situations, jobs, and volunteer service for other organizations. Most of the participants explained that the skills that were learned through volunteer service

were applicable to any other fields, not just in the arts or with nonprofit organizations.

Examples included better communication with authority figures, clerical skills, customer service, flexibility, fundraising, and problem solving. Participants additionally described an increased understanding of community building, collaboration, and social change, which they used in other areas of life.

Some participants had gotten jobs or positions on a Board of Directors as a result of a résumé strengthened by volunteer service. Others had moved up progressively within their organization to get advanced volunteer or part-time staff positions. One volunteer, Taylor Sherrill, even stated that he schedules his work around when he wants to volunteer. For individual case study site results and combined data, see Figure 4.8.

Figure 4.8

Use of Learned Skills						
Use of Learned Skills	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Was able to "move up" within the organization	3	75%	3	75%	6	75%
Feels that experiences from the organization are easily adaptable to other situations	0	0%	2	50%	2	25%
Has a better understanding of collaboration	1	25%	1	25%	2	25%
Has a better understanding of community	1	25%	1	25%	2	25%
Is not discouraged by age barriers	0		2	50%	2	25%
Motivates others to make change in the community	2	50%			2	25%
Uses clerical skills at paid job	1	25%	1	25%	2	25%
Is a Board of Directors member at another organization	0	0%	1	25%	1	12.5%
Uses "clean up" skills	0	0%	1	25%	1	12.5%
Uses fundraising skills	0	0%	1	25%	1	12.5%
Uses problem-solving skills	0	0%	1	25%	1	12.5%
Volunteers at similar venue	0	0%	1	25%	1	12.5%
Was offered special training at organization because of extensive knowledge	1	25%	0	0%	1	12.5%
Was offered special training because of extensive knowledge	1	25%	0	0%	1	12.5%
Works well with people	0	0%	1	25%	1	12.5%

Career Goals

Participants were asked to explain their career goals and how volunteer service at the case study site was helping to make them possible. The participants provided various answers, many of which highlighted that volunteer service had created interest in working in the arts or the music industry. It was expressed by participants at both sites that the organizations were so well-respected in the community that potential employers were impressed.

A number of participants wanting to work in a nonprofit organization felt that they had received a good, basic foundation of nonprofit administration. They were able to network, learn booking, research, write, manage a venue, and interact with diverse groups of people and identified that those were part of their career goals. Several of the volunteers even said that volunteering had or would help them get into college. For individual case study site results and combined data, see Figure 4.9.

Figure 4.9

Meeting Career Goals						
Career Goal Help	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Has been able to develop networks in the music industry	3	75%	2	50%	5	62.5%
Gained valuable networks	0	0%	3	75%	3	37.5%
Got first job because of volunteer experience	3	75%	0	0%	3	37.5%
Will help or helped with college entrance	0	0%	3	75%	3	37.5%
Would like to work in the music industry	2	50%	1	25%	3	37.5%
The community's respect for the organization opens a lot of doors	1	25%	1	25%	2	25%
Wants to work in a community that supports nonprofit organizations	0	0%	2		2	25%
Branched out from normal "safety zone"	1	25%	0	0%	1	12.5%
Currently operates the Concessions bar, owns small business	1	25%	0	0%	1	12.5%
Developed awareness of time and research that goes into event production	0	0%	1	25%	1	12.5%
Discovered a love of working with people	1	25%	0	0%	1	12.5%
Embraces artwork	1	25%	0	0%	1	12.5%
Given opportunity to develop new interests	0	0%	1		1	12.5%
Given valuable experiences and knowledge	1	25%	0	0%	1	12.5%
Is starting to work in social services because of love of volunteer service	1	25%	0	0%	1	12.5%
Learned booking through experience	0	0%	1	25%	1	12.5%
Learned writing through experience	0	0%	1	25%	1	12.5%
Would like to open own venue, the organization has shown how	1	25%	0	0%	1	12.5%

Duties Related to Interests and Strengths

Many of the participants subsequently felt that their volunteer duties fit their interests and strengths. All of the participants mentioned that because they were able to control their own volunteer service, they were able to volunteer in areas that they liked. Responses ranged from volunteering shifts that would allow the completion of homework, to getting a better perspective on “grunt” work.

Most of the participants placed interactions with people at the top of their list. Box office management, volunteer coordination, and leadership roles enable many volunteers to work with others. Several of the box office volunteers discussed that they enjoyed talking to

enthusiastic people at the entrance to discover the reason for attending a particular event. An additional reason for working at the box office was simply to be able to watch people.

One participant from the CCPA decided that she wanted to shadow McDonald, because House Managing looked exciting. Other participants chose shifts prior to the events or in the performance halls so that they could see the entire performance. Taylor Sherrill, a visual artist, chose to work inside the concert areas so that the “audio could inspire [his] visual” (Personal communication, February 25, 2007).

On a different level, a number of the participants explained that they enjoyed being a voice in the leadership of events and an organization. By working with other volunteers and staff, participants were able to influence collaborations, outreach, opportunities for youth, and accessibility within their organization. For individual case study site results and combined data, see Figure 4.10.

Figure 4.10

Fitting Interests and Strengths						
Interests and Strengths	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Gets to work with a lot of different people	3	75%	3	75%	6	75%
Has opportunity to develop friendships	4	100%	1	25%	5	62.5%
Enjoys shared leadership	0	0%	4	100%	4	50%
Feels like a part of each unique community which attends different shows	2	50%	2	50%	4	50%
Gets to choose own volunteer experience	2	50%	2	50%	4	50%
Gets to make the organization more accessible to other people and youth	0	0%	4	100%	4	50%
Likes being around music and art	2	50%	2	50%	4	50%
Shares music with others	3	75%	1	25%	4	50%
Does "exciting" and "interesting" positions	1	25%	1	25%	2	25%
Enjoys collaboration	0	0%	2	50%	2	25%
Likes to have a voice in the community	0	0%	2	50%	2	25%
Likes volunteer coordination	0	0%	2	50%	2	25%
The organization always needs help	1	25%	1	25%	2	25%
There are a lot of social opportunities	1	25%	1	25%	2	25%
Enjoys crisis intervention	1	25%	0	0%	1	12.5%
Enjoys problem-solving	1	25%	0	0%	1	12.5%
Got to create a special internship position for own interests	0	0%	1	25%	1	12.5%
Has a better perception of "grunt" work	0	0%	1	25%	1	12.5%
Is encourage to brainstorm	1	25%	1	25%	1	12.5%
Likes "people watching"	1	25%	0	0%	1	12.5%
Music inspires own artwork	1	25%	0	0%	1	12.5%
While working in the office, gets to see administration of a nonprofit organization	1	25%	0	0%	1	12.5%

Youth Articulated Program Strengths & Areas for Improvements

Finally, the participants explained the strengths of their volunteer program and the areas in which they thought that improvement may be needed. Participants provided more responses to each area than the organizations' staff members, McDonald and Gibbons, did. Although there were overlaps, various other ideas mentioned as praises for or suggestions to the volunteer programs.

Volunteer Program Strengths.

Most volunteers were generally pleased with the volunteer programs. Common praises related to their inclusive nature, opportunities to meet people, and ease of access. Participants appreciated the passionate dedication of other volunteers and the sense of the community that was created by a desire to work for a common cause. The nature of the volunteer programs encourages friendships, autonomy, safe risk-taking, and an understanding of ethics.

Through volunteer service, most of the participants felt that they were able to contribute to the organizations in a meaningful way. They felt that they were respected, trusted, and encouraged to move up in the CCPA and The Vera Project. Because participants had access to the staff and board members, they liked that they could reach out of their age group and prove themselves and their capabilities.

The youth also enjoyed the reciprocity of the volunteer programs. Volunteers are able to earn free shows and gain exposure to more music and art. Other logistical items were voiced in the responses. Participants felt that there were a lot of different ways to volunteer, that the monthly orientations were easy to attend, and that it was good that the programs do not require a pre-determined commitment. Participants were pleased that they the results of their volunteer service were visible and important. In general, it was discussed that the volunteer programs are user-friendly and do well with limited resources. For individual case study site results and comparative data, see Figure 4.11.

