



Art in the Outdoors:


Developing a framework to describe community-based residential youth arts camps

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University of Oregon

A Master's Project presented to the Arts & Administration Program of the University of Oregon in partial fulfillment of the requirements for the Degree of Master of Science in Arts Management
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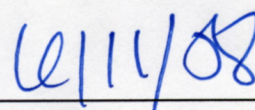
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community-based youth arts camps**

Approved: _____

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- Conduct on-going assessments to ensure courses meet high program standards.
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- Co-wrote two successful grants to fund a large-scale image digitization project.
- Working to digitally scan and preserve the Museum's 14,000 historical images.

Arts Instructor - Museum Day Camp (Summer 2007)

Jordan Schnitzer Museum of Art, University of Oregon, Eugene, Oregon.

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- Helped lead several painting sessions with 20-30 students at a local arts center.

Arts Director (Summer 2004) *Camp Oty'Okwa, Hocking Hills State Park, Ohio.*

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- Researched and successfully introduced kiln-fired pottery program.
- Led camp-wide mural painting project, 9' x 60'.
- Planned and taught daily arts projects to groups of 5-20 campers.

Undergraduate Summer Scholars Research Grant (2003), *Miami University*

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Presentations & Publications

Guest Lecturer (2007 & 2008) *Art & Human Values - UO undergraduate class*

- Presented lecture on murals to approx. 80 undergraduate students.
- Utilized personal experiences and photographs to convey the potential for murals to build community among diverse populations.

Presenter/Author (2008) *Community Arts Convening
Maryland Institute College of Art*

- Invited to attend 1st annual national research project in Baltimore, Maryland sponsored by the Nathan Cummings Foundation.
- Presented original research on community-based arts camps and youth development to faculty, students, and community arts practitioners.
- Related research paper - *Making art in the outdoors: Community-based residential youth arts camps* - published on www.communityarts.net

Presenter (2005) *Service Learning & the Arts Conference
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- Invited to attend 3rd annual national conference in Sarasota, Florida.
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Art in the Outdoors: Developing a framework to describe residential community-based youth arts camps

Abstract

Community-based programs for youth are currently gaining a significant amount of attention from researchers and practitioners across a variety of fields and disciplines. One type of community-based arts program for youth that has not been explored within the literature is the *residential youth arts camp*. The purpose of this master's project will be to describe residential youth arts camps in the United States. Using an extensive literature review, document analysis, a cross-sectional questionnaire, and in-depth interviews, the project will attempt to create a framework for understanding youth arts camps as a body of practice, including goals, programming, participant populations, and instructor qualifications.

Keywords

Community-based arts, youth camps, organized camps, summer camps, positive youth development, outdoor education, arts education

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Chapter 1

Research Design

Statement of Problem

Increasingly, researchers and practitioners are recognizing the importance of community-based youth arts programs in the development of today's youth (Heath, 1998; McLaughlin, 2001). "Community-based arts" refers to a broad range of activities taking place at a variety of sites, including Boys and Girls Clubs, YMCAs, grassroots organizations, performing and cultural arts centers, and museums (Heath, 1998, p. 1). Researchers from a variety of disciplines are exploring the structures, benefits, and effects of community-based arts. However, the majority of these studies focus on after-school arts programs and their potential to produce positive social, academic, and emotional changes in "at-risk" youth (Allen, Cox, & Cooper, 2006; Mason & Chuang, 2001; Wright, John, Alaggia, & Sheel, 2006). There is a lack of understanding about the role of other community-based arts programs in youth's lives, specifically *residential youth arts camps*.

A preliminary survey reveals numerous youth arts camps in operation in the United States, yet these kinds of programs are not well understood within academic circles. Residential youth arts camps exist at the convergence of community arts, art education, environmental education, and youth development. While researchers have studied each of these topics separately, their intersection is yet to be explored.

Purpose

The goal of my master's project is to describe residential youth arts camps as a body of practice, that they may be better understood by artists, educators, parents, and current youth arts camp administrators. "Residential youth arts camps" is a relatively unexplored area of study, so this research will help camp administrators place their organizations within current theories about camps, community arts, and youth development. In an era of increasing accountability, it is imperative that community-based organizations, including camps, be able to clearly place themselves within the field and articulate the outcomes of their programs. Educators and administrators can use the results of this project to create or

improve existing camp programming. This project can also be used to help generate dialogue about the role and mission of residential youth arts camps, particularly within the field of arts administration.

Conceptual Framework

To more clearly define this gap in the literature, I began by researching positive youth development, and the suggested benefits of outdoor play, organized camp settings, and community-based arts for youth participants (Figure 1.1). All of these concepts share a focus on youth participants, but much of the information was located in research disciplines outside of arts administration such as arts education, youth development, outdoor education, and parks and recreation. These disciplines are mentioned throughout this project; I use them to formulate research questions and help develop a valid basis of inquiry.

Site Selection

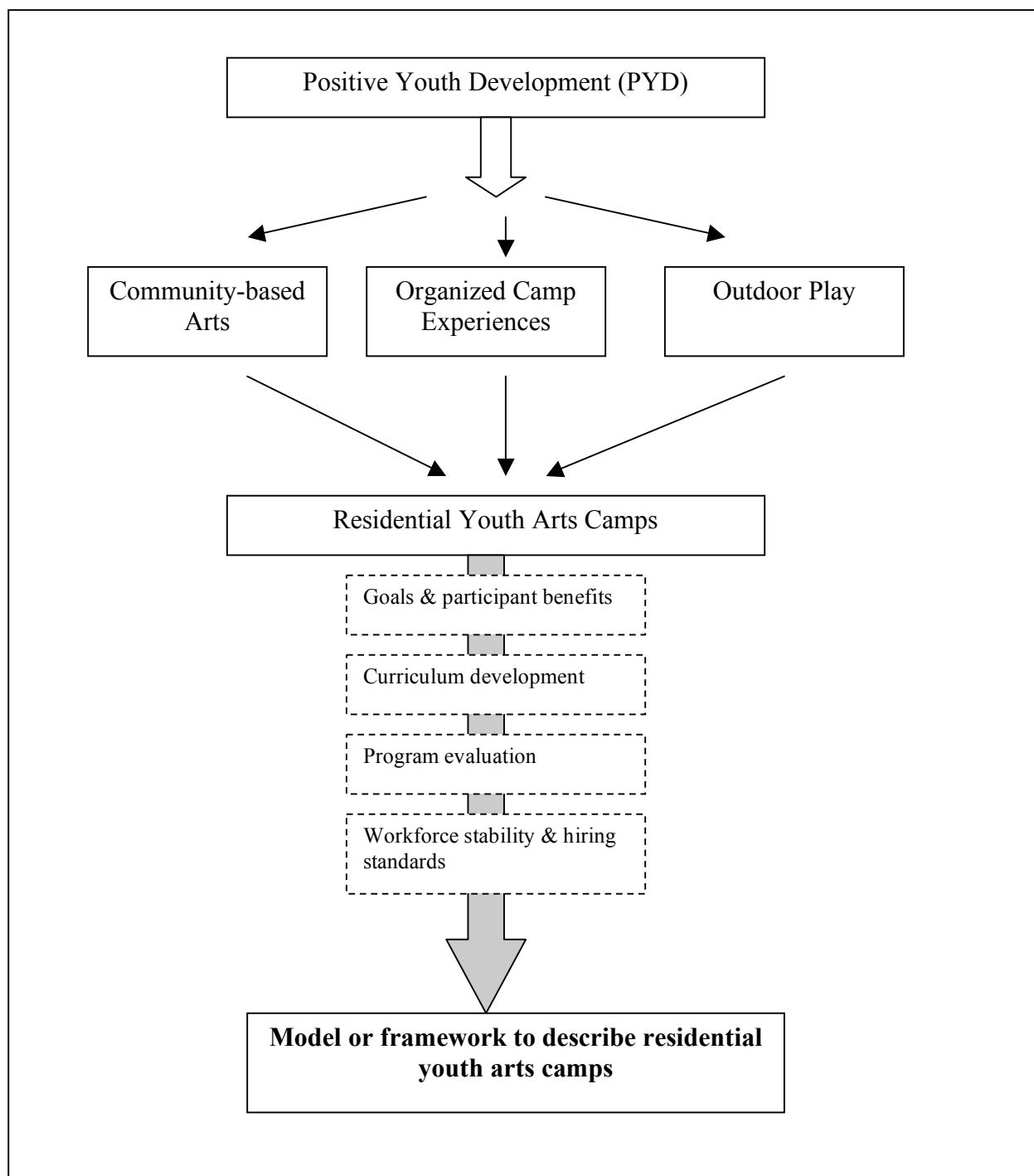
For my research, I purposefully selected case study sites within the United States. According to Creswell (2003), “the idea behind qualitative research is to purposefully select participants or sites that will best help the researcher understand the problem and the research question” (p. 185). Using internet searches for key phrases such as “arts camp”, “youth arts camp”, etc., I focus on four residential youth arts camps – The Bauen Camp in Wyoming, Buck’s Rock Performing and Creative Arts Camp in Connecticut, Appel Farm Arts Camp in New Jersey, and Caldera in Oregon. The organizations differ in location, size, cost, and structure, but all of them offer sustained youth camping experiences in the outdoors that is focused on the visual and/or performing arts.

Methodological Paradigm

The purpose of this study is to develop a framework or model to accurately describe residential youth arts camps in the United States. Because this is a relatively unexplored topic, the research will be primarily descriptive. According to Neuman (2003), “In descriptive research, the researcher begins with a well-defined subject and conducts research to describe it accurately” (p. 30).

Figure 1.1
Conceptual Framework

The chart below outlines my research process, beginning at the top with the main topics guiding the literature review and leading to a basic understanding of residential youth arts camps. For each of the selected case study sites, I considered goals and participant benefits, curriculum development, program evaluation, workforce stability, and hiring standards.



I approach my research from an interpretivist perspective, using inductive methodologies. Interpretive theory is focused on describing how people understand and find meaning in their daily lives, making it a logical companion to observation and participant interviews (Neuman, 2003). An interpretivist approach is also a good fit for my research because it recognizes the validity of divergent experiences and realities, which is important when trying to accurately document and describe an emerging area of study.

It is important to note my personal and professional biases surrounding this area of study. I participated in a range of community-based arts programs throughout my childhood, including youth theater, ballet classes, summer day camps, and intensive summer arts programs. I feel that these experiences contributed positively to my growth and development. In addition, my professional experience as the art director at a summer camp further contributed to my positive views about community-based arts. Together, these experiences may shape my perceptions and interpretation of collected data.

Research Questions

The goal of this project – to describe youth arts camps as a body of practice, that they may be better understood by artists, educators, parents, and current youth arts camp administrators – provided me with a preliminary focus on which to base my literature review. Subsequent field research helped me further refine the project's focus and expand the initial literature review. Throughout the research process, my work was guided by the following main research question, and related sub-questions:

- What is a model or framework for describing and understanding residential youth arts camps in the United States?
 - What are their stated goals and participant benefits?
 - How does an outdoor setting contribute to a camp's programming and goals?
 - How is curriculum developed and delivered?
 - How, and by what standards, are programs evaluated?

- By what standards are instructors hired?
- How do camp leaders articulate the value of a returning workforce? Returning youth participants?

Delimitations & Limitations

This study confines itself to an investigation of residential youth arts camps in the United States. The term “arts camp” has been applied to a wide variety of programs, from day-long classes sponsored by local parks & recreation departments (Allen et al., 2006) to intensive summer-long retreats at prestigious conservatories. For the purposes of this study, I am specifically interested in traditional outdoor camps that offer high-quality instruction in the arts. As opposed to day camps or after-school programs, participants in these programs eat, sleep, learn, and play on-site under the care of trained counselors (i.e. “residential”). A typical day’s schedule includes instruction in the visual and/or performing arts, usually by professional guest artists, as well as a range of traditional “camp” activities (swimming, hiking, campfires, etc.).

I interviewed camp leaders, including Executive Directors and Education/Program Directors, and sent surveys to instructors/counselors who taught art at the camp within the past two years. I also analyzed internal documents from each camp, including program manuals, job descriptions, evaluation reports, grant applications, and annual reports. The camps were purposively selected, which decreases the generalizability of the findings. Additionally, this is a qualitative study, meaning that the findings could be subject to researcher biases, and therefore open to alternative interpretations.

Research Timeline

My timeline for collecting data (see Figure 1.2) began in spring 2007 and extended through the following year. During this time I conducted an extensive, on-going literature review, contacted purposively-selected organizations, conducted interviews, distributed surveys, and analyzed and summarized the findings.

Strategy of Inquiry

Researchers who intend to develop descriptive, interpretivist studies have a variety of options when it comes to data collection. The only method that is not commonly used with descriptive studies is experimental research (Neuman, 1998, p. 31). This study uses an extensive literature review, document analysis, a questionnaire, and in-depth interviews. Combining these methods will yield qualitative data that can be used to *create a model or framework to accurately describe residential youth arts camps*.

Figure 1.2
Research Timeline

Spring 2007	Finalized research proposal Began initial literature review
Summer 2007	Continued literature review Conducted online searches for possible case study sites
Fall 2007	Continued literature review Revised research proposal Completed Human Subjects Proposal
Winter 2008	Completed literature review Contacted selected sites Conducted interviews Developed and distributed surveys Analyzed organizational documents Began analyzing results
Spring 2008	Finalized data collection & analysis Wrote document draft Presented research to University of Oregon faculty & students Submitted final document

Four organizations were selected for this research as case study sites. According to Creswell (2003), case studies are an appropriate approach to exploring processes, activities, and events (p. 183). The case studies, which included interviews with camp administrators, analyses of camp documents, and instructor and administrator questionnaires, helped clarify and expand upon information collected in the literature review.

Interviews are a useful way to gather information in lieu of observation (Creswell, 2003), as many camps operate during the summer, which did not coincide with my research timeline. Semi-structured in-depth interviews provided experienced leaders within the sector the opportunity to share and discuss their experiences, opinions, and beliefs. Analysis of internal documents enabled me to explore how the selected organizations are structured, how they claim to address the arts and youth development, and what procedures they use to hire instructors. Although documents may not accurately reflect reality (Creswell, 2003), for the purposes of this study, it was just as important to review what policies, procedures, and beliefs have been recorded, and to discuss how they compared to information gathered in interviews and online questionnaires.

The instructor questionnaire used in this project is an example of a descriptive, cross-sectional survey design, as described by Fink (2003) and Neuman (2000). Questionnaires are a common way to gather information about individuals' beliefs, behaviors, and demographic information. Wilson (1998) writes, "We rely far too little on what we might learn through the use of questionnaires designed to reveal what individuals, both students and teachers, think of art instruction" (p. 31). Compared to an experimental survey design, in which surveyors compare the effect of a program or treatment on a randomly selected group, a descriptive, cross-sectional design is used to "gather descriptive data at one fixed point in time" (Fink, 2003, p. 23).

