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Museum Skills for Teens:
Seven Case Studies of Internship Programs and a Proposed Model Program for the
Historic Sites of the Morris County Park Commission

Maressa Kennedy

9 September 2005

Susan Leschnoff, Ed.D., Advisor

Abstract

One solution to the lack of volunteers at historic sites is an apprenticeship program. The benefits of apprenticeships are not one-sided. These opportunities open doors to careers that some teenagers may not have considered. By participating in these programs, they also gain management and administrative experience. While not all of these students will go on to futures in this field, they still will have obtained important qualities that will aid them.

For this paper, I explored the historic sites of the Morris County Parks Commission in Morris County, New Jersey to determine the need for volunteers. I also researched volunteer programs at the three sites, the opinions of Morristown High School history students, and similar programs at both historic sites and other cultural institutions.

Seven case studies were conducted, each from a different institution and with a different purpose. *ArtReach*, at the City Without Walls Gallery in Newark, NJ, establishes mentoring relationships between teens and local artists. The *Junior Zoo Apprentice Program (JZAP)* at the Philadelphia Zoo in Pennsylvania provides training in animal sciences. *Youth Insights* at the Whitney Museum of American Art in NY trains high school students to work in museums and coordinate programs. The *Museum Team* at the Brooklyn Children's Museum in NY allows teens to communicate with museum staff about museum operations. The *Science Career Ladder* at the New York Hall of Science exposes adolescents to a wide range of possibilities in the science field. The *Conservation Crews* of the Student Conservation Association of New Hampshire teach high schoolers about how to protect the environment. And the *Seton Hall Prep Internship Program* at the Edison National Historic Site trains students in collection management.

Sources included surveys of volunteers and high school students, interviews with coordinators of the case studies, and research on volunteerism, historic interpretation, and education.

A research project such as the one proposed here will answer many questions. Will an apprenticeship program for adolescents benefit an historic site? Is there local interest in creating such a program? And what is the success rate of these programs?

Maressa Kennedy

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Introduction

Historic sites today are in very precarious positions. Funding is hard to come by and keeps disappearing. At the same time, the well of volunteer assistance, on which many sites heavily rely, seems to be drying up. What can be done to help this situation? How can a wider volunteer base be generated?

One source of free manpower is high school students. This avenue has not been utilized to its full extent. Youths of this age, however, seem reluctant to offer their services to historic sites. Is this because they see history as boring? Do they think that they would have more fun or be more self-fulfilled volunteering somewhere else? Do they think volunteering at an historic site is a waste of time because they do not view it as a way to gain future career experience? It is hard to know.

Most importantly, high school students have the potential to be a good source of volunteer assistance. Some sort of program must be put in place to make volunteering at these sites more amenable to them.

One solution is an apprenticeship program where adolescents are trained by skilled museum staff. By creating such apprenticeship programs at historic sites for high school students, a sense of ownership and responsibility for these cultural institutions will be instilled in them. This can result in more volunteers in the short term and more adults caring about historic sites in the long term.

The benefits of a high school apprenticeship at an historic site are not one-sided. Such opportunities can inspire careers that some teenagers may not have even realized existed previously. By participating in these programs, the youths also learn job skills that are quite different from those obtained by working in the retail or service industry,

such as management and administrative experience. While not all of these students will go on to futures in the history field, they will have obtained very important experiences that will aid them later.

Studies have shown that adolescents who participate in volunteer or internship programs learn important life skills. Alan Stoskopf and Margot Strom write about Melissa Kanter, a high school student working a women's shelter in suburban Maryland, in their book *Choosing to Participate: A Critical Examination of Citizenship in American History*.