Figure 4.11

Volunteer Program Strengths						
Strengths	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Opportunities for moving up in the organization	3	75%	2	50%	5	62.5%
Gives youth unique opportunity to explore interests	0	0%	4	100%	4	50%
User-friendly	2	50%	2	50%	4	50%
A lot of different areas in which to volunteer	3	75%	0	0%	3	37.5%
Builds community	0	0%	3	75%	3	37.5%
Easy to become involved	0	0%	3	75%	3	37.5%
Opportunity to meet new people	3	75%	0	0%	3	37.5%
Self-directed volunteer experience	0	0%	3	75%	3	37.5%
Access to Board of Directors and staff	0	0%	2	50%	2	25%
Breaks age barriers	0	0%	2	50%	2	25%
Choice of which shows to work	2	50%	0	0%	2	25%
Engages people in the arts	0	0%	2	50%	2	25%
Free shows	2	50%	0	0%	2	25%
Monthly volunteer orientations	1	25%	1	25%	2	25%
People volunteer for different reasons	2	50%	0	0%	2	25%
Very inclusive	2	50%	0	0%	2	25%
Volunteers are working toward a common good	1	25%	1	25%	2	25%
Dedicated staff and volunteers	1	25%	0	0%	1	12.5%
Does well with limited resources	1	25%	0	0%	1	12.5%
Encourages and keeps volunteers	0	0%	1	25%	1	12.5%
Encourages collaboration	0	0%	1	25%	1	12.5%
Expresses the mission well	0	0%	1	25%	1	12.5%
Opportunities to develop friendships	0	0%	1	25%	1	12.5%
Puts trust in youth	0	0%	1	25%	1	12.5%
Run by and for youth	0	0%	1	25%	1	12.5%
Safe space	0	0%	1	25%	1	12.5%
Trains new volunteers well	0	0%	1	25%	1	12.5%
Very fun	1	25%	0	0%	1	12.5%

Program Suggested Improvements.

Participants at the two case study sites provided almost identical suggestions for improvement. Participants at both organizations felt that information about the volunteer program could be more accessible and that more outreach needs to be done to make the program more inclusive of people with diverse backgrounds and interests. Specific suggestions included more volunteer orientations, more classes, and more volunteer positions. Participants

recommended that their organization collaborate better with schools and other youth-oriented organizations.

Related to the structure of the volunteer program, participants suggested that the volunteer programs adapt to the changing needs of the organizations. Specialized areas of volunteer service such as facility preservation, fundraising, and landscaping were mentioned. Many of the participants mentioned that better training and a better screening process would be extremely beneficial. Also, several participants wanted job descriptions and evaluations for their volunteer service. Ultimately, participants requested more organization and responsibility. For individual case study site results and combined data, see Figure 4.12.

Figure 4.12

Volunteer Program Areas Needing Improvement						
Suggestions for Improvement	CCPA		The Vera Project		Combined	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Increased outreach	1	25%	3	75%	4	50%
Information and program need to be more accessible	0	0%	3	75%	3	37.5%
Needs more structure	3	75%	0	0%	3	37.5%
Create job descriptions for volunteers	2	50%	0	0%	2	25%
Diversification of music and constituents	0	0%	2	50%	2	25%
More frequent volunteer orientations	2	50%	0	0%	2	25%
Needs a screening process	2	50%	0	0%	2	25%
Re-orientation of volunteers as program needs and structure change	1	25%	1	25%	2	25%
Train volunteers better	2	50%	0	0%	2	25%
Volunteer evaluations	2	50%	0	0%	2	25%
Allow more voices to be heard	0	0%	1	25%	1	12.5%
Develop fundraising positions	1	25%	0	0%	1	12.5%
Increased opportunities in specialized areas (historic preservation & landscaping)	1	25%	0	0%	1	12.5%
More classes and workshops for volunteers	0	0%	1	25%	1	12.5%
More incentives for continued volunteer service	1	25%	0	0%	1	12.5%
More positions before and after shows	1	25%	0	0%	1	12.5%
Some people spend too much time volunteering	1	25%	0	0%	1	12.5%

Anonymous Youth Questionnaires

To determine the volunteer and educational arts experiences of a larger range of youth volunteers from each organization, anonymous questionnaires were distributed to 35 youth volunteers at each organization (see Appendixes A and B). From the CCPA, 13 participants completed the questionnaire, for a response rate of 37.1%, while The Vera Project had a response rate of 74.3% or 26 participants. The higher response rate for The Vera Project is attributed to questionnaire distribution at a youth membership meeting, whereas the CCPA questionnaire distribution took place over a series of smaller events.

Participants responded to 29 questions by rating agreement or disagreement with statements about the arts, volunteer service, and the organization on a scale of 1 to 5 (with five being the strongest agreement). The last 10 questions required participants to determine if statements were true or false in their experiences and interests. All of the participants responded to each of the 39 questions.

The responses within each case study site were generally consistent, weighing heavily to one side of the agreement or disagreement scale. Ninety-two percent of participants between case studies sites identified themselves as frequent volunteers, having agreed or strongly agreed that they have learned through attending arts events, they have learned through attending arts events at the case study sites, or learn best through hands-on activities. There were many other significant, cumulative results. Sixty-one percent of participants disagreed or strongly disagreed that they had enough arts experiences in school. Significantly, 74.4% of participants felt that they learned things every time that they volunteer.

Many of the questions pertained to volunteer service and motivation for volunteer service. One hundred percent of participants stated that they like to volunteer, with 64.1% agreeing or strongly agreeing that they volunteer at other locations as well. While 79.5% of

participants agreed or strongly agreed that seeing free arts events was one motivation for volunteer service, 69.2% of participants disagreed or strongly disagreed that they *only* volunteer for events that they had wanted to see. Almost 75% of volunteers were not under community service requirements for school.

A little over 79% of volunteers agreed or strongly agreed that they volunteer at the case study sites because the organizations need their help, with more than 87% of volunteers indicating that the case study sites provide enough volunteer opportunities for them. Participants at both organizations were also involved with the governing bodies of the case study sites. The Vera Project is driven by its youth-led membership and the CCPA is similarly driven by its community-based membership. Most of the participants, 79.5%, identified themselves as members of their case study site, with 66.7% stating that they had attended some type of governance meeting of the organization.

Through these questionnaires, I have found significant trends that are comparable between case study sites. These questionnaires mostly pertained to the arts, arts education, motivations for volunteer service, service learning, youth leadership, and volunteer service. Because the results were similar between case study sites, it is possible that other youth within these case study sites and within other organizations would have equivalent responses. For full individual case study site results and combined data, see Appendixes L, M, and N.

Conclusion

In the course of my research, I have gathered thick, rich data on youth volunteer programs in the arts through personal accounts and the use of anonymous questionnaires. The experiences that participants shared contribute greatly to this research as I ask *why youth volunteers are choosing volunteer service in the arts*. Through these personal accounts, I discovered

additionally how these participants contribute to the administration and operations of the two case study sites.

Chapter 5: Findings and Conclusion

Introduction

Community arts organizations rely on volunteers to aid with programming, production, and other areas of administration. However, for community arts organizations that wish to engage youth volunteers in these roles, there is a lack of literature in the arts administration field about youth volunteer programs. There is an increasing amount of literature in other fields such as social service, education, and religion, yet these fields have surpassed the arts with regard to placing youth in meaningful, governing roles.

By placing youth volunteers in meaningful, governing roles such as on the Board of Directors, as program developers, and as participants in strategic planning, youth volunteers develop personally and professionally, while simultaneously providing community arts organizations with a dedicated, skilled workforce. Youth are learning skills through hands-on involvement in arts organizations and applying them as they progress into leadership positions in the organizations (Hessenius, 2007). The case study sites in this study encourage this progressive involvement of youth volunteers and is supported by national trends in *youth volunteer service*, *youth leadership*, and *service learning*.

I focused on youth participants between 14 and 19 years of age at two case study sites from the Pacific Northwest: the Community Center for the Performing Arts (CCPA), Eugene, Oregon, and The Vera Project, Seattle, Washington. The increasing community service requirements for high schools, competition for college entry and entry-level jobs, and my own experience as a youth volunteer in the arts influenced my choice of this age group.

It is my hope that by examining *youth volunteer service*, *youth leadership*, and *service learning* related to the arts, community arts organizations and schools will encourage youth to choose arts volunteer service. The purpose of my study is to better understand these facets of volunteer service to provide youth, community arts organizations, and educators with

increased awareness and an impetus for dialogue and further research on youth volunteerism in the arts. Community arts organizations may use this increased awareness and dialogue to build or strengthen youth community service programs. Through this research, my desire is to articulate the benefits of volunteer service, why one might choose service in community arts organizations, and suggested levels of involvement in community arts organizations.