Data Collection and Analysis Procedures

After purposefully selecting four organizations, I scheduled a 1-hour interview with each organization's Executive Director and (when applicable) Education/Program Director. The interviews took place over the phone, and followed a semi-structured format (see Appendix A). At this time, interviewees sent related organizational documents by mail and email (see Appendix B); documents included employee handbooks, organizational budgets, program evaluations, strategic plans, position descriptions, brochures, fliers, and/or meeting notes. E-mail addresses of arts instructors who taught with the organization within the

past year were collected. The instructors' recruitment letters and questionnaires (see Appendix C & D) were sent via e-mail.

Recruitment and Consent

Recruitment letters (see Appendix E) were sent via email to each organization's Executive Director and Program Director (when applicable). Within the week, I followed up with a personal phone call to schedule the interview. Before beginning the interview, I read each interviewee a consent document and verified their approval verbally (see Appendix F). Instructors received a separate recruitment letter via e-mail and rather than ask them to sign a separate consent letter, their completion and submission of the questionnaire was taken as consent.

Coding and Analysis Procedures

Interviews with Executive Directors and Program Directors were recorded using audiotape, provided they gave consent to be recorded. Questionnaire responses, interview transcripts, and all document analyses were coded and analyzed according to key emergent themes from the literature review. Important codes included goals, program structure, benefits, evaluation methods, and instructor hiring standards, and returning workforce/participant population.

All data and notes were kept in a password-protected file on a personal laptop, and backed up with an external hard drive. Data will not be destroyed after submission of the master's research project. The data will be kept for professional development and for reference materials for future research opportunities.

Validity

According to Creswell (2003), there are eight primary strategies available to qualitative researchers for validating their findings. This research project employed several. Most importantly, I used triangulation. Examining different types of data from several different sources increases the authenticity of findings. I also used member checks to evaluate the accuracy of my interview transcripts, made an effort to disclose any researcher biases, and relied on the expertise of peers and my research adviser to help me review my logic

and findings. And finally, negative or discrepant information was not ignored during the research process. According to Creswell (2003), "Because real life is composed of different perspectives that do not always coalesce, discussing contrary information adds to the credibility of an account for a reader" (p. 196).

Chapter 2

Literature Review

Residential arts camps exist at the convergence of several types of youth development programs – community-based arts, outdoor recreation, and organized camping. To better understand this emerging field of study, I researched the history of youth development and current trends in positive youth development (Damon, 2004; Lerner, Almerigi, Theokas & Lerner, 2005), community-based youth arts (Heath, 1998; McLaughlin, 2001), youth camps (Marsh, 1999a; Thurber, Scanline, Scheuler, & Henderson, 2007), and outdoor recreation (Bagot, 2005; Travlou, 2006).

Positive Youth Development

In the latter half of the twentieth century American society began to recognize adolescence as a distinct developmental phase with its own opportunities, challenges, and perils (Catalano, Berglund, Ryan, Lonczak, & Hawkins, 2004). Policies and programs designed to address adolescent problems – i.e. teen pregnancy, juvenile delinquency, poverty, academic failure - quickly emerged, the earliest of which adopted an “intervention and treatment” approach (Catalano et al., 2004; Lerner et al., 2005). In the 1970s “intervention” was replaced with “prevention”, and researchers and practitioners focused on identifying predictors of problem behaviors and using this information to guide development programs. In these models, “youth is seen as a period fraught with hazards, and many young people are seen as potential problems that must be straightened out before they can do serious harm to themselves or to others” (Damon, 2004, p. 3).

Treating youth as “problems to be fixed” has dominated many professional fields, including education, medicine, psychology, and sociology. Perhaps as a result, popular media portray youth negatively, “often in the guise of a criminal or other kind of miscreant” (Damon, 2004, p. 4). Unfortunately, negative media attention reinforces negative stereotypes about the very populations that youth development programs are intended to help. Note Heath & Smyth (1999), “The media and much of the public have come to act as though they expect those in middle and later childhood to disconnect from

social responsibilities. Truculence, truancy, delinquency, early pregnancy and other such negatives tend to dominate news and feature stories, as well as policy initiatives developed for youth” (p. 18).

Positive youth development theory emerged in the 1990s as a critical response to earlier youth development approaches. Positive youth development (PYD) “emphasizes the manifest potentialities rather than the supposed incapacities of young people” (Damon 2004). It is rooted in contemporary developmental systems theories, which suggests the plasticity of human development and the potential for people to act as agents of change in their own lives and their community in order to make positive behavioral changes (Lerner et al., 2005). Roth & Brooks-Gunn describe PYD as a “paradigm shift from deterrence to development, captured by the phrase *problem free is not fully prepared*” (2003, p. 94).

Research suggests that *positive youth development* has become a popular program classification; a study in 1998 identified approximately 17,000 state and local organizations that classified themselves as “youth development programs” (Erickson in Roth & Brooks-Gunn, 2003, p. 95). However, the growth and popularity of youth development programs is not without its critics. Larson (2000) argues that the youth development field has evolved without a strong base of research and theory, and Roth & Brooks-Gunn (2003) note, “A specific definition of what exactly constitutes a youth development program does not yet exist” (p. 95). Emerging themes in community youth development research include clarifying a definition of PYD (Damon, 2004; Roth & Brooks-Gunn, 2003) and using outcomes-based evaluations and meta-analysis to identify elements of successful PYD programs (Catalano et al., 2004; Larson, 2000).

A good working definition of PYD programs are those that aim to promote healthy adolescent development (physical, cognitive, emotional, social, etc.) through “understanding, educating, and engaging children in productive activities rather than correcting, curing, or treating them” (Damon, 2004, p. 15). What constitutes “healthy adolescent development” is an ongoing debate for researchers and practitioners. Research emphasizes a variety of internal and external factors related to PYD, including resilience, competency building, meaningful relationships with non-family adults, and civic engagement (Damon, 2004;

Nicholson, Collins, & Holmer, 2004; Roth & Brooks-Gunn, 2003). Larson (2000) focuses specifically on the development of initiative, which he says is important in its own right, but also directly relates to other components of positive youth development, including creativity, leadership, altruism, and civic engagement. One of the most oft-cited categories of development indicators is the “five Cs”, which serves as a concise summary of development indicators listed in the literature:

1. Competence in academic, social and vocational areas.
2. Confidence or a positive self-identity.
3. Connections to community, family and peers.
4. Character or positive values, integrity, and moral commitment.
5. Caring and compassion. (Lerner, Fisher, and Wienberg in Roth & Brooks-Gunn, 2003, p. 96)

Roth & Brooks-Gunn (2003) note that moving beyond the question of whether or not such programs lead to positive development to *how* they do so is a complicated, difficult task. Researchers are faced with a lack of reliable and valid measures of positive behaviors, and traditional evaluation methods are often inadequate for understanding a program’s impact. Few experimental studies have been conducted, and even fewer “take a comprehensive approach to understanding a program, one that combines questions of implementation (e.g., what specific programming elements youth participate in and for how long, which youth participate, staffing issues) and outcomes (both positive and negative) (Roth & Brooks-Gunn, 2003, p. 95). Evaluations and analyses that have been conducted suggest some common elements. These include promoting a positive, youth-centered atmosphere in a physically and psychologically safe space (Roth & Brooks-Gunn, 2003), providing youth with roles and responsibilities within the program and in the greater community (Damon, 2004), and offering sustained relationships with responsible, caring adults (Nicholson et al., 2004).

Community-based Arts

Extra-curricular programs for youth, specifically after-school and community-based programs, are currently gaining a significant amount of attention from researchers and practitioners across a variety of fields and disciplines, including psychology (Chappell, 2007; Larson & Hansen, 2006), sociology and social work (Mason & Chuang, 2001; Wright, John, Alaggia, & Sheel, 2006), parks and recreation (Allen, Cox, & Cooper, 2006), and arts education and cultural policy (Heath, 1998; McLaughlin, 2000; Wright, 2007). The primary incentive for the creation and proliferation of after school programs is the idea that youth now spend too many out of school hours without guidance, adult contact, or constructive projects. Well designed after school programs can fill critical after-school hours with opportunities for emotional, social, and cognitive growth (Farnum & Schaffer, 1998; Heath & Smyth, 1999).

Although many community-based arts programs were founded in recent decades, their antecedents can be traced back to the settlement house movement of the late nineteenth century (Ewell & Altman, 2003; Goldbard, 2006; President's Committee on the Arts and Humanities, 2002). The Hull House in Chicago, led by Jane Addams, maintained an art gallery and studio space, and offered classes to Settlement House participants of all ages. Addams (1912) lamented the difficult lives of neighborhood youth, and believed Hull House to be a place where they could find essential and much-needed opportunities for recreation, education, and self-expression (p. 387). She valued the "restorative power" of the arts, especially for youth who worked all day at repetitive, industrial jobs (1912, p. 375). This focus on the therapeutic benefits of the arts, especially for disadvantaged and/or urban populations, continues today.

Heath (1998) admits that few studies on community-based arts programs "start with the view that the arts can and should stand on their own as valuable" (p. 4). The majority of research reviewed for this paper did not focus on the benefits of "arts for arts sake," but on the secondary benefits that arts programming can offer, such as increased self-esteem and improved behavior. According to Wright (2007), this "preoccupation with art as life-enriching for youths" has roots in the movements of art as therapy and art as

a cognitive tool (p. 124). “At-risk” youth are primarily defined as coming from low-income families and/or neighborhoods in both urban and rural areas (Mason & Chuang, 2001; Wright et al., 2006), although researchers also associate the term with behavioral problems, juvenile incarceration, and ethnic minority status (Allen et al., 2006; Wright et al., 2006).

Policies and programs that support “at-risk” youth can be found at the local, state, and federal levels. In 1994, President Clinton asked the President’s Committee on the Arts and Humanities to increase the availability of the arts to “at-risk children”. In response, the Committee produced a report identifying existing community programs and describing the principles and practices of successful programs. According to the report, effective community-based youth arts programs have the potential to:

- Provide different ways to process cognitive information and express knowledge.
- Enhance academic performance.
- Hone nonverbal skills such as perception, imagination and creativity, thereby helping youth develop vocabulary, metaphorical language, observation and critical thinking skills.
- Help mediate issues of identity, independence, competency and social roles.
- Teach the value of discipline and teamwork and the tangible rewards each can bring.
- Provide a chance to imagine a different outcome for their own lives.
- Bridge barriers among cultural, racial and ethnic groups.

(President’s Committee on the Arts and Humanities, 2002, p. 8-9)

Although programs for disadvantaged youth receive positive attention from researchers, politicians, and the media, they are not without their critics. Chappell (2007) argues that too many programs frame the youth, their families, and their communities as lacking, thereby validating the extension of state ideological control over people of a low socio-economic class: “Educators often employ a deficit model, providing the arts for at-risk youth to help them become what they are not and experience what they cannot from their own communities” (p. 13).

Regardless of the population served, how do community-based arts programs promote positive benefits for youth? According to Larson (2000), youth participating in structured voluntary activities such as the arts report high levels of intrinsic motivation *and* concentration. This is a rare combination, and differs markedly from school (high concentration but low motivation) and leisure time with friends (high motivation but low concentration). His study suggests that community-based arts programs promote the development of initiative through voluntary activities that require concerted effort over time, include “real world” constraints, challenges, and setbacks, and encourage youth to become “active agents in ways that rarely happen other parts of their lives” (2000, p. 178).

Heath’s longitudinal research on community-based youth arts programs across the United States (1998) reveals that youth participants developed new ways of talking about the artistic process, which provides clues as to how the arts contribute to positive cognitive, emotional, and social development. It is important to note that for this study, Heath specifically looked at youth-centered programs where participants were responsible for providing motivation, setting program goals, confronting challenges, and committing to projects from beginning to end. Heath found that in these organizations, participants demonstrated more frequent use of conditional statements, hypothetical reasoning, and reflective analysis (Heath, 1998, p. 6). Larson (2000) writes, “What Heath’s work does, then, is begin to open the black box to internal transformations within participants, providing a window on what they are actually learning. It begins to make the processes of developmental change more tangible...” (p. 178). Heath suggests that new language patterns, and the thought processes they represent, carry over into youth’s daily lives, affecting more than just participation in the arts.

Training in the arts has been shown to help youth, especially at-risk youth, develop creative thinking, problem solving, and communication skills that help them become economically self-sufficient (Psilos, 2002). According to Dr. Elliot W. Eisner of Stanford University, training in the arts helps youth develop competencies in six key areas: perception of relationships; skills in finding multiple solutions to problems;

attention to nuance; adaptability; decision-making skills; and visualization of goals and outcomes (as cited in Psilos, 2002, p. 4). Writes Heath & Smyth (1999), “Of all youth-based activities possible for involving youth in community organizations, the arts offer the greatest range and depth of opportunity for building information and honing skills – technical, communicative, and interpretive” (p. 27).

To foster the benefits described above, the literature emphasizes the importance of providing youth with a supportive network of “like minded risk-takers”, which “builds confidence in one’s ability to take on challenges, solve problems and follow through on plans” (Heath, 1998, p. 8). Without opportunity for healthy risk-taking youth become uninterested and unengaged. According to Heath & Smyth (1999), “For young people, trying something new constitutes the most attractive risk; a close second comes in returning to a previous failure. Youth-based arts organizations offer both types of risk on a constant basis, with the challenge of something new the most frequent” (p. 29).

In creating an environment that supports creative thinking and risk-taking, it is necessary to hire dedicated, qualified adult mentors who can serve as role models for participants who are interested in the arts (Fiske, 1999; Larson, 2000; President’s Committee on the Arts and Humanities, 2002). In other words, participants should have the opportunity to work with and learn from professional artists: “When you put an artist in a teaching environment, they stay an artist. When you put a teacher in that environment and give them some art skills, they are a teacher with some art skills. And the kids know the difference” (Capanna in President’s Committee on the Arts and Humanities, 2002, p. 21).

To evaluate the success of community-based youth art programs, researchers rely on both quantitative and qualitative methods, including attendance sheets, interviews, behavior checklists, assessment surveys, and standardized measurement tools borrowed from the fields of childhood development and youth recreation (Allen et al., 2006; Heath & Smyth, 1999; Mason & Chuang, 2001; Wright et al., 2006). In their study of the impact of a summer day camp, Allen et al. (2006) ask youth to fill out pre- and post-test surveys that measure changes in six positive resiliency indicators. Wright et al.

(2006) and Mason & Chuang (2001), structure their evaluations to measure not only the growth of positive behaviors, but also the reduction of negative behaviors (attention problems, delinquency, conflict with peers, etc.).

Observed weaknesses in current evaluation studies include self-selected participant groups, small sample sizes, and lack of randomization. For example, according to Larson (2000) participation in community-based arts programs is greatest among populations of high socio-economic status. High socioeconomic status is a predictor of positive outcomes on its own, and “once these factors are controlled, the relationships between participation and positive outcomes are reduced in strength and in some cases disappear” (Larson, 2000, p. 175). Other research suggests that the positive impacts of arts participation are significant among disadvantaged youth (Farnum & Schaffer, 1998; Heath, 1998). Further research is needed in order to understand the impact of specific programmatic elements (staffing, goals, duration, activities) on youth development outcomes (Larson, 2000; Mason & Chuang, 2001; Wright et al., 2006).