“Melissa Kanter has learned a lot working with the women's shelter. The experience has made her seriously think about carrying on this kind of work throughout her adult life. One day she wants to run a women's shelter which prepares women to earn a living and become more independent. This experience is not unique to Melissa. Many other high school students who have participated in the *Youth in Philanthropy* program have come away with a realization that social problems have complex causes and need more than emergency responses. They have also realized they can make a difference both for themselves and the others they help.”¹

The results of a survey conducted by the author in the spring of 2004 at Morristown High School of junior and senior history students indicate that there is a need for an apprentice program at historic sites that provides job training. Three sites of the Morris County Park Commission were studied as possible program sites: Cooper Mill, in Chester, NJ, Fosterfields Living Historical Farm, in Morristown, NJ, and Historic Speedwell, also in Morristown, NJ.

The purpose of this thesis is to propose an apprenticeship program at Historic Speedwell in Morris County, New Jersey. This paper is divided into five parts. Part One

¹ Stoskopf, Alan L. and Margot Stern Strom. *Choosing to Participate: A Critical Examination of Citizenship in American History*. (Brookline, MA: Facing History and Ourselves, 1990). 384-385.

provides a brief historical overview of museum partnerships, discussing how this trend in museum education has emerged. Characteristics of these programs will be described.

Part Two examines seven internship programs that are already in place for high school students in which they learn museum skills. Each program is from a different institution and provides a variety of services. The *ArtReach* program at the City Without Walls Gallery in Newark, New Jersey, establishes mentoring relationships between teens and local artists. *The Junior Zoo Apprentice Program (JZAP)* at the Philadelphia Zoo, in Philadelphia, Pennsylvania, provides job training in animal sciences. The *Youth Insights* program at the Whitney Museum of American Art, in New York City, trains high school students to work in museums but also to coordinate programs for younger students. The *Museum Team* at the Brooklyn Children's Museum in New York City allows teens to communicate with museum staff about all aspects of museology. The *Science Career Ladder* at the New York Hall of Science, in Queens, New York, exposes adolescents to a wide range of possibilities in the science field. The *Conservation Crews* of the Student Conservation Association, based in New Hampshire, teach high schoolers about the environment and how to protect it. Lastly, the *Seton Hall Prep Internship Program* at the Edison National Historic Site, in West Orange, New Jersey, began budding collections managers on the path toward museum careers.

Part Three analyzes a proposed model program for Morris County Park Commission historic sites. For this section, the condition of three sites was explored and studied. Need was determined by those findings. Volunteer programs at three historic sites in Morris County were also researched.

Part Four gives background information on teen volunteers of the Morris County Park Commission. This section also discusses the Morris School District, the Morristown High School history curriculum, and includes the results of a survey given to a group of students at the school.

Conclusions and the proposed model program for the three Morris County Park Commission historic sites are addressed in Part Five. This section also discusses the structure of the proposed model program and outlines what steps need to be taken next.

Part One

Part One discusses how museum collaborations are conducted. Partnerships can take place between museums, schools, businesses, or cultural institutions in the community.

Overview of Museum Collaborations

During the 1990s, a new trend was picked up by the museum education community in the United States. This idea sought to provide better and more innovative programming that would make museums more involved with their communities while using limited funding more imaginatively. Museum education departments realized that by forming partnerships and collaborations with local organizations such as schools, business, and other cultural institutions, they could theoretically reach more people with less of a strain on resources already spread thin.

The nod toward these collaborative efforts came as a result of two documents written and published by the **American Association of Museums**. *Excellence and Equity*, published in 1992, and *Excellence in Practice: Museum Education Standards and Principles*, approved in 2002, made education the focus of museum missions throughout the country. For the first time in organized museum operation, education for the public was given as much importance as the care and exhibition of objects. As many other equally inventive trends developed, collaborations took their place among the offerings available.