Revisiting the Research Questions

I sought to learn *what benefits youth gain through volunteer service in the arts*. Also, I hoped to address the following: *Why are youth choosing volunteer service in the arts? What is the motivation for both volunteer service and arts-specific volunteer service? Why do community arts organizations allow or prefer youth volunteers? In which activities are youth volunteers participating? What skills are gained through volunteer service?* The responses to these questions are essential to better understanding youth volunteer service in the arts. This study suggests answers to these questions based on data, which is generally consistent across the two case study sites.

Motivation for Volunteer Service

One motivation for conducting this research on youth volunteer service in the arts was an increase in community service requirements for high school-aged students across the United States. After conducting field research in two case study sites, it was apparent that completing community service requirements was not a key motivation for volunteer service among the participants. Although several of the interview participants stated that they did have community service requirements for high school, they had already been volunteers at the case study site prior to being influenced by these requirements. Participants chose to complete hours at other locations or simply continued volunteer service at the case study sites. I used anonymous questionnaires to gather information from a larger pool of volunteers. Between the two case study sites, almost 75% of the 39 youth participants were not required to volunteer for school

graduation. Also, contradicting much of the available literature on youth volunteer service, participants were not strongly motivated to complete volunteer service in order to build résumés or to use volunteer service as an advantage to securing college entrance.

The interviews and questionnaires revealed more common motivations for volunteer service, such as helping people, assisting the organization, learning new things, receiving free admissions, and preparing for work in the arts. Several interview participants also identified that volunteering sounded like a fun way to fill free time. The reciprocal nature of the organizations' volunteer programs also attracted youth volunteers. Almost half of the participants first decided to volunteer because they could get into concerts and events for free. The most frequently cited motivation for volunteer service was that interview participants knew of the organization, or were invited by other volunteers or staff members. Volunteers often begin volunteer service through social networks in order to expand social networks by meeting other constituents and volunteers (Fisher & Cole, 1993; Pearce, 1993; & Stepputat, 1995).

Community Arts Organization Youth Volunteer Programs

Through this research, I wanted to discover why *community arts organizations have or should have youth volunteer programs*. Youth Coordinators McDonald (CCPA), and Gibbons, (The Vera Project), explained that incorporating youth volunteers in leadership roles and trusting volunteers to take responsibility, is simply their organizations' nature. These two organizations have been built by youth participation and staffed by youth who have progressed into administrative and governing roles.

McDonald and Gibbons shared detailed accounts of their personal experiences as youth volunteers in the arts. Learning through volunteer service and being trusted with leadership roles at a young age shaped their lives and career paths as arts administrators. McDonald, Gibbons, and other staff members at these organizations share a mentality that encourages

youth to follow similar paths. Staff members act as informal mentors to youth volunteers and continuously engage youth. Even if youth volunteers are not interested in a career in the arts, they gain valuable skills and develop confidence, which are easily applicable to other facets of life. However, many youth volunteers continue in the arts and even begin mentoring other youth within the case study sites.

Both McDonald and Gibbons were confident that youth are more than responsible enough to take on meaningful, governing roles through the volunteer program. Because the two volunteer programs have been so successful at continually having dedicated, excited adult volunteers, it seems like a second nature for them to engage youth volunteers. Youth volunteers at these two case study sites are incredibly devoted to their roles and participate in almost every area of the organizations.

Youth Activities, Duties, and Roles

Youth volunteers at the CCPA and The Vera Project do everything from janitorial work to actively participating on the Boards of Directors. The 8 youth participants in this study have averaged over *three years* of volunteer service, beginning service at an average age of *14.5 years* of age, and have completed between 8.75 and 26.25 hours *each week*. The duties across both case study sites were similar and fell generally into eight areas: *art gallery coordination, facility upkeep, fundraising, office work, production, programming, publicity, and volunteer coordination*. Youth not only take on administrative roles in programs and production, but in the daily operations and organization governance, too.

As youth become interns, Staff Members, and Board Members, there is no doubt within the case study sites that they are appropriate for these roles. Youth are trusted to work with autonomy and take initiative for projects and leading others. Responsibilities of adult volunteers and youth volunteers are not differentiated. In fact, because of organizational structure, The

Vera Project provides even more encouragement for youth to become involved in organizational governance.

In order for youth to meaningfully participant in community arts organizations, McDonald and Gibbons recommend that youth be given full access to a variety of activities, opportunities for progressive leadership, and significant roles.

Service Learning in the Arts

Skills that youth gain through volunteer service in my findings include key job and personal skills acquired through *mentorship* and *hands-on activities*. This type of service learning differs from much of the service learning that occurs in the arts. Many of the service learning programs and much of the literature in the arts administration field focus on youth developing some of the same skills, along with technical skills in a particular art form by completing hands-on arts projects during volunteer service. The service learning in the case study sites diverges from other service learning programs and literature because, although youth are encouraged to personally develop their own artwork, the emphasis is almost entirely on developing personally and professionally through administrative activities and roles.

The personal accounts of the youth volunteers in this study demonstrate that they have gained developmental, administrative, organizational, and technical skills through their volunteer service. They mentioned improved communication, understanding of collaboration, and positive assertion of independence. Many of the participants shared that they felt more comfortable side by side with adults. Additionally, as they became more confident, flexible, patient, organized, outgoing, reliable, responsible, and social, the youth participants increased their level of involvement and progressed into leadership roles.

Many of the participants felt they gained knowledge of and entrance into music industry, such as the ability to manage a box office, operate lights and sound, provide security, manage

shows and the stage area, network, program events, and work with bands. Skills developed in nonprofit administration included awareness of accessibility issues, board development, outreach, supervision, and volunteer coordination. Additionally, youth gained technical skills such as clerical skills, knowledge of new computer programs, proficiency in writing press releases, and simultaneously developing strong résumés.

Through volunteer service, youth volunteers at the CCPA and The Vera Project have developed skills that will contribute to their effectiveness as community members, workers, and leaders. While learning new things and completing a variety of projects, youth benefit by developing a strong sense of commitment and community. Whereas the technical skills youth gain through volunteer service are relevant, it is the dedication to and support of community arts organizations that may have a profound impact on the future of arts administration and community development.

Conclusion

The purpose of this study is to increase awareness and spark dialogue among arts administrators, so that youth are more commonly recognized as valuable assets and leaders in the arts. Two of the obstacles I faced throughout my research were the lack of documentation of and lack of networking among youth-driven community arts organizations. It is my goal to connect youth-driven community arts organizations by establishing awareness and networking among arts administrators, community arts organizations, researchers and youth. There are many wonderful programs occurring in isolation that are seeking information about similar organizations. Future suggested research includes longitudinal studies of benefits to youth volunteers as they continue service in community arts organizations.

I also believe that in order to have meaningful and widespread acceptance and understanding of the benefits of youth volunteer service, arts administrators must dedicate

time, energy and resources to developing comprehensive youth volunteer programs and youth leadership opportunities. Hessenius (2007) described arts managers' responses to his study on youth leadership in the arts, "Not surprisingly, when asked to identify one to three problems or barriers that they thought significant in designing, implementing, and expanding their youth programs, respondents most often cited a lack of resources" (p. 55). I urge arts administrators to make it a priority to develop youth volunteer and leadership organizations and to collaborate with other nonprofit fields and educational institutions that are leading the way.

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Volunteer Service Questionnaire

WOW Hall, Eugene, Oregon

Date _____

PLEASE RESPOND TO THE STATEMENTS TO THE BEST OF YOUR ABILITY, INDICATING YOUR AGREEMENT OR DIS-AGREEMENT WITH EACH STATEMENT. **THERE ARE TWO SIDES TO THIS QUESTIONNAIRE.**

VIEWS ON THE ARTS & ARTS EDUCATION

Strongly
Disagree

Disagree

Neutral

Agree

Strongly
Agree

- | | | | | | |
|---|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| 1. I enjoy attending arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 2. I frequently attend arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 3. There are a lot of arts events in Eugene that I can attend. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 4. I have learned new things at arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 5. I have learned new things at WOW Hall events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 6. I feel that I have received enough arts experiences in school. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 7. I consider myself to be an artist. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 8. Attending events at WOW Hall has helped me to be an artist. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 9. Attending arts events has helped me to be an artist. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |

VIEWS ON VOLUNTEER SERVICE

Strongly
Disagree

Disagree

Neutral

Agree

Strongly
Agree

- | | | | | | |
|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| 10. I like to volunteer. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 11. I volunteer for other organizations besides WOW Hall. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 12. I learn new things when I do volunteer work. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 13. I volunteer because I learn new things when I do volunteer work. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 14. I volunteer because I want to get a job in the arts. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 15. I volunteer because it looks good on my résumé. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 16. I volunteer because it will help me get into college. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 17. I volunteer because I like to help people. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 18. There are many places that young people can volunteer. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 19. I volunteer to see free arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |

PLEASE CONTINUE TO THE SECOND SIDE OF THIS QUESTIONNAIRE.