Outdoor Recreation

Richard Louv, in his bestselling book *Last Child in the Woods* (2005), describes a dramatic lack of direct experiences with nature among today’s youth, a phenomenon he calls “nature-deficit disorder.” The premise of Louv’s bestselling book- that natural environments positively influence youth development – is a popular topic in current literature, but it is not new. Jane Addams and the progressive settlement workers of the late 19th century believed that being close to nature built character and independence. According to Davis (1984), “To many settlement workers, the best and most creative kind of play was rural play: many remembered their own childhood vacations spent romping in the woods...and imagined that if other boys and girls could get out to the country in the summer, even for a short time, they would find strength of purpose and character” (p. 61).

A growing body of anecdotal and statistical evidence suggests that today’s youth have less time to engage in unstructured outdoor play and fewer green spaces in which to play (Louv, 2005). In an

increasingly urbanized world, many youth only have access to outdoor urban environments such as playgrounds and schoolyards. According to Bagot (2005), “It is not that the presence of buildings or other modern developments per se that is considered detrimental; it is the absence of natural elements such as trees and grassy spaces” (p. 11). Robin Moore, an urban planner and former president of the International Association for the Child’s Right to Play, attributes lack of space to current planning trends, including subdivisions without sidewalks, busy roads and crowded commercial developments (Kirn & Cole, 2001).

Access to natural spaces is not the only thing restricting children’s outdoor play; parental concerns about risk and safety, young people’s fears about safety, and the attraction of indoor activities (video games, television, etc.) are also significant factors (Louv, 2005; Rivkin 2000; Travlou, 2006). Urban youth who have the least access to wilderness spaces are also the most restricted due to concerns about safety (traffic, crime, etc.) (Travlou, 2006). Restricted access may also relate to experience and familiarity with the outdoors. For example, Travlou (2006) notes that “in the UK, young people from lower social class and minority ethnic backgrounds are the least exposed to outdoors experiences. These results are similar to the disparity of nature experience in the USA, where outdoors and wilderness pursuits have long been known to be a predominantly ‘white’ activity” (2006, p. 7).

Despite limited access and exposure, studies show that youth have a favorable impression of outdoor play. Travlou (2006) reports that recently, young people’s perceptions of nature and the outdoors has attracted a lot of research interest. For instance, during in-depth interviews conducted by Titman (as cited in Travlou, 2006), children said that they preferred to play in open spaces with grassy areas and trees and did not like spaces with concrete, rubbish, or dirt. Bagot (2005) describes several emerging but respected theories from various researchers on why children (and people of all ages) may prefer outdoor spaces:

- People have spent millions of years evolving in natural environments and a relatively short amount of time in built environments; they may still have an innate preference for the types of environments in

which they involved.

- Humans are biologically drawn to life and natural processes.
- Natural spaces do not require people to process a lot of information, so it is relatively less stressful to spend time in these types of environments.
- Natural spaces help refresh people's focus and strengthen their ability to concentrate. (Bagot, 2005, p. 11)

Statistically significant positive relationships exist between a child's play environment and physical, cognitive, and social benefits. Beyond improving physical fitness performance, outdoor play in natural settings has been shown to:

- Promote language development and socialization,
- Improve problem solving skills, goal setting, self-control, and self-esteem,
- Encourage self-efficacy and responsibility,
- Improve child's ability to realistically appraise risks,
- Help develop flexibility, adaptability, and ecological consciousness,
- Encourage constructive use of leisure time,
- Cultivate a long-term appreciation of wilderness and its therapeutic potential. (Travlou, 2006, p. 14)

One way that youth experience outdoor play in natural areas is through organized camps. The following section explores the history of youth camps and recent research on the purported benefits of outdoor play in a camp setting.

History and Background of Organized Camps

According to the American Camp Association (ACA), the accreditation-granting body for camps in the United States, the term "camp" refers to, "A sustained camp experience that provides creative, recreational, and educational opportunities in group living in the outdoors. It utilizes trained leadership and the resources of natural surroundings to contribute to each camper's mental, physical, social, and spiritual

growth” (www.acacamps.org). The assumption that camp inherently contributes to participants’ growth may be responsible for a lack of academic literature on the topic. According to Marsh (1999a), “Little research is available on the influence that an organized camping experience has on youth, mainly because there seems to be general agreement that camp is good for kids” (p. 36). What research does exist, however, tends to support the idea that residential camp experiences can promote leadership skills, responsibility, and self-confidence (Dworken, 2004; Henderson, Bialeschki, Scanlin, Thurber, Whitaker & Marsh, 2006; Henderson, Bialeschki, & James, 2007).

The history of organized youth camps in the United States began approximately 140 years ago, when the Philadelphia chapter of the YWCA founded a summer boarding camp for young women. It was called a “vacation project” and it was designed for “tired young women wearing out their lives in an almost endless drudgery for wages that admit no thought of rest or recreation” (www.acacamps.org). Other camps for young men and women followed, including the first private camp, founded in 1876 in Pennsylvania by Dr. Joseph Trimble Rothrock, and the first Boys’ Club camp, founded in 1900 in Massachusetts (www.acacamps.org).

The rise of organized camping in the early 20th century was part of a larger back-to-nature movement that had been gaining popularity in the United States since the latter half of the 19th century. It was due in part to growing concern about the way in which schoolchildren spent their summers in the cities and suburbs (Van Slyck, 2006). The organized camping movement, which espoused many of the same values as the playground and scouting movements, promised to build children’s character through active play in “inherently healthy” natural settings (Van Slyck, 2006, p. xxiii). According to Van Slyck (2006), camps in the early 20th century taught children anti-modernist outdoor living skills— fishing, building a fire, cooking over an open flame – and often promoted a “romanticized emulation of frontier life” (p. xxiv). Camping was thought to be particularly important for young boys, who at the start of the 20th century spent their summers at home, under the feminine influences of Victorian mothers (MacLeod, 1982; Van Slyck, 2006).

Several well-known youth organizations still in operation today, including Boy Scouts, Girl Scouts, and 4-H, use programming models that historically emphasized organized camping. According to Van Horn, Flanagan & Thomson (1998), camping has always been an important part of 4-H programs because it provides opportunities for companionship and leadership development in an informal setting. The Boy Scouts and YMCAs developed out of concern for the “corrupting and debilitating effects of urbanization and social change” on the lives of American youth; organized camps were one way to counteract such effects (MacLeod, 1982, p. 3).

Throughout the political, social, and economic shifts of the 20th century, organized camps continued to be a part of summer life for American youth. During the Depression, camps were considered so important to youth development that the federal government, under the New Deal, paid for the construction of new campgrounds specifically for underprivileged youth (Van Slyck, 2006). In the 1950s and 60s, traditional summer camps were promoted as part of an ideal postwar childhood: “Like ballet lessons and Little League, summer camp became an increasingly common enhancement activity for middle-class children” (Van Slyck, 2006, p. xxvi). This trend continues today. Last year, more than 11 million children and adults benefited from a camp experience at approximately 12,000 camps across the country (www.acacamps.org).

The Effect of Organized Camps on Youth Development

Although researchers have studied camps and their effects on youth since the 1920s, much of this research has been anecdotal. The turn of the twenty-first century brought a greater need for accountability from all types of youth programs, which inspired a “resurgence of interest in camp research, and particularly the documentation of youth development outcomes” (Henderson et al., 2007, p. 756). One such study of development outcomes, conducted by the American Camp Association (as cited in Henderson et al., 2007, p. 760), surveyed more than 5000 campers and their parents. The results showed that youth typically benefit from camp in the following ways:

- Children become more confident and experience self-esteem
- Children develop more social skills that help them to make new friends
- Children grow more independent and show more leadership qualities
- Children become more adventurous and willing to try new things

It is interesting to note the correlation between development through the arts and development through organized camp experiences. Camps and outdoor education programs are especially impressive because their benefits have been shown to be long lasting. According to a meta-analysis of over 50 years of research on outdoor education by Neill & Richards (1998), “outdoor education programs can trigger in participants an ongoing cycle of personal growth” (p. 7). The authors note that with most therapeutic programs (for youth and adults), benefits to participants diminish steadily when the program is over. This research lends credibility to decades of anecdotal evidence that camps are “good for kids.”

Literature from all of the disciplines reviewed for this paper emphasized the importance of cultivating strong, supportive relationships between youth participants and camp staff. For example, when surveyed, camp directors identified “contact and leadership from trained staff and the supportive relationships they provided” as an essential element of camp (Henderson et al., 2006, p. 3). This research suggests the value of comparing campers’ length of stay, the return rate of staff members, the extent to which their camp experience is integrated into year-round programming, as well as the correlation between benefits of the arts, camping, and youth development programs.

Organized Camps Today

Parents looking to send their child to a camp are faced with a variety of options; foremost is whether to select a day camp or a residential camp. Day camps, which do not offer overnight stays, are offered by public, private, and nonprofit institutions (i.e. community centers, YMCAs, universities). According to the ACA’s online camp database, residential camps are more popular than day camps (1,050 day camps compared to 1,646 residential camps). However, the ACA’s database does not include all of the non-

accredited youth programs across the country that self-identify as day camps. For example, I found day camps to be more widespread than residential camps in Eugene, Oregon and the surrounding area. Oftentimes, after hearing about my research, coworkers and classmates helpfully suggested youth art camps that I might want to contact. In nearly all of these instances the programs were day camps offered by the city, a local nonprofit, or a museum.

Camps can also be classified according to theme. The ACA's searchable online database assigns each program one of the following classifications: academic camp, equestrian camp, grief camp, sports camp, arts camp, weight loss camp, or wilderness trip camp (www.acacamps.org). Another popular online index of camps, www.summercamps.com, separates programs into seven categories – adventure camps, academic camps, technology camps, arts camps, sports camps, specialty camps, and special needs camps, and within these seven categories users can select from more than 150 sub-specialties. Camps have also been developed in affiliation with certain religions, primarily Catholicism, Judaism, and various sects of Protestantism (www.acacamps.com). Today in the United States there is a camp for nearly every interest, from horseback riding to college prep to computer animation.

As discussed in Chapter 1, this project is limited to residential camps that specialize in the visual and/or performing arts. The ACA's online database lists 87 camps that fit these two criteria. However, upon closer inspection it appears that camps do not have to meet ACA-imposed qualifications to list themselves as an "arts camp". Instead, camps are free to self-identify with multiple themes as they see fit, and as a result, most of the 87 programs listed did not focus solely on the arts. For example, 4H Camp Middlesex in Massachusetts, in addition to "arts and crafts," provides activities as varied as boating, camping, rope courses, farming, fishing, horseback riding, rocketry, and environmental studies (www.acacamps.org). Searching through other online camp directories yielded similar results - many camps offering arts activities as part of a larger "menu of options," but only a few that primarily advertise themselves as "arts camps." For the purposes of this research, I focused on those camps that highlighted the arts in their name (i.e. Long

Lake Camp for the Arts) and/or in their camp description (i.e. “The Bauen Camp, a nonprofit residential camp, began as one person’s vision to teach youth how the arts can be used to build social creativity and responsibility.” (www.thebauencamp.com).

Using the ACA online directory and additional online summer camp directories, I was able to identify approximately 20 residential camps in the United States that truly specialize in the fine, visual, and/or performing arts (www.acacamps.org). I suggest that the United States is home to more than 20 residential youth arts camps. However, without the time and resources to conduct a more comprehensive analysis of the field, my research methods yielded only those camps that are ACA-accredited and/or have a strong online presence.

Of those camps that I was able to identify, approximately half take place in institutions of higher learning. Sponsored by universities and art institutes, these programs closely resemble a residential undergraduate experience – students live in dorms, attend studio classes, and eat in university dining halls. The camps are designed for youth who are serious about art and seeking “intensive workshops” or “a pre-college experience”.

Aside from camps sponsored by academic institutions, most residential summer arts camps take place in rural outdoor settings. Campers spend the majority of their day learning and making art, whether it’s rehearsing a play, working in the ceramics studio, or attending private music lessons. But unlike the camps offered by universities and colleges, outdoor camps include many of the elements historically associated with the summer camp experience – campfires, swimming, sleeping in cabins, eating in a mess hall, etc. – and they advertise to a wider range of ages and artistic abilities. This research project seeks to better understand residential youth arts camps set in the outdoors, including their goals, programming, hiring standards, and evaluation methods.

Chapter 3

Data Collection & Findings

Introduction

A review of the literature provides a basic framework for describing and understanding residential youth arts camps. Residential youth arts camps differ in size, demographics, location, and types of programming offered, but they are all structured so that campers spend the majority of their day learning and making art. Arts camps set in the outdoors (as opposed to urban campuses) employ many of the elements associated with “traditional” organized camps, such as campfires, sleeping in cabins, and swimming. In order to gain a deeper understanding of residential youth arts camps, I purposefully selected four camps from across the United States as case study sites: Caldera in Oregon; The Bauen Camp in Wyoming; Buck’s Rock Performing and Creative Arts Camp in Connecticut; and Appel Farm Arts Camp in New Jersey. Due to constraints of time and distance I was not able to visit the sites in person. Instead, my goal was to conduct phone interviews with the camps’ Executive Directors, distribute an online survey to their arts instructors, and collect relevant organizational documents for analysis. Together, these three data collection methods allowed me to gather descriptive data from the purposefully-selected sites.

Not all of the sites were willing to participate fully in the study. Buck’s Rock preferred not to send internal organizational documents, and The Bauen Camp’s Executive Director declined to distribute an online survey. Regardless, the information I did collect, which is presented and discussed below, is significant to better understanding residential youth arts camps as a body of practice. I have separated the findings by case study site and then addressed each of my research sub-questions using available data.

The Bauen Camp

The Bauen Camp is located in the foothills of the Big Horn Mountains in north-central Wyoming. Founded in 2000, it is a 501(c)(3) nonprofit designed to “teach youth ages 13-18 how the arts can be used to build social creativity and responsibility” (www.thebauencamp.com). The word “bauen” is German for

“building”, and it is intended to evoke a shared mission of nurturing and building a community that encourages youth to connect art and social change (www.thebauencamp.com). The camp is relatively small – no more than 90 campers attend one of three summer sessions – and each session is led by two guest artists and six counselors. Figure 3.1 outlines key facts and information about the camp.