VIEWS ON WOW VOLUNTEER SERVICEStrongly
Disagree

Disagree

Neutral

Agree

Strongly
Agree

20. I only volunteer for events that I want to see.

☐ 1☐ 2☐ 3☐ 4☐ 5

21. I like to volunteer in the WOW Hall's offices.

☐ 1☐ 2☐ 3☐ 4☐ 5

22. The WOW Hall has enough volunteer opportunities for me.

☐ 1☐ 2☐ 3☐ 4☐ 5

23. I learn things every time I volunteer at WOW Hall.

☐ 1☐ 2☐ 3☐ 4☐ 5

24. I volunteer because I want to get a job at WOW Hall.

☐ 1☐ 2☐ 3☐ 4☐ 5

25. I tell other people about volunteering at WOW Hall.

☐ 1☐ 2☐ 3☐ 4☐ 5

26. I have a lot of friends at WOW Hall.

☐ 1☐ 2☐ 3☐ 4☐ 5

27. I volunteer because WOW Hall needs my help.

☐ 1☐ 2☐ 3☐ 4☐ 5

28. WOW Hall has good opportunities to volunteer.

☐ 1☐ 2☐ 3☐ 4☐ 5

29. My parents/guardians encourage me to volunteer.

☐ 1☐ 2☐ 3☐ 4☐ 5**PLEASE RESPOND TO THE STATEMENTS BELOW TO THE BEST OF YOUR ABILITY, INDICATING WHETHER EACH STATEMENT IS TRUE OR FALSE.****GENERAL INFORMATION**

TRUE

FALSE

30. I have to volunteer for work.

☐ T☐ F

31. I have to volunteer for school.

☐ T☐ F

32. I learn best by doing things in a "hands on" way.

☐ T☐ F

33. I went to a volunteer orientation for WOW Hall.

☐ T☐ F

34. I volunteer frequently at WOW Hall.

☐ T☐ F

35. I would like to become a volunteer staff member at WOW Hall.

☐ T☐ F

36. I have been a volunteer staff member at WOW Hall.

☐ T☐ F

37. I am a member at WOW Hall.

☐ T☐ F

38. I have attended a Board of Directors' meeting at WOW Hall.

☐ T☐ F

39. I have thought about becoming a Board Member at WOW Hall.

☐ T☐ F**Thank you for your time!**IF YOU HAVE ANY QUESTIONS ABOUT THIS QUESTIONNAIRE, PLEASE CONTACT **REED DAVAZ MCGOWAN** AT **CRDAVAZ@UOREGON.EDU**.

Volunteer Service Questionnaire

The Vera Project, Seattle, Washington

Date _____

PLEASE RESPOND TO THE STATEMENTS TO THE BEST OF YOUR ABILITY, INDICATING YOUR AGREEMENT OR DIS-AGREEMENT WITH EACH STATEMENT. **THERE ARE TWO SIDES TO THIS QUESTIONNAIRE.**

VIEWS ON THE ARTS & ARTS EDUCATION

Strongly
Disagree

Disagree

Neutral

Agree

Strongly
Agree

- | | | | | | |
|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| 1. I enjoy attending arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 2. I frequently attend arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 3. There are a lot of arts events in Seattle that I can attend. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 4. I have learned new things at arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 5. I have learned new things at The Vera Projects's events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 6. I feel that I have received enough arts experiences in school. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 7. I consider myself to be an artist. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 8. Attending events at The Vera Project has helped me to be an artist. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 9. Attending arts events has helped me to be an artist. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |

VIEWS ON VOLUNTEER SERVICE

Strongly
Disagree

Disagree

Neutral

Agree

Strongly
Agree

- | | | | | | |
|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| 10. I like to volunteer. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 11. I volunteer for other organizations besides The Vera Project. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 12. I learn new things when I do volunteer work. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 13. I volunteer because I learn new things when I do volunteer work. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 14. I volunteer because I want to get a job in the arts. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 15. I volunteer because it looks good on my résumé. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 16. I volunteer because it will help me get into college. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 17. I volunteer because I like to help people. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 18. There are many places that young people can volunteer. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 19. I volunteer to see free arts events. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |

PLEASE CONTINUE TO THE SECOND SIDE OF THIS QUESTIONNAIRE.

VIEWS ON VERA VOLUNTEER SERVICEStrongly
Disagree

Disagree

Neutral

Agree

Strongly
Agree

20. I only volunteer for events that I want to see.

☐ 1☐ 2☐ 3☐ 4☐ 5

21. I like to volunteer in The Vera Projects 's offices.

☐ 1☐ 2☐ 3☐ 4☐ 5

22. The Vera Project has enough volunteer opportunities for me.

☐ 1☐ 2☐ 3☐ 4☐ 5

23. I learn things every time I volunteer at The Vera Project.

☐ 1☐ 2☐ 3☐ 4☐ 5

24. I volunteer because I want to get a job at The Vera Project.

☐ 1☐ 2☐ 3☐ 4☐ 5

25. I tell other people about volunteering at The Vera Project.

☐ 1☐ 2☐ 3☐ 4☐ 5

26. I have a lot of friends at The Vera Project.

☐ 1☐ 2☐ 3☐ 4☐ 5

27. I volunteer because The Vera Project needs my help.

☐ 1☐ 2☐ 3☐ 4☐ 5

28. The Vera Project has good opportunities to volunteer.

☐ 1☐ 2☐ 3☐ 4☐ 5

29. My parents/guardians encourage me to volunteer.

☐ 1☐ 2☐ 3☐ 4☐ 5**PLEASE RESPOND TO THE STATEMENTS BELOW TO THE BEST OF YOUR ABILITY, INDICATING WHETHER EACH STATEMENT IS TRUE OR FALSE.****GENERAL INFORMATION**

TRUE

FALSE

30. I have to volunteer for work.

☐ T☐ F

31. I have to volunteer for school.

☐ T☐ F

32. I learn best by doing things in a "hands on" way.

☐ T☐ F

33. I went to a volunteer orientation for The Vera Project.

☐ T☐ F

34. I volunteer frequently at The Vera Project.

☐ T☐ F

35. I would like to become an intern at The Vera Project.

☐ T☐ F

36. I have been an intern at The Vera Project.

☐ T☐ F

37. I am a member at The Vera Project.

☐ T☐ F

38. I have attended a committee meeting at The Vera Project.

☐ T☐ F

39. I have thought about becoming a Board Member at The Vera Project.

☐ T☐ F**Thank you for your time!**IF YOU HAVE ANY QUESTIONS ABOUT THIS QUESTIONNAIRE, PLEASE CONTACT **REED DAVAZ MCGOWAN** AT **CRDAVAZ@UOREGON.EDU**.

Appendix C: Youth Participant Interview Protocol

Interview: approximately 45-60 minutes

Name

Age

1. How old were you when you began to volunteer at <CASE STUDY SITE>?
2. Why did you start volunteering at <CASE STUDY SITE>?
3. What activities do you do as a volunteer?
4. How much time do you spend volunteering at <CASE STUDY SITE>?
5. What skills have you learned by being a volunteer at <CASE STUDY SITE>?
6. Why do you think that volunteering is important?
7. How has volunteering at <CASE STUDY SITE> made you interested in volunteering or working for other arts or nonprofit organizations?
8. What do you think are the long term benefits of volunteering at <CASE STUDY SITE>?
9. How are you using skills that you learned during your volunteer service in other jobs or volunteer positions?
10. How is volunteering at <CASE STUDY SITE> helping you reach your career goals?
11. How do your volunteer duties fit your interests and strengths?
12. In what areas do you think that the <CASE STUDY SITE> volunteer program excels?
13. In what areas do you think that the <CASE STUDY SITE> volunteer program could improve?

Appendix D: Volunteer Coordinator Interview Protocol

Interview: approximately 45-60 minutes

Name

1. When did you become involved with <CASE STUDY SITE>?
2. How did you become involved with <CASE STUDY SITE>?
3. Why is it important for <CASE STUDY SITE> to have a youth volunteer program?
4. What percentage of your volunteer pool are youth between 14-19 years old?
5. Please describe the structure of your volunteer program.
6. Please describe how you and other staff members interact or work with youth volunteers.
7. What type of positions do you provide for youth volunteers?
8. What type of duties do you ask youth volunteers to complete?
9. What skills do you hope for volunteers to gain by being a volunteer at <CASE STUDY SITE>?
10. How have you seen volunteers develop after volunteering at <CASE STUDY SITE> for an extended period of time?
11. In what areas do you think that the <CASE STUDY SITE> youth volunteer program excels?
12. In what areas do you think that the <CASE STUDY SITE> youth volunteer program could improve?

Appendix E: Volunteer Recruitment Letter

Hello!

You are invited to participate in a research study that will help to show what benefits youth gain by volunteering in arts organizations. You have been invited to participate because of your volunteer work with <CASE STUDY SITE>. Participation in this project is voluntary and you may choose to withdraw at any point. Participants in this study must be 14 years old to 19 years old.

Participants in the interview portion of this study will be identified by name and demographic information.

What will you do?

I will be interviewing you about your volunteer service with <CASE STUDY SITE>. The interviews will take place at <CASE STUDY SITE> on <DATE ONE> or on <DATE TWO>. The interview will take approximately 45-60 minutes to complete.

At the time of the interview, you will be given a consent form to sign. All interview participants will need to sign the consent form prior to the start of the interview.

Why am I doing this study?

I am a graduate student in the Arts Administration program at the University of Oregon. I am interested in researching how youth are participating in the administration of arts organizations. This study is a part of a final master's research project.

If you would like to participate:

Please email me at crdavaz@uoregon.edu or call me at (541) 870-1815 if you would like to participate in this study.

****If you are under the age of 18:****

If you are under 18 years old, you must also have parental or legal guardian permission before participating. Parent/legal guardian consent forms will be available at <CASE STUDY SITE> from <VOLUNTEER COORDINATOR>. The *signed* consent forms must be returned to me at the time of the interview.

At the time of the interview, you will be given an *assent* form to sign. All minor interview participants will need to sign the *assent* form prior to the start of the interview.

Thank you for your interest and volunteer work in the arts!

Thank you,
Reed Davaz McGowan

Appendix F: Volunteer Coordinator Recruitment Letter

Hello!

You are invited to participate in a research study that will help to show what benefits youth gain by volunteering in arts organizations. You have been invited to participate because of your position as the volunteer coordinator at <CASE STUDY SITE>. Participation in this project is voluntary and you may choose to withdraw at any point. Participants in the interview portion of this study will be identified by name and demographic information, such as your position title at <CASE STUDY SITE>.

What will you do?

I will be interviewing you about the structure of your organization's volunteer program and the organization's perception of youth volunteer service. The interviews will take place at <CASE STUDY SITE> on a date that works with your schedule. The interview will take approximately 45-60 minutes to complete.

Additionally, I will be providing you with a recruitment email to be sent to volunteers through your volunteer email list. From the volunteers who respond, you will be asked to help select five active volunteers between the ages of 14-19 years old from your organization. Three of the volunteers will be chosen for interviews, while the remaining two volunteers may be interviewed if any one of the primary three volunteers is unable to participate.

I will mail you a packet of parental/legal guardian consent forms. These consent forms will be obtained by participants and then returned to me at the time of the interviews.

Finally, I will be distributing anonymous questionnaires at a meeting (or meetings) to participating youth volunteers. I will need your help to identify and access the meeting time(s) and place(s) to conduct the questionnaires. The questionnaires will take 10-15 minutes for volunteers to complete and return. Participants in the questionnaires will not be asked to provide names or any self-identifying information.

Why am I doing this study?

I am a graduate student in the Arts Administration program at the University of Oregon. I am interested in researching how youth are participating in the administration of arts organizations. This study is a part of a final master's research project.

If you would like to participate:

Please send a letter from the organization which will document that I have permission to use <CASE STUDY SITE> as a case study site for this research project.

Please email me at crdavaz@uoregon.edu or call me at (541) 870-1815 if you have questions about this study. Thank you for your interest and volunteer work in the arts!

Thank you, Reed Davaz McGowan

Appendix G: Consent Form for Youth Participant

Research Protocol Number: x360-07

Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts

C. Reed Davaz McGowan, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts, conducted by Reed Davaz McGowan from the University of Oregon's Arts and Administration Program. The purpose of this study is to learn what skills and benefits that youth gain by volunteering in arts organizations

This research will provide arts organizations, educators, and youth volunteers with useful tools to understand the benefits of volunteerism in the arts. As the benefits of youth arts volunteering are discovered, schools and other organizations that required mandatory service might encourage youth to choose arts volunteer service.

You were selected to participate in this study because of your volunteer work with <NAME OF RELEVANT CASE STUDY ORGANIZATION>. This portion of the study consists of an in-person interview about your volunteer service with <NAME OF RELEVANT CASE STUDY ORGANIZATION>.

This interview will be conducted at <NAME OF ORGANIZATION>.

INTERVIEW DATE:

INTERVIEW TIME:

Duration of activity:

Interview: approximately 45-60 minutes

Your participation in this interview demonstrates your willingness to have your name and demographic information be identified in any resulting documents and publications. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. You must sign this consent form prior to participating in this interview.

If you would like to find out more information, please feel free to contact me at (541) 870-1815 or crdavaz@uoregon.edu, or Dr. Lori Hager at (541) 346-2469. Any questions regarding your rights as a research participant should be directed to the Office for Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial the following statement to indicate your consent:

_____ I consent to participate in this interview.

_____ I consent to participate in follow up questions that may result from this interview.

_____ I consent to future use of data collected from the interview that may result in conference papers or other publications.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.

Participant Name: _____

Participant Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

C. Reed Davaz McGowan
355 West 8th Avenue Apt D
Eugene, Oregon 97401

Appendix H: Consent Form for Parents or Legal Guardians of Youth Participant

Research Protocol Number: x360-07

Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts

C. Reed Davaz McGowan, Principal Investigator

University of Oregon Arts and Administration Program

Your child is invited to participate in a research project titled *Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts*, conducted by Reed Davaz McGowan from the University of Oregon's Arts and Administration Program. The purpose of this study is to learn what skills and benefits that youth gain by volunteering in arts organizations

This research will provide arts organizations, educators, and youth volunteers with useful tools to understand the benefits of volunteerism in the arts. As the benefits of youth arts volunteering are discovered, schools and other organizations that required mandatory service might encourage youth to choose arts volunteer service.

Your child was selected to participate in this study because of his or her volunteer work with <NAME OF RELEVANT CASE STUDY ORGANIZATION>. This portion of the study consists of an in-person interview about your child's volunteer service with <NAME OF RELEVANT CASE STUDY ORGANIZATION>.

This interview will be conducted at <NAME OF ORGANIZATION>.

INTERVIEW DATE:

INTERVIEW TIME:

Duration of activities:

Interview: approximately 45 to 60 minutes

Your child's participation in this interview demonstrates your willingness to have his or her name and demographic information be identified in any resulting documents and publications. Your child's participation is voluntary. If you allow your child to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Your child must return this consent at the time of the interview. Your child must also sign an assent form prior to participating in this study.

If you would like to find out more information, please feel free to contact me at (541) 870-1815 or crdavaz@uoregon.edu, or Dr. Lori Hager at (541) 346-2469. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial the following statement to indicate your consent:

_____ I consent to my child participating in this study.

_____ I consent to my child participating in follow up questions that may result from this interview.

_____ I consent to future use of data collected from the interview that may result in conference papers or other publications.

_____ I am the legal guardian of the participating child.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to allow your child to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.

Participant Name: _____

Parent or Guardian Name: _____

Parent or Guardian Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

C. Reed Davaz McGowan
355 West 8th Avenue Apt D
Eugene, Oregon 97401

Appendix I: Consent Form for Volunteer Coordinator

Research Protocol Number: x360-07

Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts
C. Reed Davaz McGowan, Principal Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts*, conducted by Reed Davaz McGowan from the University of Oregon's Arts and Administration Program. The purpose of this study is to learn what skills and benefits that youth gain by volunteering in arts organizations

This research will provide arts organizations, educators, and youth volunteers with useful tools to understand the benefits of volunteerism in the arts. As the benefits of youth arts volunteering are discovered, schools and other organizations that required mandatory service might encourage youth to choose arts volunteer service.