Figure 3.1
The Bauen Camp At-a-Glance

Location	Foothills of Big Horn Mountains in north-central Wyoming	
Founding Date	2000 by Jessica Holt	
Camper Demographics	30 campers ages 13-18 attend each session	
Session Length & Cost	3 weeks/ \$1800	
Activities Offered	<p>Creative writing: poetry, playwriting, personal essays</p> <p>Visual art: painting, drawing, installation art, puppetry, ceramics, filmmaking, photography</p> <p>Performance: creative movement, theater, storytelling, song</p> <p>Interpersonal Communication: critical thinking, group facilitation, community-building</p> <p>The Natural World: astronomy, geology, outdoor living skills, environmental education</p>	
Typical Day's Schedule	7:00-8:00 am	Breakfast buffet
	8:00-9:15 am	Clean-up
	9:15-10:00 am	Creative movement & dance
	10:00-12:00 pm	Group art project program
	12:00-1:00 pm	Homemade lunch
	1:00-1:30 pm	Quiet time
	1:30-4:00 pm	ART Choice daily workshops
	4:00-6:30 pm	Free time
	6:30-8:00 pm	Homemade supper
	8:00-10:00 pm	Evening program
	10:00-11:00 pm	Campfire

After researching Bauen's website, I contacted founder and Executive Director Jessica Holt for an interview. According to the camp's website (www.thebauencamp.com), Holt is a practicing professional artist; she also holds an MFA in painting from the University of Illinois, Chicago (1988), an MA in philosophy

from CSU in Fort Collins (2000), and a BS in business from the University of Colorado, Boulder (1957). Holt agreed to a one-hour phone interview and in preparation for the interview, sent me several internal documents to review, including grant proposals, a financial summary report, and a recent evaluation report. She was not comfortable sending an online survey link to her staff members, as she felt that it was asking too much of their time. The results of my document analysis and interview with Holt are discussed below.

Founding philosophy

The concept for The Bauen Camp grew out of Holt's master's research at Colorado State University. In studying optimal conditions for creativity, she found that "experiences that join art and play and ritual provide the optimum opportunity for reflective critical thinking, human agency, and creativity" (www.thebauencamp.com). Holt set about designing an organization that would provide these optimal conditions for youth, but she says, "I didn't have a planned camp in my head when it happened. Like a good painting it sort of evolved, and it just keeps evolving" (personal communication, March 3, 2008). Since the camp's opening Holt has donated her time as an in-kind donation. This is the first year that she will be asking the board for a salary, and her request is partly due to concern for the sustainability of the organization. "After all these years I think it's time that I be paid. Then the board can pay me for a few more years and then hire somebody else" (Holt, personal communication, March 3, 2008).

Curriculum development and delivery

The Bauen Camp offers 2-3 sessions each summer; each has a special focus and is directed by one or two professional guest artists. For example, during summer 2007 the camp hosted three sessions. In Session I (July 1-15), under the guidance of theater director Jan Mandel, playwright Brian Grandison and musician T. Mychael Rambo, campers and staff produced *Give me a Home*, a high energy play about leadership, risk-taking, and discovering home in yourself (The Bauen Camp, 2008a, p. 3). During Session II campers and staff collaborated to write and produce *jOURney*, a performance that imagined how "we can move our society from a dystopia that is led by fear to a utopia that is ruled by love" (The Bauen Camp,

2008a, p. 3). The performance included theater, music, spoken word, photography, writing, installation art, altars, and a giant puppet, and was led by performance artist Kathy Randels and her musician husband, Sean LaRocca. For the third and final session of 2007, campers and counselors performed *Walking up the Hill*, a piece that used dance, music, clay, essays, and murals to imagine and reflect upon campers' personal experiences and those of their new camp community. They worked under the direction of Percy Lujan, Amanda Cowette, and Richard Geer (The Bauen Camp, 2008a, p. 4).

Guest artists are supported by six counselors and three counselors in training (CITs) who specialize in a variety of disciplines. Counselors are responsible for "putting the finishing touches" on the curriculum, says Holt (personal communication, March 3, 2008). "Counselors are teachers as well, and they get to develop something, some piece of the curriculum that they can teach...they're the artistic directors. I am not, but I provide the parameters." Along with lessons in the visual and performing arts, camp sessions include leadership training, natural and environmental education, career development, and community building.

Collaborative art-making is a strong focus of The Bauen Camp's summer curriculum. Holt addressed the benefits of organizing a final youth-led performance: "It's important that the youth be given a chance to see how their individual piece of poetry can become a part of something bigger" (personal communication, March 3, 2008). Says Mandel, one of the co-directors for 2007 and 2008, "what my work is about is bringing together diverse groups of young people and using the arts to transform them into a dynamic community of performers and community leaders. The artistic process helps young people get to know themselves and each other. The power of creating art with a group propels everyone into a new place" (The Bauen Camp, 2008c, p. 2).

Role of the outdoors

The natural beauty of Wyoming is what inspired Holt to create a residential camp. "There is so much beauty here. Anyone who's been in nature knows that if you're there long enough, either with other people

or by yourself, there's something there that inspires some kind of wonder that doesn't exist in a lot of other places today" (personal communication, March 3, 2008). According to the camp's website (www.thebauencamp.com), campers are taught about the natural world – astronomy, outdoor living skills, environmental education. An internal grant report to the Musser Fund (The Bauen Camp, 2008a) speaks to the power of *place* for youth participants: "We believe the place of the camp – deeply set in nature and integrated with art – provides the maximum opportunity to support 'other ways of seeing' and positive future choices" (p. 5). An emphasis on open space and natural beauty is also evident on the camp website: "At The Bauen Camp, campers are surrounded by the huge landscape, its sounds and smells and light and space, and the traditions of this western country" (www.thebauencamp.com/experience.html).

Goals and participant benefits

The goals of The Bauen Camp focus on connecting the arts and social change. The three main goals of the camp are:

1. To create a creative, diverse, socially responsible, democratic and nurturing community.
2. To build a social entrepreneurship network, a "can-do" group of exceptional young artists with imagination, vision, and skills to improve their communities.
3. To mobilize this network to build awareness of the power of the arts as vehicles for social change – locally, nationally and internationally.

(The Bauen Camp, 2007, p. 4)

The camp's goals reflect an organization that is committed to using the arts as a vehicle for personal growth and community development. Holt noted that this community building begins at camp, as participants enjoy being immersed in a group of like-minded individuals. "It is wonderful to be around other people who are creative. The kids build community based on that because there are other students here who have interests similar to theirs. Nobody thinks they're wacky because they write poetry, because lots of other kids here also write poetry" (personal communication, March 3, 2008).

Holt suggests that within this safe and supportive environment youth participants develop not only artistic skills, but also emotional and social skills. The camp's desired participant outcomes reflect a wide range of development objectives. Established in 2001, they are:

1. Increased awareness of self and self-expression
2. Increased interpersonal and group communication skills
3. Increased ability to recognize the needs of others
4. Increased sense of community
5. Increased awareness of social and cultural challenges
6. Increased critical thinking skills
7. Increased technical skills in an art form
8. Increased leadership skills
9. Increased highly interactive imagining
10. Increased appreciation for the natural world
11. Increased awareness of attitudes toward sharing
12. Increased ability to integrate the concept of play as a way to discover the world

(www.thebauencamp.com/evaluation.html)

The Bauen Camp also aims to extend the benefits of camp beyond a two-week summer stay. Participants are expected to go back to their home communities, share what they have learned, and work to effect local change. A grant proposal discusses the impetus for extending participant goals and benefits beyond a summer camp stay:

Bauen's mission is to use the arts to empower exceptional young artists, nurturing them to develop their leadership potential and civic engagement in order to strengthen the social fabric of their communities...We have discovered that building the social fabric of communities requires the leadership of community members, that outsiders can't make that happen. We are also aware that

teenagers hold the power in socio-economically depressed communities, and yet that many lack a formative context to cultivate their imagination, ambition, and talents towards working to change their communities (The Bauen Camp, 2007, p. 3).

Program evaluation

Like most nonprofits, The Bauen Camp engages in ongoing evaluation efforts. Their largest evaluation project to date took place in 2006 and was conducted in collaboration with the University of Wyoming Department of Psychology, the Center for the Arts, and Rutgers University School of Social Work. The study examined four participant outcomes: increased self-esteem; changes in locus of control; increased self-efficacy; and increased belief that our world/society is changeable (Saperstein & Van Alst, 2006, p. 2). Evaluators worked with camp staff to select outcomes based on the camp's identified objectives, and data was collected through on-site camp visits and pre- and post- surveys administered by Bauen staff.

Fifty youth completed the surveys in summer 2006. The results showed that youth who participated in The Bauen Camp program during the summer of 2006 had statistically significant increases in self-esteem. Participants also showed increases in self-efficacy, locus of control, and belief that our world/society is changeable, but these increases were not statistically significant (Saperstein & Van Alst, 2006, p. 2).

The camp plans to continue the evaluation process and is currently working with the UW Department of Education Counseling, as well as the Center for the Arts in New Hampshire and Rutgers University School of Social Work in New Jersey (The Bauen Camp, 2008a, p. 5). Bauen plans to conduct questionnaires and evaluations onsite during the summer and distribute follow-up questionnaires to campers after ten years (www.thebauencamp.com).

Hiring and retaining staff

Each camp session at Bauen is led by 2-3 guest artists/co-directors. Holt relies on personal and

professional networks in the art world to identify and select co-directors. Artistic excellence and teaching experience are the two most important qualities that she looks for when hiring co-directors:

They better be supreme teachers and they better be practicing artists who make art that is held in high esteem by others, because we want to introduce campers to people who are their best kind of role model. Who can relate to them how they're able to make a living and use their art. (personal communication, March 3, 2008)

Prospective counselors are held to similar standards. The Bauen Camp seeks candidates who are 20-32 years old with demonstrated experience in outdoor living and youth education, and who are experienced in at least one artistic discipline offered at camp (www.thebauencamp.com). Besides assisting with the development and delivery of artistic curricula, counselors are responsible for supervising campers throughout their stay, which includes sleeping in cabins and eating meals with campers.

The Bauen Camp operates with a very small staff – several co-directors and six counselors – many who return year after year (Holt, personal communication, March 3, 2008). Co-directors are “paid well” says Holt, although she preferred to not disclose the actual amount (personal communication, March 3, 2008). Counselors are compensated with room, board, transportation and a “fairly good” wage, which increases each year that a counselor returns to teach. “Most counselors would like to come back another year. They just become part of a community; that is what is so rewarding for the kids but it’s rewarding for the counselors as well” (Holt, personal communication, March 3, 2008).

Camper return rates

The Bauen Camp has a unique strategy for recruiting campers. Under the leadership of Holt the camp developed relationships with over ninety organizations in major metropolitan areas across the United States, including Denver, New York City, Chicago, and Minneapolis. When asked how she selected the partner organizations, Holt replied that she reviewed recipient lists for the President’s *Coming up Taller*

Award¹ and contacted those that caught her attention. “They have proven to be extremely good contacts,” says Holt (personal communication, March 3, 2008). The partner organizations identify youth who they feel would benefit from and enjoy the program. In 2007, 50 campers from the United States attended Bauen: 11 Native Americans, 1 Asian, 14 Caucasians, 16 African-Americans, and 8 Hispanic (The Bauen Camp, 2008a, p. 5).

A significant portion of The Bauen Camp’s students come from disadvantaged socio-economic situations. All efforts are made to provide scholarships for qualifying youth, a difficult task given the long distances students must travel to get to Wyoming. Over the years Holt found that requiring students to match \$200 of their scholarship generates a deeper appreciation for the scholarship and the camp experience it makes possible. “That helps the students know the value of what they’re getting and that they’ve put something personal in of themselves. It’s pretty easy to get a full scholarship and not have a good idea of the effort that somebody else put into it” (personal communication, March 3, 2008).

The scholarships do not automatically renew, and as a result, the majority of students are not able to return from year to year. Holt’s daughter has been developing online tools, including a Facebook profile for camp, to help alumni connect with one another, and Holt knows of several instances in which former campers who live in the same city got together to attend a performance or plan a collaborative art project.

Youth are not always able to return to camp, but Bauen is seeking grant money for their National Youth Artist Outreach Project to ensure that campers are connected with year-round arts mentoring. The project is currently in its beginning phases, with the goal being to “provide camp alumni in each of our five focus areas with a continuing experience” (The Bauen Camp, 2008a, p. 4). For example, during the 2007-08 school year, mentors in St. Paul, Minnesota coordinated a free visit to a Frida Kahlo exhibit at the

¹ *Coming up Taller* is an initiative of the President’s Committee on the Arts and the Humanities in partnership with the Institute of Museum and Library Services, National Endowment for the Arts and the National Endowment for the Humanities. Each year, 15 U.S. organizations are recognized for their exemplary out-of-school youth arts programming with a \$10,000 award.

Walker Art Center for camp alumni (The Bauen Camp, 2008a). Bauen recognizes the importance of gaining the support of local educators in building this core group of mentors: “Teachers are the key to recruitment, mentoring and spreading the use of Bauen-like programming...and we are just beginning to discover effective ways to help this come about” (The Bauen Camp, 2008a, p. 4).

Connecting with educators and the larger community

The Bauen Camp recently created and implemented a professional development experience for teachers called the Education Fellow Program. The goal of the program is to:

Engage a core group of teachers in a professional development experience held concurrently with a diverse Bauen Camp Session and to send them back to their schools with best practices and experimental processes capable of transforming these talented young artists into community leaders. (The Bauen Camp, 2008b, p. 2)

Teachers apply to the program and are selected based on an essay, resume, work sample, and three letters of nomination. Bauen seeks teachers who are “interested in discovering innovative and experimental community arts-based methods that have the possibility of transforming young artists into community leaders” (The Bauen Camp, 2008b, p. 2). Teachers stay on-site for three weeks while youth camp is in session, and participate in hands-on projects that explore best practices and experimental processes. They can receive continuing education credits for the program. Says Holt about the Education Fellow Program, “Adults ask me all the time if they can come to camp. And that was part of the reasoning behind this program. But even more important is that it provides a direct connection with the school systems, and we know that’s where the big stuff happens with kids” (personal communication, March 3, 2008).

Ultimately, Holt would like The Bauen Camp to be part of a larger network of innovative youth-led programs designed to improve communities. “I would like to see the idea that we partake of at camp replicated in other communities in whatever way serves those communities. So maybe we could make kits to give to communities to help them build what we have here. Not everyone would have a camp. It would

be more about finding the structure in a community that would serve to produce the same outcomes” (personal communication, March 3, 2008). In other words, Holt’s vision for the future is not necessarily that every student be able to return year after year, but that students take what they have learned at The Bauen Camp and apply it in their home communities as part of a larger effort to effect social change.

Buck’s Rock Performing and Creative Arts Camp

Buck’s Rock Performing and Creative Arts Camp is a for-profit, family-owned business located in the foothills of the Berkshire Mountains in central Connecticut. The camp was founded in 1942 by Ernst and Illse Bulova, who after immigrating to the United States from Nazi Germany, chose a camp setting to apply their beliefs about how young people learn (www.bucksrockcamp.com). Having studied under Maria Montessori, the Bulovas believed that young people should be given the freedom and opportunity to pursue individual interests at their own pace. “Their approach, at a time when summer camps were highly regimented institutions, was daring” (www.bucksrockcamp.com). Today, Buck’s Rock Performing and Creative Arts Camp offers thirty different activities, from glassblowing and digital photography to improvisational acting and culinary arts. Nearly 1,500 youth ages 9-17 attend one of four sessions each summer. Figure 3.2 outlines key facts and information about the camp.

After finding the camp online and reviewing their website, I contacted Owners and Directors Mickey and Laura Morris for an interview. Laura Morris agreed to a one-hour phone interview. She and her husband have owned and directed the camp since 1996, when they purchased it from a partnership of three men, one of whom was Laura’s father. “I essentially grew up there (at camp)”, she said (personal communication, April 16, 2008). Morris was not able to send me additional documents for analysis. The results of my interview with Morris and my analysis of the camp’s website are discussed below.

Figure 3.2
Buck's Rock At-a-Glance

Location	Foothills of Berkshire Mountains in central Connecticut	
Founding Date	1942 by Ernst and Ilse Bulova	
Camper Demographics	350-400 campers ages 9-17 attend each session	
Session Length & Cost	4 weeks/ approx. \$5800 6 weeks/ \$7290 8 weeks/ \$8390	
Activities Offered	Computers, publications, digital photography, culinary arts, book arts/papermaking, sports, spelunking, horseback riding, lampworking, leather, animal farm, weaving, metalsmithing, batik, sewing, glassblowing, woodshop, ceramics, painting, drawing, sculpture, glassblowing, printmaking, silkscreen, theater, costume, set design, lighting and sound design, clown/improv, music, dance, stand up, video, circus arts, fleen, radio	
Typical Day's Schedule	7:30	Wake-up call
	8:00-9:00 am	Breakfast and shops open
	9:00-12:00 pm	Open shop
	12:00-1:00 pm	Lunch
	1:00-2:00 pm	Rest hour (swimming, relaxing, cleaning)
	2:00-6:00 pm	Open shop (snack at 3pm)
	6:00-7:00 pm	Dinner
	7:00-8:30 pm	Early evening activities
	8:30-10:00 pm	Main evening activity (play, movie, concert)
	10:30-11:00 pm	Prepare for bed

Curriculum development and delivery

Buck's Rock Performing & Creative Arts Camp offers two 4-week sessions, one 6-week session, and one 8-week session each summer for students ages 11-17. Beginning in summer 2008, Buck's Rock also offers a special 2-week session for 9-10 year olds called "Taste of Buck's Rock"

(www.bucksrockcamp.com). Campers are free to choose from over thirty activities in dance, theater, music, and the visual arts. Beyond waking up at 7:30am, eating communal meals, and going to bed at 10:00pm, students are responsible for structuring their days (www.bucksrockcamp.com). According to Morris, the freedom to choose is what sets Buck's Rock apart from other arts camps:

I don't believe there's any other camp that works the way that we do. The closest that it gets is kids are able to choose a major and a minor and then they're tied to those choices, whereas our campers can change on a daily basis, going where they want when they want. (personal communication, April 16, 2008)

Although the camp values choice and personal freedom, a high priority is placed on adult guidance and one-on-one mentorship. Each studio is staffed with two to nine instructors, except for the music and theater studios, which employ up to fifteen instructors. Explained Morris, "They're high numbers based on the fact that we have to support the demand. Kids are coming into the studios and it's not being taught in classroom setting but one-on-one instruction" (personal communication, April 16, 2008).

Once students select an activity they are given complete control over the artistic process and product. Morris noted that there is no syllabus or series of lessons. Instead, adult mentors help students accomplish individual goals (personal communication, April 16, 2008). When asked what types of challenges this programming model presents, Morris responded:

I think the greatest challenge is that kids can be overwhelmed by the many choices and don't know where to begin. Once they choose a studio or medium they are not fed an idea. For example, if they're going to the woodshop, they then need to choose what they're going to make. They're not fed a specific design or formula or ...a kit. They are actually conceiving and designing – with of course the help of our instructors – their very personal and particular project. (personal communication, April 16, 2008)

The only exceptions to the free-choice model are music and theater arts. Due to the rehearsal requirements for a play or chorus, students commit to scheduled practices. "Otherwise they are choosing freely" (Morris, personal communication, April 16, 2008).

Role of the outdoors

Morris was unsure as to how to define the role of camp's natural setting: "Well, (camp) happens to be

in the outdoors. It is summertime so it lends itself to being outdoors. It's just convenient" (personal communication, April 16, 2008). After further encouragement she reflected upon the ways that Buck's Rock uses its natural setting. The camp's architecture and landscape design capitalize on the natural setting, and campers are encouraged to make the outdoors a part of their art-making. Buck's Rock is spread over 40 acres, enough space for each medium to have its own studio, which creates a campus-like atmosphere. Many of the studios at Buck's Rock are "open-air", meaning they have a roof but no walls, "They're open for the purpose of good ventilation but also because it's summertime and they can be" (Morris, personal communication, April 16, 2008). Morris added that it is common to see campers playing musical instruments outside and using natural materials to create artworks, and that Saturday lunches and dinners are served outdoors. "So we're definitely using the outdoors and taking advantage of our natural surroundings" (Morris, personal communication, April 16, 2008).

Buck's Rock also offers campers several activities that focus on nature and/or the outdoors, including an animal farm, spelunking, and horseback riding. However, horseback riding is offered off-site through a local riding school, and spelunkers explore caves "within the vicinity of Buck's Rock" (www.bucksrockcamp.com). The animal farm, located on-site, features sheep, goats, chickens, ducks, rabbits, and guinea fowl. Campers can "adopt" an animal at the start of camp and assist with its care (www.bucksrockcamp.com). According to Morris, Buck's Rock also used to maintain an expansive vegetable garden in the 1950's, 60's, and 70's, but "unfortunately, there has been waning interest in the garden, so while we have flower gardens we have a much smaller vegetable plots" (Morris, personal communication, April 16, 2008).

Goals and participant benefits

For over 60 years, Buck's Rock has upheld the values upon which it was founded – personal choice and artistic opportunity. Said Morris, "Campers have the opportunity to choose their activities and they are wholeheartedly putting themselves into the activities that most stimulate or move them. That is not anything

that will change” (personal communication, April 16, 2008). The benefits of participating in this type of free-choice programming model are not explicitly mentioned in any camp documents. However, when asked what campers can expect to gain from a summer at Buck’s Rock, Morris answered, “Kids who come less confident will leave with new-found confidence. Kids who come in confident no doubt leave more confident. It’s a successful experience for them all around” (personal communication, April 16, 2008).

According to the camp’s website, participating youth gain not only greater self-confidence, but also personal growth, increased self-awareness, and artistic skills and knowledge (www.bucksrockcamp.com).

Below is a sampling of statements from the website that reflect intended participant benefits:

- “Given freedom and opportunity, young people often commit themselves wholeheartedly to their plans. Through their efforts, trials, errors, and accomplishments, they gain self-confidence and develop a sense of the direction they want their lives and life-interests to take.”
- “At Buck’s Rock many teens nurture the talents and interests they have and explore and discover new ones, working toward becoming more of what they are capable of being.”
- “Our qualified teachers encourage spontaneous and personal expression, and strive to cultivate an awareness of craftsmanship, artistic quality, and creativity.”
- “In our Ceramics Studio we encourage campers to explore their artistic ability while advancing their knowledge of ceramic techniques.”
- “Under towering oak and maple trees, our campers discover their passions, find their voice, and experience the exhilaration of endeavor and accomplishment.”

Program evaluation

Because campers choose freely from all offered activities, camper attendance is one way that Buck’s Rock assesses program strength. When an activity no longer draws a steady influx of campers, it is updated or eliminated. For example, square dancing was one of the most popular activities at camp up until the early 1980’s, but when Morris assumed ownership in the mid-nineties, “campers would hear the square

dancing music and literally run the other way. So we cut that from our program and now we have social dances or theme dances” (personal communication, April 16, 2008). In order to stay up-to-date, Buck’s Rock has also replaced film photography with digital photography, and developed programs in computer graphics and digital recording (www.bucksrockcamp.com). According to Morris, Buck’s Rock is “constantly trying to improve the curriculum, meal options, the living facilities, and the grounds” through constant feedback from parents and campers (personal communication, April 16, 2008).

Hiring standards

Buck’s Rock hires staff from the United States and abroad. When hiring instructors, Morris looks for applicants with teaching experience and “the skills and qualifications in a particular medium” (personal communication, April 16, 2008). Because Buck’s Rock recruits instructors from arts schools, many of them have (or are working toward) their MFAs. Camp counselors (called “guidance counselors”) act as surrogate parents to the campers. When hiring guidance counselors, Morris looks for “people who have experience working with kids, whether it’s through Brownies or Girl Scouts, as teen leaders, or other summer camp experience. We’re looking for people who relate well to teens” (personal communication, April 16, 2008).

Retaining qualified staff

Buck’s Rock recognizes the value of retaining staff from year to year: “Returning staff members help to provide stability to our programs and foster a strong community atmosphere” (www.bucksrockcamp.com). Morris reports that approximately 50-60% of instructors return each summer, “which is wonderful and a real testament to the fact that our staff enjoy the camp as much as the campers do” (personal communication, April 16, 2008). According to Morris, instructors return because they feel a part of a positive community, they enjoy the autonomy they’re given in the studios, and because many of them are teachers, they are available to work at camp during the summers (personal communication, April 16, 2008).

Buck's Rock has an established, competitive counselor-in training (CIT) program to help recruit, train, and retain qualified instructors and guidance counselors. Applicants to the CIT program must be between 15 and 18 years old and experience at least one summer session as a camper (Morris, personal communication, April 16, 2008). Approximately 60 CITs are hired each summer, and many of them return for a second or third year (Morris, personal communication, April 16, 2008). Once a CIT turns 18, he/she is eligible to apply to be a junior counselor. Morris reports that of the 50-60 junior counselor applications received each year, only 15-20 are selected based on artistic skill, maturity, and demonstrated teaching ability (personal communication, April 16, 2008). In Morris's experience, the CIT and junior counselor programs are very successful:

In many cases our junior counselors are among our very best staff because they have been everything – camper and CIT – and they really have a lot to contribute. They are counted as staff even though they're very young, so they need to be experienced in their particular medium in order for us to hire them. (personal communication, April 16, 2008)

Camper return rates

Buck's Rock seems to fill a specific programming niche in the summer camp market. By design it attracts campers who, according to Morris, "tend to be very self-directed, stimulated by arts activities, and highly motivated" (personal communication, April 16, 2008). Morris spoke very highly of the campers at Buck's Rock, describing them as well-rounded, passionate, articulate, sophisticated, and worldly (personal communication, April 16, 2008). She admits that campers come from similar geographic and economic backgrounds, "however they are all very individualistic."

When asked what about her camp appeals to youth, Morris says, "If you talk to any of the campers and ask why they come to Buck's Rock, it's because they want the freedom to choose their activities." Approximately 40-50% of campers return from year to year, which Morris also attributes to the flexible structure of camp:

Buck's Rock is different in that you can choose your activities and mix it up as much as you want. You can choose to focus in on something entirely different than you have in the past. For the campers, every summer offers something different and I think that's something that really draws them back. (personal communication, April 16, 2008)

The camp's website recently added a promotional video titled *What is Buck's Rock?* that features clips of campers, alumni, and staff discussing why they enjoy camp and why they come back from year to year. Many of the people interviewed speak about a positive community, talented individuals, and the freedom of choice. Examples of some of their statements include:

- "You share in this love for Buck's Rock. So...it's the people."
- "When I was a camper the best part was being accepted by people, where maybe I couldn't be accepted that way at home."
- "People that you see here every year – they're awesome."
- "They don't stifle you."
- "I love my friends here. And I don't get to see them during the year so it's a great surprise when you come and they're all back at camp again."
- "In the couple years that I was here when Ernst was still alive he would make these speeches at the start of every session. And one of the most important things that he said was 'Try things until you found what you loved,' which is the reason that I found something that I loved that I stuck with."
- "This is a place where you can feel free to fail, free to succeed, and feel...free!"
- "It's like having a child. And I know because now I have two. Because when you have a child a part of you grows that wasn't there before. And when you come to Buck's Rock a part of you grows that wasn't there before" (www.bucksrockcamp.com).

Appel Farm's Summer Arts & Music Camp

Appel Farm's Summer Arts & Music Camp is a 501(c)(3) nonprofit organization located in rural, southern New Jersey. The camp was founded in 1960 by Albert and Clare Appel, musicians and educators who converted their 176-acre farm into a community for arts-minded youth. In the decades since, Appel Farm has expanded into a "multidisciplinary regional arts center serving audiences, artists, and students through local, regional, national and international programs" (www.appelfarm.org). Besides summer camp, the organization offers an annual arts & music festival, studio and conference spaces, a year-round concert series, and classes for all ages. Appel Farm's mission is "to provide people of all ages, cultures and economic backgrounds with a supportive, cooperative environment in which to explore the fine and performing arts" (www.appelfarm.org). Over 350 youth ages 9-17 attend Appel Farm's camp each summer, staying for two, four, or eight weeks. Figure 3.3 outlines key facts and information about the camp.

After reading about Appel Farm and their Summer Arts & Music Camp online, I contacted Director Jennie Quinn for an interview. Quinn began her career at Appel Farm in 2001 as Assistant Camp Director, and was promoted to Camp Director in 2003 (www.appelfarm.org). She has a BSEd in Early Childhood Education from West Chester University, and has worked in development, education, film and television production (www.appelfarm.org). In preparation for the interview Quinn mailed me promotional materials about the camp, including a brochure, pamphlet, and several fliers.

After participating in the interview, Quinn sent my online survey link to instructors who have previously taught at Appel Farm. I was able to collect responses from 15 individuals. Of those who responded, 60% reported having 1-4 years of experience teaching in the arts and 53% said they have worked at Appel Farm's summer camp for 1-4 years. The results of this survey, as well as my document analysis and interview with Quinn, are discussed below.