You were selected to participate in this study because of your position as a volunteer coordinator with <NAME OF RELEVANT CASE STUDY ORGANIZATION>. This portion of the study consists of an in-person interview.

This interview will be conducted at <NAME OF ORGANIZATION>.

INTERVIEW DATE:

INTERVIEW TIME:

Duration of activity:

Interview: approximately 45-60 minutes

Your participation in this interview demonstrates your willingness to have your name and demographic information be identified in any resulting documents and publications. Your participation is voluntary. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. You must sign this consent form prior to participating in this interview.

If you would like to find out more information, please feel free to contact me at (541) 870-1815 or crdavaz@uoregon.edu, or Dr. Lori Hager at (541) 346-2469. Any questions regarding your rights as a research participant should be directed to the Office for Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial the following statement to indicate your consent:

_____ I consent to participate in this interview.

_____ I consent to participate in follow up questions that may result from this interview.

_____ I consent to future use of data collected from the interview that may result in conference papers or other publications.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.

Participant Name: _____

Participant Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

C. Reed Davaz McGowan
355 West 8th Avenue Apt D
Eugene, Oregon 97401

Appendix J: Assent Form for Minor Youth Participant

Research Protocol Number: x360-07

Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts
C. Reed Davaz McGowan, Principal Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Youth Volunteers in the Arts: Why Youth are Choosing Volunteer Service in the Arts*, conducted by Reed Davaz McGowan from the University of Oregon's Arts and Administration Program. The purpose of this study is to learn what skills and benefits that youth gain by volunteering in arts organizations

This research will provide arts organizations, educators, and youth volunteers with useful tools to understand the benefits of volunteerism in the arts. As the benefits of youth arts volunteering are discovered, schools and other organizations that required mandatory service might encourage youth to choose arts volunteer service.

You were selected to participate in this study because of your volunteer work with <NAME OF RELEVANT CASE STUDY ORGANIZATION>. This portion of the study consists of an in-person interview about your volunteer service with <NAME OF RELEVANT CASE STUDY ORGANIZATION>.

This interview will be conducted at <NAME OF ORGANIZATION>.

INTERVIEW DATE:

INTERVIEW TIME:

Duration of activity:

Interview: approximately 45-60 minutes

Your participation in this interview demonstrates your willingness to have your name and demographic information be identified in any resulting documents and publications. Your participation is voluntary. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. You must sign this assent form prior to participating in this interview.

If you would like to find out more information, please feel free to contact me at (541) 870-1815 or crdavaz@uoregon.edu, or Dr. Lori Hager at (541) 346-2469. Any questions regarding your rights as a research participant should be directed to the Office for Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial the following statement to indicate your consent:

_____ I assent to participate in this interview.

_____ I assent to participate in follow up questions that may result from this interview.

_____ I assent to future use of data collected from the interview that may result in conference papers or other publications.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your assent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.

Participant Name: _____

Participant Signature: _____

Date: _____

Thank you for your interest and participation in this study.

Sincerely,

C. Reed Davaz McGowan
355 West 8th Avenue Apt D
Eugene, Oregon 97401

Appendix K: Interview Participant Information

- Finley, H. (2007). *Personal Interview: Youth Volunteer*. Conducted on February 25, 2007. Eugene, Oregon: Community Center for the Performing Arts.
- Gibbons, V. (2007). *Personal Interview: Volunteer Coordinator*. Conducted on March 29, 2007. Seattle, Washington: The Vera Project.
- Hill, C. (2007). *Personal Interview: Youth Volunteer*. Conducted on February 25, 2007. Eugene, Oregon: Community Center for the Performing Arts.
- Kieko, P. (2007). *Personal Interview: Youth Volunteer*. Conducted on March 13, 2007. Seattle, Washington: The Vera Project.
- Knies, E. (2007). *Personal Interview: Youth Volunteer*. Conducted on March 13, 2007. Seattle, Washington: The Vera Project.
- Lazarus, R. (2007). *Personal Interview: Youth Volunteer*. Conducted on March 13, 2007. Seattle, Washington: The Vera Project.
- McDonald, K. (2007). *Personal Interview: Volunteer Coordinator*. Conducted on February 25, 2007. Eugene, Oregon: Community Center for the Performing Arts.
- Roberts-Holliday, M. (2007). *Personal Interview: Youth Volunteer*. Conducted on February 25, 2007. Eugene, Oregon: Community Center for the Performing Arts.
- Sherrill, T. (2007). *Personal Interview: Youth Volunteer*. Conducted on February 25, 2007. Eugene, Oregon: Community Center for the Performing Arts.

CCPA Questionnaire Results

CCPA: Anonymous Questionnaire Results					
Question 1: I enjoy attending arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	2	2	9
Percentage of Volunteers	0%	0%	15.4%	15.4%	69.2%
Question 2: I frequently attend arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	2	3	7
Percentage of Volunteers	0%	7.7%	15.4%	23.1%	53.8%
Question 3: There are a lot of arts events in Eugene that I can attend.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	2	5	6
Percentage of Volunteers	0%	0%	7.7%	38.5%	46.2%
Question 4: I have learned new things at arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	2	3	7
Percentage of Volunteers	0%	7.7%	15.4%	23.1%	53.8%
Question 5: I have learned new things at the CCPA's events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	0	3	9
Percentage of Volunteers	0%	7.7%	0.0%	23.1%	69.2%
Question 6: I feel that I've received enough arts experiences in school.					
Scoring Number	1	2	3	4	5
Number of Responses	4	4	2	1	2
Percentage of Volunteers	30.8%	30.8%	15.4%	7.7%	15.4%
Question 7: I consider myself to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	1	0	3	7	2
Percentage of Volunteers	7.7%	0.0%	23.1%	53.8%	15.4%
Question 8: Attending arts events has helped me to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	1	0	2	7	3
Percentage of Volunteers	7.7%	0.0%	15.4%	53.8%	23.1%
Question 9: Attending the CCPA's events has helped me to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	4	7	2
Percentage of Volunteers	0%	0.0%	30.8%	53.8%	15.4%
Question 10: I like to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	0	7	6
Percentage of Volunteers	0%	0%	0%	53.8%	46.2%
Question 11: I volunteer for other organizations besides the CCPA.					
Scoring Number	1	2	3	4	5
Number of Responses	3	3	0	5	2
Percentage of Volunteers	23.1%	23.1%	0.0%	38.5%	15.4%

CCPA: Anonymous Questionnaire Results (continued)					
Question 12: I learn new things when I do volunteer work.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	2	5	6
Percentage of Volunteers	0%	0%	15.4%	38.5%	46.2%
Question 13: I volunteer because I learn new things when I do volunteer work.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	3	2	4
Percentage of Volunteers	0%	15.4%	23.1%	15.4%	30.8%
Question 14: I volunteer because I want to get a job in the arts.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	6	3	3
Percentage of Volunteers	0%	7.7%	46.2%	23.1%	23.1%
Question 15: I volunteer because it looks good on my résumé.					
Scoring Number	1	2	3	4	5
Number of Responses	2	0	6	3	2
Percentage of Volunteers	15.4%	0.0%	46.2%	23.1%	15.4%
Question 16: I volunteer because it will help me get into college.					
Scoring Number	1	2	3	4	5
Number of Responses	3	1	8	1	0
Percentage of Volunteers	23.1%	7.7%	61.5%	7.7%	11.5%
Question 17: I volunteer because I like to help people.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	3	6	4
Percentage of Volunteers	0.0%	0.0%	23.1%	46.2%	30.8%
Question 18: There are many places that young people can volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	0	3	4	5	1
Percentage of Volunteers	0.0%	23.1%	30.8%	38.7%	7.7%
Question 19: I volunteer to see free events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	0	5	7
Percentage of Volunteers	0%	7.7%	0.0%	38.7%	53.8%
Question 20: I only volunteer for events that I want to see.					
Scoring Number	1	2	3	4	5
Number of Responses	3	3	2	3	2
Percentage of Volunteers	23.1%	23.1%	15.4%	23.1%	15.4%
Question 21: I like to volunteer in the CCPA's offices.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	1	4	6
Percentage of Volunteers	0%	15.4%	7.7%	30.8%	46.2%
Question 22: The CCPA has enough volunteer opportunities for me.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	3	3	7
Percentage of Volunteers	0%	0%	23.1%	23.1%	53.8%