Figure 3.3
Appel Farm At-a-Glance

Location	176-acre farm in rural southern New Jersey	
Founding Date	1960 by Albert and Clare Appel	
Camper Demographics	Max. 210 campers ages 9-17 attend each session	
Session Length & Cost	2 weeks/ 2450 4 weeks/ \$4900 8 weeks/ \$7200	
Activities Offered	<p>Theater: Monologues, playwriting, directing, stage combat, audition techniques, musical theater, sketch comedy, set design, lighting and sound, costuming, props, stage management, production</p> <p>Music: Voice, piano, violin, viola, cello, oboe, flute, clarinet, saxophone, trumpet, trombone, euphonium, acoustic and electric guitar and bass, percussion and drums, composition, conducting, music history and theory, digital music lab</p> <p>Visual Arts: Painting, drawing, illustration, ceramics, printmaking, sculpture, glass art, fiber art, mixed media, beading, crafts, art history and appreciation, collaborative projects</p> <p>Media Arts: Photography, video, recording arts, creative writing, journalism, darkroom and digital lab</p> <p>Dance: Ballet, jazz, modern, choreography, pointe ballet, tap, hip-hop, folk dance</p> <p>Sports & Swim: Tennis, swimming, basketball, variety of group sports including soccer, softball, volleyball and Ultimate Frisbee</p>	
Typical Day's Schedule	7:30	Early bird activities
	8:30-9:00 am	Breakfast
	9:00-9:30 pm	Bunk clean up
	9:30-12:00pm	Major (Campers pre-select a "major" and two "minors")
	12:00-12:30 pm	Free Time
	12:30-1:00	Lunch
	1:00-2:15 pm	Rest hour
	2:15-3:30 pm	Minor I
	3:30-3:45 pm	Snack
	3:45-5:00 pm	Minor II
	5:00-6:30 pm	Free choice
	6:30-7:30 pm	Dinner
	7:30-8:30 pm	Evening activity
	8:30-10:00 pm	Snack, free time
	10:00-11:00 pm	Prepare for bed, lights out

Founding philosophy

Appel Farm identifies as a traditional summer camp that specializes in the arts. According to a promotional booklet (2007, p. 4), the camp “combines the best qualities of a traditional summer camp with superior arts programs in a supportive, community-centered environment.” Founders Albert and Clare Appel were farmers, parents, and musicians, and the camp was born out of their desire to give young people creative opportunities for personal growth (Quinn, personal communication, March 27, 2008). Appel Farm’s programming is also designed to empower young people to be agents of change in their own communities. Says Quinn:

Albert Appel was noticing that the world was not turning out the way that he hoped – he had big dreams for Americans being better doers and thinkers - and he thought that he had better start with the children. So the other facet of our program is teaching kids to have voices and helping them take that back to their own world. (personal communication, March 27, 2008)

Role of the Outdoors

Quinn was somewhat surprised that I had selected Appel Farm for its outdoor setting, saying, “Our peers, our competition, are set on gorgeous lakes in the Northeast and we are not. We’re in rural New Jersey in an agrarian county, so its flat and we have a lake called Lake Inferior, for good reason” (personal communication, March 27, 2008). According to Quinn, Appel Farm’s outdoor setting is largely a result of the camp’s beginnings as a farm. The agrarian philosophy of working together to grow food has a greater impact on camp programming than the natural setting. Campers work together to tend an on-site organic garden, harvesting ripe produce that is incorporated into camp meals. According to a promotional booklet (Appel Farm, 2007, p. 22), “Each session in the garden is full of discovery, as you learn about nature and organic gardening, growing seasons, and all kinds of familiar and unfamiliar fruits and vegetables” (p. 22). Said Quinn, “(The outdoors) is certainly a part of our program, but it’s not necessarily a focus. It just creates a nice atmosphere in which we can do the work that we do” (personal communication, March 27, 2008).

Curriculum development and delivery

Appel Farm's Summer Arts & Music Camp asks campers to select one Major and two Minors from ten core program areas: music, theater, dance, visual arts, photography, video, recording arts, creative writing, journalism, and sports & swim (www.appelfarm.org). Campers study their Major for 2.5 hours each morning, and their Minors for 75 minutes each afternoon. According to a promotional booklet, "Campers are encouraged to choose a Major in the program they are most interested in. Minors, which offer the same focused instruction in shorter time periods, are great for trying a new art form or continuing to study a familiar or advanced area of interest" (Appel Farm, 2007, p. 4).

According to Quinn, curriculum design is a joint effort between camp staff and instructors. The camp works to ensure that campers receive the core programming that they have been promised, but instructors, especially experienced instructors, are allowed some freedom in how this programming is delivered.

More seasoned instructors have more freedom within our structure. We tell them the scope..and they get to design the way that they teach that. And if they can't, if they don't know how to do that, we help them. (personal communication, March 27, 2008)

Survey responses from instructors support Quinn's claim. Of the 15 people who completed the online survey, 9 instructors (60%) reported being "fully responsible for designing the activities and lessons" while 6 instructors (40%) reported being "partly responsible for designing the activities and lessons." None of the respondents reported that the lessons and activities were selected for them.

Instructors were then asked to rank the importance of certain criteria when selecting a lesson/activity for camp, with 1 being "not important" and 4 being "very important". This question was designed to measure instructors' educational goals and intentions for camp curricula. A summary of their responses is provided in Figure 3.4, which lists the statements exactly as they were presented to survey participants. The number of respondents who selected each ranking value is given in parentheses, and this number is also represented as a percentage of total responses. The ranking receiving the highest response percentage for

each statement is in bold. Two criteria earned an average rating above 3.0: “The activity lesson can be completed using inexpensive materials” and “the activity/lesson is adaptable to a wide range of skills and abilities.” This means that instructors who completed the survey look for activities that are both economical and flexible. The statement receiving the lowest average ranking (1.53) was “The activity/lesson satisfies state curriculum standards for the arts,” which suggests that although survey respondents look for activities that require critical thinking (avg. 2.80 ranking), they are not necessarily guided by the same standards as if they were teaching in the school system.

Figure 3.4

Instructor survey: Summary of curriculum development motivations

Instructors were asked to rank the importance of certain criteria when selecting a lesson/activity for camp, with 1 being “not important” and 4 being “very important.” The number of respondents who selected each ranking value is given in parentheses, and this number is also represented as a percentage of total responses. The ranking receiving the highest response percentage for each statement is in bold.

	1	2	3	4	Avg. Rating
The activity/lesson requires critical problem-solving skills	6.7% (1)	26.7% (4)	46.7% (7)	20.0% (3)	2.80
The activity/lesson can be completed using inexpensive materials	6.7% (1)	26.7% (4)	20.0% (3)	46.7% (7)	3.07
The activity/lesson satisfies state curriculum standards for the arts	73.3% (11)	6.7% (1)	13.3% (2)	6.7% (1)	1.53
The activity/lesson is adaptable to a wide range of skills & abilities	0.0% (0)	0.0% (0)	13.3% (2)	86.7% (13)	3.87
The activity/lesson is recreation, fun, and/or relaxing	0.0% (0)	6.7% (1)	26.7% (4)	66.7% (10)	3.60

After ranking pre-selected criteria, respondents were given space to submit their own criteria for selecting camp activities. Nine of the fifteen respondents completed this section. Several respondents said that it's important to find lessons that are challenging *and* enjoyable – “It is summer camp after all, we can

be serious and still have a good time” (survey response, April 1, 2008). Other respondents reported that they look for activities and lessons that:

- rely on student self discovery
- are age appropriate
- include foundational art skills
- use a logical progression to build skills and comprehension
- teach focused use of energy
- are physically and emotionally safe
- focus on what the campers want to learn

Question #5 in the online survey was designed to assess instructors’ beliefs about the role of the arts at Appel Farm. Respondents were asked to rank how much they agreed with seven different statements. A summary of the results is provided in Figure 3.5. The number of respondents who selected each category is given in parentheses, and this number is also represented as a percentage of total responses. The category receiving the highest response percentage for each statement is in bold. The results indicate that instructors value freedom of choice, camper-directed learning, and artistic growth over simple play and recreation. Instructors believe that Appel Farm’s programming fosters critical thinking. It is interesting to note that responses tended to be grouped together: all seven statements have a category that no one selected. This suggests that Appel Farm has created a relatively cohesive culture of shared values and beliefs among instructors.

Figure 3.5**Instructor survey: Summary of arts education beliefs**

Instructors were asked to rank how much they agreed with seven different “arts values” statements. The number of respondents who selected each category is given in parentheses, and this number is also represented as a percentage of total responses. The category receiving the highest response percentage for each statement is in bold.

	Strongly Agree	Agree	Disagree	Strongly Disagree
Campers should be allowed to choose which activities and lessons they participate in.	26.7% (4)	66.7% (10)	6.7% (1)	0.0% (0)
Campers should be allowed to control the pace at which they learn	20.0% (3)	53.3% (8)	26.7% (4)	0.0% (0)
Arts instructors at this camp should push campers to learn new artistic skills and improve existing skills	66.7% (10)	33.3% (5)	0.0% (0)	0.0% (0)
Arts instructors at this camp should just let kids play and have fun with the arts	0.0% (0)	33.3% (5)	60.0% (9)	6.7% (1)
At the same time that youth create their own art at camp, they should learn about important works of art and the life and times of the artists who made them	33.3% (5)	66.7% (10)	0.0% (0)	0.0% (0)
This camp helps prepare youth to think critically about their own work	46.7% (7)	46.7% (7)	6.7% (1)	0.0% (0)
This camp helps prepare youth to think critically about other works of art	40.0% (6)	60.0% (9)	0.0% (0)	0.0% (0)

Goals and participant benefits

Appel Farm’s camp was founded on the belief that “all individuals have artistic talent, and that exploring and cultivating creative expression gives us all new ways to understand, appreciate, and make a positive contribution to the world we live in” (www.appelfarm.org).

The goals and intended benefits of attending camp are not explicitly listed on the website or in any organizational documents. However, an analysis of these materials reveals an emphasis on providing personalized artistic instruction, developing a safe supportive community, and promoting personal growth.

A sampling of phrases from a promotional brochure (Appel Farm, 2007, p. 3-4) illustrates how Appel Farm articulates the intended benefits of their programs:

- “Campers are welcomed into a supportive artistic community in which skill levels from beginner through advanced are nurtured and the efforts of all are enthusiastically appreciated.”
- “Try new art forms, take risks, discover hidden talents and broaden your artistic horizons!”
- “Campers are encouraged to grow, to explore, to find their voices and gain new insights on the arts, the world and the contributions they can make as creative and caring individuals.”
- “Working very closely with staff gives campers the opportunity to adapt their programs and gain confidence, self-esteem and a sense of empowerment as they learn new processes, improve skills, and work with new media and art forms.”
- “Individual lessons and specialized groups give the personalized training allows each camper to advance according to his or her passion and capability.”

Results from the online instructor survey reveal similar themes. When asked, “In your own words, please describe the goals of this camp,” respondents overwhelmingly answered that Appel Farm strives to create a supportive community, promote learning in the arts, and help campers develop self-awareness and social responsibility. Thirteen of the fifteen survey participants answered this question. It was an open-ended question, but in looking at the responses, I was able to identify four major themes: creating community, promoting learning in the arts, developing self-awareness and/or social responsibility, and providing a fun experience. I coded each response according to these themes and recorded the frequency of response and the percentage of instructors represented. Overwhelmingly, instructors spoke about the importance of community and the importance of artistic growth. A summary of response themes is provided in Figure 3.6 and a complete list of responses is provided in Appendix G.

Figure 3.6**Instructor survey: Camp goals**

Instructors were asked, “In your own words, please describe the goals of this camp.” This figure is a summary of their responses. The number and percentage of instructors who mentioned a particular goal/theme is provided.

Camp Goal	Frequency of Response	Percentage of Instructors
Create a supportive/safe/accepting community	10	77%
Promote learning in the arts	10	77%
Develop self-awareness and/or social responsibility	7	54%
Provide a fun experience	4	31%

Survey respondents were also asked, “In your experience, what are the top three benefits for youth who attend this camp?” All fifteen participants answered this question. In some instances they provided what I considered to be program strengths, rather than specific participants benefits (i.e. “great instructors”) I chose to include all responses, treating the program strengths as benefits (i.e. “great instructors” was coded as “access to quality instructors”). I coded each response according to these themes and recorded the frequency of response and the percentage of instructors represented. A summary of instructor responses is provided in Figure 3.7 and a complete list of responses is provided in Appendix H.

After reviewing and comparing all of the responses, nine themes emerged, the most prevalent being *becoming a part of a supportive community* and *learning new artistic skills*. These two benefits coincide with the two most frequently-cited camp goals, revealing an obvious connection between intended goals and perceived outcomes (benefits).

Figure 3.7**Instructor survey: Participant benefits**

Instructors were asked, “In your experience, what are the top three benefits for youth who attend this camp?” The chart below is a summary of their responses. The number and percentage of instructors who mentioned a particular benefit are provided.

Participant Benefit	Frequency of Response	Percentage of Instructors
Connection to a supportive artistic community	10	67%
Improved artistic skills	8	53%
Freedom/independence	6	40%
Friendship	6	40%
Access to quality instructors/staff	5	33%
Increased self-confidence/self-awareness	5	33%
Fun experience	3	20%
Increased appreciation for the arts	3	20%
Greater acceptance of others	1	7%

Program evaluation

When asked about program evaluation, Quinn notes that “everyone is a little evaluation happy these days” (personal communication, March 27, 2008). The grants that Appel Farm applies for are primarily interested in outcomes-based assessment of campers’ experiences. However, the organization has a difficult time evaluating the students’ learning because “they (the campers) are not very serious about the evaluations. They write them with hot pink pencil and spill juice on them...they’re not very helpful and they’re certainly not scientific” (personal communication, March 27, 2008). In response, Appel Farm focuses the majority of its evaluation efforts on instructors’ teaching methods and teaching effectiveness. Quinn refers to a rubric that instructors use to work toward “very specific, measurable goals” for their curriculum and teaching methods.

Hiring standards

Appel Farm employs over 85 instructors to oversee its ten program areas, resulting in a 3:1 camper/staff ratio. Appel Farm’s promotional materials place a special emphasis on staff diversity and expertise: “With staff arriving from over 15 States and 15 countries each summer, Appel Farm is truly a

global gathering of artistic talents and world perspectives” (Appel Farm, 2007, p. 3). In order to find qualified staff from around the globe, Appel Farm relies on referral agents, international staffing agencies, and universities and arts colleges (Quinn, personal communication, March 27, 2008). Appel Farm has also created a program for returning staff to recommend new instructors: “Our student staff are our best recruiters” (Quinn, personal communication, March 27, 2008).

Artistic expertise is one of the top qualities Appel Farm looks for in a potential instructor, along with maturity and teaching experience. “They have to be at least 20, they need to study their craft at the university level, and they have to have experience working with kids,” said Quinn (personal communication, March 27, 2008). The organization hires instructors for very specific positions, and Quinn described how at the last minute they sometimes call a university art department in hopes of finding “an oboe player or a costumer” (personal communication, March 27, 2008).

When asked what specific experiences and/or education prepared them for teaching at camp, all 15 respondents listed specialized instruction in a specific arts discipline, 9 mentioned experience teaching or working with kids, 4 listed previous camp employment, and 2 spoke of their own personal upbringing. For example, one instructor wrote, “I was a camper at Appel Farm, so I used my experiences as a camper to prepare myself for being a counselor. I also have been teaching drum lessons for almost a decade, participated in many ensembles, and have taken courses on different genres of music” (survey response, March 31, 2008). A complete list of responses to this question is provided in Appendix I.

Retaining qualified staff

According to Quinn, approximately half of Appel Farm’s instructors for summer 2008 are returnees, which is normal (personal communication, March 27, 2008). She admits that instructors don’t make a lot of money, so a lot of people do it for experience and/or enjoyment. Instructors tell her that they enjoy teaching at Appel Farm because of the community, the friendships, and the freedom to design their own activities and lessons (personal communication, March 27, 2008). Quinn notes that instructors who are in college or

employed in the educational system are more likely to return to camp from year to year because their schedules accommodate summer employment:

We're lucky because we end up hiring people when they're seniors in college and they love teaching at Appel Farm so much that they go back and get their Master's in Education, so they get to work for us that whole time. And then they get full time teaching jobs and they're with us forever. (personal communication, March 27, 2008)

Instructors who completed the online survey were asked about their future plans regarding employment at Appel Farm. Their responses verify and support Quinn's perceptions about why people choose to work at Appel Farm, and why they do or do not return. When asked whether or not they planned to return to Appel Farm for another summer, 10 out of the 15 respondents (66.7%) answered "Yes" and 5 (33.3%) answered "No." Respondents were invited to offer an explanation for whether or not they planned to return – 10 completed this comment box, 5 "Yes's" and 5 "No's". Of those who said they would not be returning, all but one blamed life circumstances (travel plans, new year-round employment, etc.). The only negative comment about camp employment was that "the workload was, at times, difficult to cope with", yet even this respondent said that if she didn't live and work in the UK she would "seriously consider" returning (survey response, March 31, 2008). A complete list of instructor responses to this question is listed in Appendix J.