CCPA: Anonymous Questionnaire Results (continued)					
Question 23: I learn things every time that I volunteer at the CCPA.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	5	3	5
Percentage of Volunteers	0%	0%	38.7%	23.1%	38.7%
Question 24: I volunteer because I want to get a job at the CCPA.					
Scoring Number	1	2	3	4	5
Number of Responses	2	0	4	2	5
Percentage of Volunteers	15.4%	0%	30.8%	15.4%	38.7%
Question 25: I tell other people about volunteering at the CCPA.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	0	6	7
Percentage of Volunteers	0%	0%	0%	46.2%	53.8%
Question 26: I have a lot of friends at the CCPA.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	1	6	6
Percentage of Volunteers	0%	0%	7.7%	46.2%	46.2%
Question 27: I volunteer because the CCPA needs my help.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	2	6	5
Percentage of Volunteers	0%	0%	15.4%	46.2%	38.7%
Question 28: The CCPA has good opportunities to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	0	6	7
Percentage of Volunteers	0%	0%	0%	46.2%	53.8%
Question 29: My parents/guardians encourage me to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	1	0	4	4	4
Percentage of Volunteers	7.7%	0%	30.8%	30.8%	30.8%
Question 30: I have to volunteer for work.					
True or False	T			F	
Number of Responses	2			11	
Percentage of Volunteers	11.5%			88.5%	
Question 31: I have to volunteer for school.					
True or False	T			F	5
Number of Responses	1			12	
Percentage of Volunteers	38.5%			61.5%	
Question 32: I learn best by doing things in a "hands-on" way.					
True or False	T			F	5
Number of Responses	12			1	
Percentage of Volunteers	92.3%			7.7%	
Question 33: I went to a volunteer orientation for the CCPA.					
True or False	T			F	5
Number of Responses	11			2	
Percentage of Volunteers	92.3%			7.7%	

CCPA: Anonymous Questionnaire Results (continued)			
Question 34: I volunteer frequently at The Vera Project.			
True or False	T		F
Number of Responses	12		1
Percentage of Volunteers	92.3%		7.7%
Question 35: I would like to become an intern at The Vera Project.			
True or False	T		F
Number of Responses	10		3
Percentage of Volunteers	23.1%		76.9%
Question 36: I have been an intern at The Vera Project.			
True or False	T		F
Number of Responses	7		6
Percentage of Volunteers	34.6%		65.4%
Question 37: I am a member of The Vera Project.			
True or False	T		F
Number of Responses	7		6
Percentage of Volunteers	92.3%		7.7%
Question 38: I have attended a Board of Directors meeting at the CCPA.			
True or False	T		F
Number of Responses	5		8
Percentage of Volunteers	80.8%		19.2%
Question 39: I have thought about becoming a Board Member at the CCPA.			
True or False	T		T
Number of Responses	3		10
Percentage of Volunteers	50%		50%

The Vera Project Questionnaire Results

The Vera Project: Anonymous Questionnaire Results					
Question 1: I enjoy attending arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	1	4	21
Percentage of Volunteers	0%	0%	3.9%	15.4%	80.8%
Question 2: I frequently attend arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	4	11	11
Percentage of Volunteers	0%	0%	15.4%	42.3%	42.3%
Question 3: There are a lot of arts events in Eugene that I can attend.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	2	15	9
Percentage of Volunteers	0%	0%	7.7%	57.7%	34.6%
Question 4: I have learned new things at arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	3	11	12
Percentage of Volunteers	0%	0%	11.5%	42.3%	46.2%
Question 5: I have learned new things at The Vera Project's events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	2	9	15
Percentage of Volunteers	0%	0%	7.7%	34.6%	57.7%
Question 6: I feel that I've received enough arts experiences in school.					
Scoring Number	1	2	3	4	5
Number of Responses	0	16	6	2	2
Percentage of Volunteers	0%	57.7%	23.1%	7.7%	7.7%
Question 7: I consider myself to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	2	3	4	10	7
Percentage of Volunteers	7.7%	11.5%	15.4%	38.5%	26.9%
Question 8: Attending arts events has helped me to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	3	6	5	8	4
Percentage of Volunteers	11.5%	23.1%	19.2%	30.8%	15.4%
Question 9: Attending The Vera Project's events has helped me to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	9	10	5
Percentage of Volunteers	0%	7.7%	34.6%	38.5%	19.2%
Question 10: I like to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	0	5	21
Percentage of Volunteers	0%	0%	0%	19.2%	80.8%
Question 11: I volunteer for other organizations besides The Vera Project.					
Scoring Number	1	2	3	4	5
Number of Responses	3	2	3	10	8
Percentage of Volunteers	11.5%	7.7%	11.5%	38.5%	30.8%

The Vera Project: Anonymous Questionnaire Results (continued)					
Question 12: I learn new things when I do volunteer work.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	1	10	15
Percentage of Volunteers	0%	0%	3.9%	38.5%	57.7%
Question 13: I volunteer because I learn new things when I do volunteer work.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	6	11	8
Percentage of Volunteers	0%	3.9%	23.1%	42.3%	30.8%
Question 14: I volunteer because I want to get a job in the arts.					
Scoring Number	1	2	3	4	5
Number of Responses	0	3	8	7	8
Percentage of Volunteers	0%	11.5%	30.8%	26.9%	30.8%
Question 15: I volunteer because it looks good on my résumé.					
Scoring Number	1	2	3	4	5
Number of Responses	3	4	7	8	4
Percentage of Volunteers	11.5%	15.4%	26.9%	30.8%	15.4%
Question 16: I volunteer because it will help me get into college.					
Scoring Number	1	2	3	4	5
Number of Responses	4	2	13	4	3
Percentage of Volunteers	15.4%	7.7%	50%	15.4%	11.5%
Question 17: I volunteer because I like to help people.					
Scoring Number	1	2	3	4	5
Number of Responses	1	1	2	11	11
Percentage of Volunteers	3.9%	3.9%	7.7%	42.3%	42.3%
Question 18: There are many places that young people can volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	1	1	11	10	3
Percentage of Volunteers	3.9%	3.9%	42.3%	38.5%	11.5%
Question 19: I volunteer to see free events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	6	15	4
Percentage of Volunteers	0%	3.9%	23.1%	57.7%	15.4%
Question 20: I only volunteer for events that I want to see.					
Scoring Number	1	2	3	4	5
Number of Responses	5	16	4	1	0
Percentage of Volunteers	19.2%	61.5%	15.4%	3.9%	0%
Question 21: I like to volunteer in The Vera Project's offices.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	7	9	9
Percentage of Volunteers	0%	3.9%	26.9%	34.6%	34.6%
Question 22: The Vera Project has enough volunteer opportunities for me.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	2	11	13
Percentage of Volunteers	0%	0%	7.7%	42.3%	50%

The Vera Project: Anonymous Questionnaire Results (continued)					
Question 23: I learn things every time that I volunteer at The Vera Project.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	4	13	8
Percentage of Volunteers	0%	3.9%	15.4%	50%	30.8%
Question 24: I volunteer because I want to get a job at The Vera Project.					
Scoring Number	1	2	3	4	5
Number of Responses	1	7	7	9	2
Percentage of Volunteers	3.9%	26.9%	26.9%	34.6%	7.7%
Question 25: I tell other people about volunteering at The Vera Project.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	1	8	17
Percentage of Volunteers	0%	0%	3.9%	30.8%	65.4%
Question 26: I have a lot of friends at the The Vera Project.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	4	6	14
Percentage of Volunteers	0%	7.7%	15.4%	23.1%	53.4%
Question 27: I volunteer because The Vera Project needs my help.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	4	12	8
Percentage of Volunteers	0%	7.7%	15.4%	46.2%	30.8%
Question 28: The Vera Project has good opportunities to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	1	10	15
Percentage of Volunteers	0%	0%	3.9%	38.5%	57.7%
Question 29: My parents/guardians encourage me to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	1	2	5	10	8
Percentage of Volunteers	3.9%	7.7%	19.2%	38.5%	30.8%
Question 30: I have to volunteer for work.					
True or False	T			F	
Number of Responses	3			23	
Percentage of Volunteers	11.5%			88.5%	
Question 31: I have to volunteer for school.					
True or False	T			F	
Number of Responses	10			16	
Percentage of Volunteers	38.5%			61.5%	
Question 32: I learn best by doing things in a "hands-on" way.					
True or False	T			F	
Number of Responses	24			2	
Percentage of Volunteers	92.3%			7.7%	
Question 33: I went to a volunteer orientation for The Vera Project.					
True or False	T			F	
Number of Responses	24			2	
Percentage of Volunteers	92.3%			7.7%	

The Vera Project: Anonymous Questionnaire Results (continued)			
Question 34: I volunteer frequently at The Vera Project.			
True or False	T		F
Number of Responses	24		2
Percentage of Volunteers	92.3%		7.7%
Question 35: I would like to become an intern at The Vera Project.			
True or False	T		F
Number of Responses	6		20
Percentage of Volunteers	23.1%		76.9%
Question 36: I have been an intern at The Vera Project.			
True or False	T		F
Number of Responses	9		17
Percentage of Volunteers	34.6%		65.4%
Question 37: I am a member of The Vera Project.			
True or False	T		F
Number of Responses	24		2
Percentage of Volunteers	92.3%		7.7%
Question 38: I have attended a committee meeting at The Vera Project.			
True or False	T		F
Number of Responses	21		5
Percentage of Volunteers	80.8%		19.2%
Question 39: I have thought about becoming a Board Member at The Vera Project.			
True or False	T		T
Number of Responses	13		13
Percentage of Volunteers	50%		50%

Combined Questionnaire Results

Combined: Anonymous Questionnaire Results					
Question 1: I enjoy attending arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	3	6	30
Percentage of Volunteers	0%	0%	7.7%	15.4%	76.9%
Question 2: I frequently attend arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	6	14	18
Percentage of Volunteers	0%	2.6%	15.4%	35.9%	46.2%
Question 3: There are a lot of arts events in Eugene that I can attend.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	4	20	15
Percentage of Volunteers	0%	0%	10.3%	51.3%	38.5%
Question 4: I have learned new things at arts events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	11	5	14	19
Percentage of Volunteers	0%	28.2%	12.8%	35.9%	48.7%
Question 5: I have learned new things at <case study site> events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	2	12	24
Percentage of Volunteers	0%	2.6%	5.1%	30.8%	61.5%
Question 6: I feel that I've received enough arts experiences in school.					
Scoring Number	1	2	3	4	5
Number of Responses	4	20	8	3	4
Percentage of Volunteers	10.3%	51.3%	20.5%	7.7%	10.3%
Question 7: I consider myself to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	3	3	7	17	9
Percentage of Volunteers	7.7%	7.7%	17.9%	43.6%	23.1%
Question 8: Attending arts events has helped me to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	13	17	7
Percentage of Volunteers	0.0%	5.1%	33.3%	43.6%	17.9%
Question 9: Attending <case study site> events has helped me to be an artist.					
Scoring Number	1	2	3	4	5
Number of Responses	4	6	7	15	7
Percentage of Volunteers	10.3%	15.4%	17.9%	38.5%	17.9%
Question 10: I like to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	0	12	27
Percentage of Volunteers	0%	0%	0%	30.8%	69.2%
Question 11: I volunteer for other organizations besides <case study site>.					
Scoring Number	1	2	3	4	5
Number of Responses	6	5	3	15	10
Percentage of Volunteers	15.4%	12.8%	7.7%	38.5%	25.6%

Combined: Anonymous Questionnaire Results (continued)					
Question 12: I learn new things when I do volunteer work.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	3	15	21
Percentage of Volunteers	0%	0%	7.7%	38.5%	53.4%
Question 13: I volunteer because I learn new things when I do volunteer work.					
Scoring Number	1	2	3	4	5
Number of Responses	0	3	9	13	12
Percentage of Volunteers	0%	7.7%	23.1%	33.3%	30.8%
Question 14: I volunteer because I want to get a job in the arts.					
Scoring Number	1	2	3	4	5
Number of Responses	0	4	14	10	11
Percentage of Volunteers	0%	10.3%	35.9%	25.6%	28.2%
Question 15: I volunteer because it looks good on my résumé.					
Scoring Number	1	2	3	4	5
Number of Responses	5	4	13	11	6
Percentage of Volunteers	12.8%	10.3%	33.3%	28.2%	
Question 16: I volunteer because it will help me get into college.					
Scoring Number	1	2	3	4	5
Number of Responses	7	3	21	5	3
Percentage of Volunteers	17.9%	7.7%	53.4%	12.8%	7.7%
Question 17: I volunteer because I like to help people.					
Scoring Number	1	2	3	4	5
Number of Responses	1	1	5	17	15
Percentage of Volunteers	2.6%	2.6%	12.8%	43.6%	38.5%
Question 18: There are many places that young people can volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	1	4	15	15	4
Percentage of Volunteers	2.6%	10.3%	38.5%	38.5%	10.3%
Question 19: I volunteer to see free events.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	6	20	11
Percentage of Volunteers	0%	5.1%	15.4%	51.3%	28.2%
Question 20: I only volunteer for events that I want to see.					
Scoring Number	1	2	3	4	5
Number of Responses	8	19	6	4	2
Percentage of Volunteers	20.5%	48.7%	15.4%	10.3%	5.1%
Question 21: I like to volunteer in <case study site> offices.					
Scoring Number	1	2	3	4	5
Number of Responses	0	3	8	13	15
Percentage of Volunteers	0%	7.7%	20.5%	33.3%	38.5%
Question 22: <Case study site> has enough volunteer opportunities for me.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	5	14	20
Percentage of Volunteers	0%	0%	12.8%	35.9%	51.3%

Combined: Anonymous Questionnaire Results (continued)					
Question 23: I learn things every time that I volunteer at <case study site>.					
Scoring Number	1	2	3	4	5
Number of Responses	0	1	9	16	13
Percentage of Volunteers	0%	2.6%	23.1%	41%	33.3%
Question 24: I volunteer because I want to get a job at <case study site>.					
Scoring Number	1	2	3	4	5
Number of Responses	3	7	11	11	7
Percentage of Volunteers	7.7%	17.9%	28.2%	28.2%	17.9%
Question 25: I tell other people about volunteering at <case study site>.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	1	14	24
Percentage of Volunteers	0%	0%	2.6%	35.9%	61.5%
Question 26: I have a lot of friends at <case study site>.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	5	12	20
Percentage of Volunteers	0%	5.1%	12.8%	30.8%	51.3%
Question 27: I volunteer because <case study site> needs my help.					
Scoring Number	1	2	3	4	5
Number of Responses	0	2	6	18	13
Percentage of Volunteers	0%	5.1%	15.4%	46.2%	33.3%
Question 28: <Case study site> has good opportunities to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	0	0	1	16	22
Percentage of Volunteers	0%	0%	3%	41%	56.4%
Question 29: My parents/guardians encourage me to volunteer.					
Scoring Number	1	2	3	4	5
Number of Responses	2	3	9	14	12
Percentage of Volunteers	5.1%	8%	23.1%	35.9%	30.8%
Question 30: I have to volunteer for work.					
True or False	T			F	
Number of Responses	5			34	
Percentage of Volunteers	12.8%			87.2%	
Question 31: I have to volunteer for school.					
True or False	T			F	
Number of Responses	11			28	
Percentage of Volunteers	28.2%			74.4%	
Question 32: I learn best by doing things in a "hands-on" way.					
True or False	T			F	
Number of Responses	36			3	
Percentage of Volunteers	92.3%			7.7%	
Question 33: I went to a volunteer orientation for <case study site>.					
True or False	T			F	
Number of Responses	35			4	
Percentage of Volunteers	89.7%			10.3%	

Combined: Anonymous Questionnaire Results (continued)			
Question 34: I volunteer frequently at <case study site>.			
True or False	T		F
Number of Responses	36		3
Percentage of Volunteers	92.3%		7.7%
Question 35: I would like to become an <advanced volunteer position> at <case study site>.			
True or False	T		F
Number of Responses	16		23
Percentage of Volunteers	41%		59%
Question 36: I have been an <advanced volunteer position> at <case study site>.			
True or False	T		F
Number of Responses	16		23
Percentage of Volunteers	41%		59%
Question 37: I am a member of <case study site>.			
True or False	T		F
Number of Responses	31		8
Percentage of Volunteers	79.5%		20.5%
Question 38: I have attended a <governance> meeting at <case study site>.			
True or False	T		F
Number of Responses	26		13
Percentage of Volunteers	66.7%		33.3%
Question 39: I have thought about becoming a Board Member at <case study site>.			
True or False	T		T
Number of Responses	16		23
Percentage of Volunteers	41%		59%

**Youth Volunteers in the Arts: The Next Generation of Arts Administrators,
Community Members, and Workers**

Approved: _____

Dr. Lori Hager

Arts and Administration Program

University of Oregon

Date: _____

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