Those respondents who do plan to return to Appel Farm attribute their decision to the rewarding nature of the job, the community and friendships they've developed, and the pleasure of following the progress of campers from year to year. It is interesting to note that none of the respondents mentioned monetary compensation. One respondent was particularly thorough in his response, capturing many sentiments that were echoed by other instructors:

Appel Farm is one of the best places to be, period. Along with providing an enriching experience for campers, it is extremely fulfilling and fun to be a part of the staff. Again, being surrounded by like-

minded, creative people is a crucial element, and the bonds that are made between staff and campers last forever. I also enjoy the freedom of being able to design lesson plans that are flexible, and aren't contained within strict boundaries of a curriculum or standards; I feel that both myself and my students get a lot more out of the class when it is designed in this way. I will always want to keep coming back to Appel Farm, even if my salary gets reduced! (survey response, April 2, 2008)

Camper return rates

Quinn explains that most of Appel Farm's campers come from middle and upper-middle class households in New York, New Jersey, and Pennsylvania (personal communication, March 27, 2008). "But we have a really serious commitment to diversity," she adds, and explains that the camp's scholarship program helps "round out the upper-middle class Northeast kids." A four-week stay at Appel Farm costs \$4,900, an intimidating amount for working class families, said Quinn. The camp's scholarship program is designed to "fill in the socioeconomic gaps" and make camp more affordable for more families (Quinn, personal communication, March 27, 2008).

Besides cost, culture can be a barrier to attending camp for some families. According to Quinn, summer camp was traditionally valued by "upper-class Jewish white Northeasterners...moms and dads who grew up at camp and would never even consider their kids staying home. They want their 9 year olds to stay for eight weeks" (personal communication, March 27, 2008). However, Quinn has found that in some cultures, sending your children away to be cared for by others is perceived quite negatively. "And so part of our work is to go into communities and talk to families and parents, let them meet our directors and invite them to see our spaces" (Quinn, personal communication, March 27, 2008). It would be interesting to further explore parents' and staff's perceptions of camp "culture" and compare them across other types of camps and geographic regions. Quinn's experience suggests that organized camping is still strongly associated with (and supported by) upper-middle class youth and their parents from the northeast.

Chapter 4

Conclusions & Recommendations

Introduction

Throughout the United States, residential community-based youth arts camps offer summer programming for thousands of youth. However, there is a lack of literature, dialogue, and understanding about these programs, including their goals, intended benefits, curriculum development and delivery, hiring standards, and evaluation methods. Previous studies from related fields include discussion of individual camp programs, but existing research has failed to consider residential youth arts camps as a separate, unique field of study.

This project sought to describe residential youth arts camps as a body of practice, so that they may be better understood by artists, educators, parents, and current youth arts camp administrators. The case study sites were selected based on three shared criteria: they offer a residential summer camp experience in an outdoor setting; their camp programming focuses on the visual and/or performing arts; and they serve a youth population. Three of the four selected sites participated in some capacity – The Bauen Camp in Wyoming, Buck’s Rock Performing & Creative Arts Camp in Connecticut, and Appel Farm Arts Camp in New Jersey.

Revisiting the research questions

For each case study site, I aimed to interview the Executive Director, collect relevant organizational documents, and distribute an online survey to instructors. Soliciting the full participation of each case study site proved difficult. Appel Farm Arts Camp participated in all three data collection methods, but The Bauen Camp and Buck’s Rock preferred to not send out the survey, and Buck’s Rock was not able to send additional organizational documents. Nevertheless, I analyzed all available information for each case study site using the research questions set forth in Chapter 1:

- What are the stated goals and participant benefits of the camp?
- How does an outdoor setting contribute to the camp’s programming and goals?
- How is curriculum developed and delivered?

- How, and by what standards, are programs evaluated?
- By what standards are instructors hired?
- How do camp leaders articulate the value of a returning workforce? Returning youth participants?

The responses to these questions, discussed in Chapter 3, revealed significant similarities and differences between the three camps. In the following sections I will discuss common themes and unexpected findings that emerged through a comparison of my three case study sites. I will then use this information to suggest relevant frameworks for understanding, discussing, and analyzing youth arts camps in future studies.

Founding philosophies

The founding philosophy of a camp has a significant impact on the extent to which a camp borrows philosophies and practices from other, non-camp programs. The most striking example from this study was Buck's Rock Performing and Creative Arts Camp. The Bulovas founded Buck's Rock "to apply their convictions about how young people learn" (www.bucksrockcamp.com). Borrowing theories from Montessori, the Bulovas valued hard work, creative expression, and the freedom to structure one's own day. Campers are not presented with a pre-selected arts curriculum (like youth are at The Bauen Camp), nor are they required to select a major and minor (like youth are at Appel Farm). The core values of a Montessori classroom closely resemble the guiding principles behind Buck's Rock:

- Montessori schools begin with a deep respect for children as unique individuals.
- Montessori assumes that children are born intelligent, they simply learn in different ways and progress at their own pace. The Montessori approach to education is consciously designed to recognize and address different learning styles, helping students learn to study most effectively. Students progress as they master new skills, moving ahead as quickly as they are ready.
- Montessori classrooms are not run by teachers alone. Students are taught to manage their own

community and develop uncanny leadership skills and independence.

- Students develop self discipline and an internal sense of purpose and motivation. After graduation from Montessori, these values serve them well...in their lives as adults. (Seldin, 2008, p. 2)

Appel Farm, which was founded by artistic-minded farmers, requires campers to select a “major” and two “minors” of study prior to attending camp. Campers are free to select from any programs they choose, allowing them to customize their arts camp experience. However, their days are more structured than campers attending Buck’s Rock – “majors” meet for 2.5 hours each morning and “minors” for 75 minutes in the afternoon. Appel Farm’s programming model is reminiscent of some community-based arts programs where students enroll in a class to study a specific medium, or an arts academy where students’ days are split between pre-selected areas of individual study.

Appel Farm provides ample opportunity for individual instruction, but it also values community building and collective processes: “In working together, we all encourage and acknowledge our interdependence on one another” (www.appelfarm.org). Campers not only play and make art together, but they also grow vegetables in the camp garden and help harvest them for eating at communal meals (Appel Farm, 2007, p. 22). Over three fourths of the instructors surveyed for this project mentioned community-building as one of Appel Farm’s goals, and over two thirds said that being part of an artistic, supportive community was one of the benefits campers receive. The importance placed on community and communal work at Appel Farm is most likely borrowed from agrarian ideals upon which the camp was founded, although as a study of The Bauen Camp reveals, it could also stem from a belief in the power of the arts to effect individual and collective social change.

The Bauen Camp was founded to provide young artists with vision and skills to build awareness of the power of the arts as vehicles for social change – locally, nationally and internationally. It was founded relatively recently – 2000 – within different social, political, and educational climates than the mid 20th century when Appel Farm and Buck’s Rock were founded. Although campers participate in “traditional”

activities like campfires and sleeping in cabins, Director Jessica Holt admits that she didn't intentionally set out to design a camp: "Like a good painting it sort of evolved, and it just keeps evolving" (personal communication, March 3, 2008). This focus on using the arts to effect social change is behind many of the camp's policies and programs. Campers are proactively recruited from youth organizations around the country, camp goals reflect emotional and social (not only artistic) growth; and each session culminates in a collaborative, camp-wide performance that draws upon the community's skills, talents, and vision. The entire camp experience is designed to give youth the tools to jumpstart social change within their home communities.

Role of the outdoors

Some residential youth arts camps advertised in the United States take place in institutes and colleges located in urban areas, but the three case study sites selected for this study take place in the outdoors. Based on current literature from outdoor education and environmental education, I expected this study to reveal a significant and explicit relationship between the case study sites and their outdoor settings. Surprisingly, executive directors generally described the outdoors as an assumed (but not purposefully integrated) component of the camp experience, a scenic backdrop to learning and making art.

The leaders of Appel Farm and Buck's Rock were the most unsure when asked to articulate the role of the outdoors. Promotional materials for both camps reveal assumptions about the inherent goodness of a natural, outdoor setting, but camp leaders had difficulty explaining *how* an outdoor setting contributes to the camp experience. For example, Appel Farm's website describes camp as a "residential summer arts camp (that) combines a dynamic program of arts classes with an active schedule of outdoor activities and community projects in a beautiful 176-acre setting in rural, southern New Jersey" (www.appelfarm.org). Yet director Quinn expressed surprise that her camp had been selected for its natural setting: "Our peers, our competition, are set on gorgeous lakes in the Northeast and we are not. We're in rural New Jersey in an agrarian county, so its flat and we have a lake called Lake Inferior, for good reason" (personal

communication, March 27, 2008).

Buck's Rock has chosen a logo that features their camp name under a large deciduous tree, many of the studios are "open-air," and campers can help with gardening and raising animals. However, when asked about the role of the outdoors Morris initially replied, "Well, (camp) happens to be in the outdoors. It is summertime so it lends itself to being outdoors. It's just convenient" (personal communication, April 16, 2008). Quinn's and Morris's responses echo assumptions dating back to the Settlement House movement and the playground movement that the outdoors is inherently "good for kids." Both camps are integrating the outdoors into their programming, but they have not yet developed the language for describing the value and role of the outdoors, and the benefits that it provides campers.

The Bauen Camp is slightly more purposeful in integrating nature and the outdoors into its programming. Along with the arts, campers learn astronomy, environmental science, and geology, and one of the camp's goals is to "connect campers to nature and each other" (www.thebauencamp.com). Camp promotional materials highlight the "integration of the arts and the outdoors" (www.thebauencamp.com). However, neither Executive Director Holt nor the website was able to explain exactly *how* this occurs. Holt did speak about the inspirational qualities of a beautiful outdoor setting, saying, "There is so much beauty here. Anyone who's been in nature knows that if you're there long enough, either with other people or by yourself, there's something there that inspires some kind of wonder that doesn't exist in a lot of other places today" (personal communication, March 3, 2008). The camp's homepage ends with a welcoming statement that highlights the beauty of the outdoors: "Bauen is a big space, with big skies, big dogs and big ideas. Come join us in the fun" (www.thebauencamp.com).

Attention to positive youth development indicators

Whether implicit or explicit, all three of the camps promoted indicators of positive youth development. The "5 C's," a popular categorization of development indicators, provides one measure by which to evaluate each of the case study sites:

1. Competence in academic, social and vocational areas.
2. Confidence or a positive self-identity.
3. Connections to community, family and peers.
4. Character or positive values, integrity, and moral commitment.
5. Caring and compassion. (Lerner, Fisher, and Wienberg in Roth & Brooks-Gunn, 2003, p. 96)

The Bauen Camp is the most purposeful in adopting a PYD programming model; the comprehensive program evaluation that they undertake each year touches upon all five of the “C’s.” The evaluation measures a series of outcomes, including:

- Increased technical skills in an art form (*competence*),
- Increased awareness of self and self-expression and increased leadership skills (*confidence*),
- Increased sense of *community*,
- Increased awareness of attitudes toward sharing (*character*),
- Increased ability to recognize the needs of others (*caring and compassion*).

(www.thebauencamp.com)

It is interesting to note that The Bauen Camp is also the youngest organization of the three, founded in 2000 after PYD theories became widely adopted by practitioners. Bauen also serves disadvantaged youth who are interested in the arts, and relies on funding from foundations that may require grantees to demonstrate an explicit commitment to making positive contributions in the healthy development of youth.

Appel Farm and Buck’s Rock are subtler in their promotion of PYD, promising campers increased self-confidence and a greater understanding of a particular artistic medium, but I found no indication that either camp conducts explicit evaluations of positive youth development indicators. Their minimal attention to measuring positive youth development indicators may suggest financial stability, since they are not being required by funders to support claims with outcomes-based evaluations. It may also suggest a different type of camp, one that is aware of the positive changes an arts camp experience can promote, but is not

driven to measure and evaluation those changes. Both camps serve upper-middle class families, “moms and dads who grew up at camp and would never even consider their kids staying home” (Morris, personal communication, April 16, 2008). These parents, having experienced summer camp for themselves, would require very little convincing of the positive benefits of attending a residential youth arts camp.

Artistic excellence

Another common theme among the case study sites was a focus on artistic excellence, indicated by the importance placed on finding instructors with professional training in the arts. The camps have developed relationships with university art departments and art schools to recruit young, qualified staff. The three Executive Directors – Holt, Quinn, and Morris – described how they recruit *artists who can teach*, as opposed to *teachers who like art*. Quinn’s statements were supported by results from the online survey, as all fifteen respondents reported some kind of training in the specific medium they taught. This finding was somewhat unexpected; current literature from the community-arts field indicates that few community-based arts programs “start with the view that the arts can and should stand on their own as valuable” (Heath, 1998, p. 4). However, most camps did acknowledge the importance of training artists to be effective teachers, through professional development programs (counselors-in-training, etc.) and integrated teacher evaluation methods.

Recommendations

Although I chose to group residential community-based youth arts camps as a discrete field of study, an analysis of the findings for each site reveal significant differences. The three youth arts camps purposefully-selected for this study share obvious programming traits – youth study together, eat communal meals, sleep in cabins, and study the arts, all in an outdoor setting. However, the results of my study suggest that camps borrow values, goals, and theories from other fields. For example, arts camps sponsored by colleges and universities share many of the same programming traits as “summer institutes” or undergraduate classes, and the case study sites borrow from other, non-camp programs. This is

consistent with my assumption that youth arts camps exist at the convergence of community arts, art education, environmental education, and youth development.

Responses from camp leaders and staff make it difficult to generalize about youth arts camps as a body of practice. However, this study presents frameworks for understanding, analyzing, and comparing camps, and suggests areas of future research. Most importantly, I recommend a nationwide study of a larger sample of residential youth arts camps, including their founding philosophies, and methods for designing curriculum, evaluating outcomes, and hiring instructors.

In addition, community-arts and residential youth camps have only recently to move beyond anecdotal evidence to outcome-based assessment tools. Most current research outlines potential benefits for youth participants, but does not go so far as to demonstrate causal relationships between benefits and specific program elements. I recommend a more comprehensive study of the prevalence of PYD indicators among youth arts camps and an analysis of the relationships between PYD indicators, demographic served, funding streams, and/or financial stability.

More research is needed to explore how living in a natural setting contributes to the goals of a residential community-based youth arts camp. I predict that as our society becomes more interested in environmental education, sustainability, and “green living,” residential youth arts camps will begin to explicitly define and assess the benefits of studying and learning art in an outdoor setting. It is important that camp leaders be able to clearly place themselves within the field, articulate the goals and benefits of their programs, justify their hiring standards, and create authentic, meaningful evaluations. It is my hope that practitioners, researchers, parents, and campers may use this study to better understand, assess, and improve existing camp programs.

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Appendix A – Interview Protocol Form

Key informant group: _____

Interview location: _____ Date: _____

Interviewee name & position: _____

Years at position: _____ Organization: _____

Email: _____ Phone: _____

Address: _____

Consent: _____ *written* _____ *audio recording* _____ *OK to quote*

Thank you sent?: _____ Member check?: _____

Interview Context: _____

Information Summary

<u>Key Codes</u>	<u>Key Points</u>

Articulating the benefits of an outdoor arts camp

1. What was the founding philosophy of this camp?
2. What are the goals of your camp?
 - a. How does an outdoor setting contribute to these goals?
 - b. How do the arts contribute to these goals?
 - c. What is the value of combining the arts and the outdoors?
3. Who is your target population?
4. In your experience, how can youth benefit from participating?

Curriculum Development

5. Please describe the process you use to hire instructors. What skills and qualities do you look for?
6. What is the process for selecting your arts curriculum?
7. How do you evaluate your arts programs?

Stability and Longevity

8. Does your summer camp connect to any programming during the school year?
9. What percentage of youth return from year to year? What, do you think, draws them back?
10. What percentage of instructors return from year to year? What, do you think, draws them back?
11. How would you articulate the benefits of returning for youth? For instructors?

Appendix B – Document Analysis Form

Site: _____

Document location: _____ Date: _____

Document Type: _____ Employee handbook _____ Strategic planning document
 _____ Organizational budget _____ Position description
 _____ Website _____ Brochure, flier, etc.
 _____ Program evaluations _____ Meeting notes
 _____ Other (_____)

Reference Citation:

Information Summary

<u>Key Codes</u>	<u>Key Points</u>

Appendix C – Instructor Recruitment Letter

Date

Name

Address

City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Developing a model to describe community-based youth arts camps*, conducted by Katie Schumm from the University of Oregon's Arts and Administration Program.

Extra-curricular programs for youth are currently gaining a significant amount of attention from researchers and practitioners across a variety of fields and disciplines. One type of extra-curricular arts program for youth that has not been explored within the literature is the *community-based youth arts camp*. The purpose of this master's project will be to describe community-based youth arts camps as a body of practice. Using an extensive literature review, document analysis, a cross-sectional questionnaire, and in-depth interviews, the project will attempt to create a model or framework for understanding youth arts camps as a body of practice, including goals, programming, participant populations, and instructor qualifications.

You were selected to participate in this study because you have taught for <NAME OF RELEVANT CASE STUDY ORGANIZATION> within the past year. If you decide to take part in this research project, **please click on the following link: LINK. You will be directed to an online questionnaire, which** is comprised of 9 multiple choice and open-ended questions. It should take approximately 15-20 minutes to complete. **No personally identifiable information will be collected in the survey and your responses will be kept anonymous and secure. Participation is voluntary. Completing the survey constitutes your consent to participate in this study. Please keep a copy of this email for your records.**

If you have any questions, please feel free to contact me at 419.799.9208 or kschumm@uoregon.edu, or Dr. Lori Hager at 541.346.3639. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. You will be receiving the online questionnaire from me within a week.

Sincerely,

Katie Schumm

Appendix D – Instructor Questionnaire (to be sent online)

1. How many years of experience do you have teaching in the arts?

- ☐ Less than one year
- ☐ 1-4 years
- ☐ 5-10 years
- ☐ 10+ years

2. How many years have you been teaching with this organization?

- ☐ Less than one year
- ☐ 1-4 years
- ☐ 5-10 years
- ☐ 10+ years

3. Within this organization, what level of responsibility do you have in selecting the activities/lessons that you teach?

- ☐ I am fully responsible for designing the activities and lessons
- ☐ I am partly responsible for designing the activities and lessons
- ☐ The lessons and activities are selected for me (skip to Question #5)
- ☐

4. When you are selecting a lesson/activity for camp, how important are the following criteria? Please rate each one, with 1 being “not important” and 4 being “very important.”

The activity/lesson requires critical problem-solving skills.

1 2 3 4

The activity/lesson can be completed using inexpensive materials.

1 2 3 4

The activity/lesson satisfies state curriculum standards for the arts.

1 2 3 4

The activity/lesson is adaptable to a wide range of skills & abilities.

1 2 3 4

The activity/lesson is recreational, fun, and/or relaxing.

1 2 3 4

Are there other criteria you use to select activities/lessons? If so, please add them here:

5. Please indicate how much you agree/disagree with the following statements.

Campers should be allowed to choose which activities and lessons they participate in.

Strongly Agree Agree Disagree Strongly Disagree

Campers should be allowed to control the pace at which they learn.

Strongly Agree Agree Disagree Strongly Disagree

Art instructors at this camp should push campers to learn new artistic skills and improve existing skills.

Strongly Agree Agree Disagree Strongly Disagree

Art instructors at this camp should just let kids play and have fun with the arts.

Strongly Agree

Agree

Disagree

Strongly Disagree

At the same time that youth create their own art at camp, they should learn about important works of art and the life and times of the artists who made them.

Strongly Agree

Agree

Disagree

Strongly Disagree

This organization helps prepare youth to think critically about their own work.

Strongly Agree

Agree

Disagree

Strongly Disagree

This organization helps prepare youth to think critically about other works of art.

Strongly Agree

Agree

Disagree

Strongly Disagree

6. In your own words, please summarize what you feel are the goal(s) of this camp

7. In your experience, what are the top three benefits for youth who attend this camp?

A. _____

B. _____

C. _____

8. Please describe specific experiences and/or education that you feel prepared you to teach at this camp.

9. Do you plan to teach at this camp again in the future? (circle) YES NO

If "No," why not? If "Yes," what are your top reasons for wanting to return?

Thank you for your time and participation.

Appendix E – Interview Recruitment Letter

Date

Name

Address

City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Developing a model to describe community-based youth arts camps*, conducted by Katie Schumm from the University of Oregon's Arts and Administration Program.

Extra-curricular programs for youth are currently gaining a significant amount of attention from researchers and practitioners across a variety of fields and disciplines. One type of extra-curricular arts program for youth that has not been explored within the literature is the *community-based youth arts camp*. The purpose of this master's project will be to describe community-based youth arts camps as a body of practice. Using an extensive literature review, document analysis, a cross-sectional questionnaire, and in-depth interviews, the project will attempt to create a model or framework for understanding youth arts camps as a body of practice, including goals, programming, participant populations, and instructor qualifications.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to community-based youth programs in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an interview, lasting approximately one hour, during January/February 2008. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the phone and will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 419.799.9208 or kschumm@uoregon.edu, or Dr. Lori Hager at 541.346.3639. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Katie Schumm

Appendix F – Interview Consent Form

Developing a model to describe community-based youth arts camps

Katie Schumm, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Developing a model to describe community-based youth arts camps*, conducted by Katie Schumm from the University of Oregon's Arts and Administration Program.

Extra-curricular programs for youth are currently gaining a significant amount of attention from researchers and practitioners across a variety of fields and disciplines. One type of extra-curricular arts program for youth that has not been explored within the literature is the *community-based youth arts camp*. The purpose of this master's project will be to describe community-based youth arts camps. Using an extensive literature review, document analysis, a cross-sectional questionnaire, and in-depth interviews, the project will attempt to create a model or framework for understanding youth arts camps as a body of practice, including goals, programming, participant populations, and instructor qualifications.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to community-based youth programs in <CASE STUDY CITY>. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an interview, lasting approximately one hour, during January/February 2008. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place over the phone and will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. **Topics related to the role of the arts in youth development can be controversial and sensitive. Further, use of your name in written documents resulting from this study allows for the possibility of your comments, as a representative of your institution, to displease your colleagues and supervisor(s).** Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the cultural sector as a whole. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at 419.799.9208 or kschumm@uoregon.edu, or Dr. Lori Hager at 541.346.3639. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking during my interview.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

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. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Katie Schumm

Appendix G – Camp goals: Appel Farm instructors

1. community, social responsibility, self expression, acceptance, youth empowerment
2. To allow the campers to explore the arts while learning how to be part of a community.
3. To allow for campers to improve old skills and to gain new ones in the arts, with an emphasis on process over product.
4. To create a community that balances structured teaching with open space, so that campers can grow socially and artistically.
5. As far as I understand and have experienced, Appel Farm's mission is to unlock and cultivate the creative potential within ALL children. It is a place where artistic development goes hand in hand with building a community. Campers (and staff!) are encouraged not only to think creatively, but critically - to be both self-aware and socially conscious
6. Appel Farm wants campers to feel protected, valued, and celebrated for their uniqueness. This greatly influences their willingness to grow as artists. Also, the camp wants campers to feel they can address problems with administration and that everyone is working together to create the most beneficial camp experience.
7. I feel that this camp wants to teach kids more about their art and push them to strive to do better. As well as this they want them to socialise and learn to make new friends and have fun within certain boundaries, however some a little too strict. On the whole they want the kids to feel safe and grow through the summer.
8. To create a safe and accepting environment in which everyone, campers and staff, can have fun and develop their skills.
9. The goals of the camp are mainly to have campers realize their potential as artists, as well as people, and create a very community oriented environment based around the campers.
10. Self-development, enjoyment and being part of an artistic community
11. To provide a safe, fun community for young artists to explore, learn and express themselves.
12. This camp affords its children wonderful learning opportunities in fields that they are interested in, and it also allows them to explore aspects of the arts to which they would not normally be exposed.
13. To strike a balance between hard work and fun, learning and creativity, and artistic and personal development.

Appendix H – Camper benefits: Appel Farm instructors

Benefit #1

1. An increased self-esteem/increased confidence as an artist
2. Friendships
3. Safe, loving environment full of like-minded creative people
4. supportive community
5. experience of relative independence
6. Immersion in artistic studies
7. Being told they are an artist, and can have a life in the arts.
8. Freedom to create
9. Great instructors (fun, kind,)
10. Very strong friendships
11. Interaction with other youths who are into the arts.
12. Being with like-minded peers
13. Fun
14. friendship
15. Inclusion

Benefit #2

1. A increased appreciation for and understanding of art's place in a community
2. Respect for the arts
3. Opportunities to try new things
4. Dedicated counseling/teaching
5. part of a community and support system of artists and creative thinkers
6. well educated and intelligent instructors
7. Connecting with other kids who are interested in the arts.
8. Freedom from judgment
9. Fun activities for them to take part in
10. A chance to try new arts in a supportive environment
11. Working with personable, educated staff.
12. personal growth – artistically and socially
13. Close-knit community
14. Personal growth
15. Lasting friendships.

Benefit #3

1. High acceptance and tolerance for all people and cultures/hightened sense of social responsibility
2. A fun, constructive, healthy summer
3. Intense instruction in a specific area of the arts that they may or may not get at their regular schools
4. direct experience in the arts
5. expanding upon existing arts interests and learning new skills
6. Creating their own course of study
7. Feeling safe, connected, in a community.
8. Friendship
9. great atmosphere for them to learn and make new friends

10. Increased self confidence
11. Being able to start deciding what they want out of themselves
12. exposure to, and appreciation for many art forms
13. Artistic and Personal Growth
14. growth in their area of interest
15. learning from talented staff.

Appendix I – Appel Farm instructor survey: previous experience

1. Theatre, acting, improv, directing
- 2.-I went to college and grad school for the subject I taught. -I went to camp there.
3. I was an Art Education major in college; specific courses and my early field experience prepared me for the teaching aspect of camp. Working 3 summers in a row at a week-long high school cross-country camp prepared me for being a counselor.
4. The rehearsal experience, from the first reading of the script to the day of performance, during which the actor must develop his/her performance in collaboration with the ensemble.
5. I attended the camp for 2 summers (age 12-13) and went on to pursue a degree in the performing arts (specifically voice and music theater)
6. I have taught at professional theaters in similar aspects. This taught me to create lesson plans that help to educate various levels of ability.
7. I worked many years at different camps, had taught my art before to a range of age groups, and studied my art at the collegiate level.
8. Work as a professional actress. Teaching in studios.
9. Before camp I had experience in acting and TV working in the BBC and acting on the stage. The hands on experience helped me to understand what the kids were understanding and what they were going through. Acting helped me to have fun with the kids and be imaginative in the tasks I set.
10. I have a lot of experience of photography from doing my degree and have taught in small groups and classrooms.
11. I was a camper at Appel Farm, so I used my experiences as a camper to prepare myself for being a counselor. I also have been teaching drum lessons for almost a decade, participated in many ensembles, and have taken courses on different genres of music.
12. Thorough dance teacher training and my own personal upbringing
13. -Positive teaching experiences as a child, especially with the arts -A desire to learn and question - Specific arts education (i.e. composition lessons, cello lessons, music education courses, etc.)
14. I attended this camp as a child, and it is, by far, the best camp experience of my life! while things have changed, a lots hasn't, so I cam in with a pretty good idea of what goes in. I also work with kids of all ages on a regular basis. I tutor, and I take classes that are relevant to what I teach. It is so much fun to put into practice what I learn in school; it is also so fulfilling!

15. I held a theatre workshop and my high school alma mater. It was enlightening and exposed me to how kids think about theatre.

Appendix J – Appel Farm instructor survey: staff retention

1. I am not planning on returning to Appel Farm due to travel plans this summer. However, I am not ruling out future summers for potential employment with the camp. My experience with Apple Farm was certainly a positive one.
2. I'm not able to return because of work.
3. Appel Farm is one of the best places to be, period. Along with providing an enriching experience for campers, it is extremely fulfilling (and fun) to be a part of the staff. Again, being surrounded by like-minded, creative people is a crucial element, and the bonds that are made between staff and campers last forever. I also enjoy the freedom of being able to design lesson plans that are flexible, and aren't contained within strict boundaries of a curriculum or standards; I feel that both myself and my students get a lot more out of the class when it is designed in this way. I will always want to keep coming back to Appel Farm, even if my salary gets reduced!
4. I find it an invigorating environment in which to teach and live for the summer, and I am compelled to follow the progress of the campers from year to year.
5. I would love to return to the camp, I loved it and made a lot of new friends I also learnt a lot about myself. Although I am not sure when I will be able to return due to job in England etc...
6. The atmosphere and the people. Its very hard work but so rewarding. I want to see the campers again.
7. Only because I am from the UK and am now working full time. If I had the time then I would seriously consider it, however the workload was, at times, difficult to cope with.
8. -It is extremely fun -I learn new things -I meet new people/make new friends from around the world -It is extremely rewarding
9. I feel so much at home at this camp. The kids, as well as the other staff, comprise such a friendly, open-minded, interesting and interested group of people. I also learn so much while I am there; and I cannot wait to put my new skills garnered this year into practice!
10. I taught there for two years and would love to go back, but my current job situation does not permit it.