These two documents specifically mention museum collaborations. In *Excellence and Equity*, partnerships are mentioned in Point 6, that states “Engage in active, ongoing collaborative efforts with a wide spectrum of organizations and individuals who can

contribute to the expansion of the museum's public dimension."² In *Excellence in Practice*, collaborations are mentioned three times: as part of the first Principle, "Develop and maintain sound relationships with community organizations, school, cultural institutions, universities, other museums, and the general public;"³ in Principle 3.3, which urges museum educators to "employ a variety of appropriate educational tools to promote learning;"⁴ and in Principle 4.2, which advises educators to "set goals and measurable objectives and adopt strategies to achieve and document them."⁵

However, these seemingly simple plans require a great deal of work in all aspects of their existence, from development, through implementation, to evaluation. As noted by Maria-Rosario Jackson in *Mastering Civic Engagement*,

"A collaboration can take many forms; there is no 'right' structure. At their best, collaborations facilitate the work at hand, change to accommodate the particular circumstances of the participants, have a purpose, and involve relationships that enable the achievement of individual and collective goals. They require organizational flexibility, time, patience, staff, resources, and (sometimes) mediation; this is especially true of long-term efforts between dissimilar players."⁶

Many times collaborative programs fail. The museums and their partners are not able to sustain these programs for the long term. One important aspect of collaboration is that it provides a benefit that is central to the mission or purpose of both the museum and its partner. As pointed out by Jim Zien in "Strategies for Long-Term Community Partnerships," "In general, the strongest partnerships [are] built on objectives closely

² Hirzy, Ellen Cochran, ed. *Excellence and Equity*. (Washington, DC: American Association of Museums, 1992) 7.

³ EdCom Executive Board. *Excellence in Practice: Museum Education Standards and Principles*, January 17th, 2002.

⁴ EdCom Executive Board. *Excellence in Practice: Museum Education Standards and Principles*.

⁵ EdCom Executive Board. *Excellence in Practice: Museum Education Standards and Principles*.

⁶ Jackson, Maria-Rosario, "Coming to the Center of Community Life" in *Mastering Civic Engagement*, 32.

related to the central missions, core capabilities, and natural resources of the partners.”⁷ When this quality is not present, the alliance will not survive for very long. In *Mastering Civic Engagement*, Maria-Rosario Jackson states that “the most fruitful collaborations are based on mutually recognized strengths and needs and take the form and intensity that best facilitates the work.”⁸

Establishing and recognizing the mutual benefit of collaboration is merely the beginning. All the work that must be done to create a successful partnership can be divided into three general categories: communication, effort and flexibility, and time. When there is successful planning and labor done in each of these three areas, the collaborative program stands a good chance of lasting more than one year.

Communication

Communication is the key to any relationship. This axiom is especially true for museum collaborations. The first task that must be undertaken is to determine who the contact people are for both organizations and to have them, at the very least, meet. Many museums experience a high degree of turnover in employment, making it very important for the partners to have more than one person with whom they can contact about the program. Many failed collaboration partners, such as members of *Museums for the Life of a City* in Philadelphia, Pennsylvania, note that often the museum contact people would leave their position and the partners would have no one else with whom to speak about the program. Regular communication is absolutely essential not only to discuss the

⁷ Zien, Jim. “Strategies for Long-Term Community Partnerships” in *Transforming Practice* (Washington, DC: Museum Education Roundtable, 2000) 332.

⁸ Jackson, *Mastering Civic Engagement*, 33.

present program, but also to convey ideas about the different atmospheres of the institutions.⁹

Communication issues also come into play in decision-making processes. For a partnership between a large institution and a much smaller one, the variations in staff level may differ. This may lead to hesitations in decision-making if the lower-level staff must ask permission for everything. It can also result in a feeling on the part of the smaller institutions that there is a lack of commitment from the larger institutions, leading to frustration and tension.

Effort and Flexibility

Another very important area for collaboration concerns effort and flexibility. All members of the partnership must contribute an equal amount to ensure the success of the program. They must also allow for flexibility as the partnership develops and unforeseen issues arise. All partners must accept changes to the program over time as a concrete model is formed. The groups need to have the flexibility to compromise to make the collaboration successful.

Nowhere is this aspect of a collaboration more concretely exposed and defined than when dealing with funding. As time wears on, public funding for the arts seems more and more difficult to obtain. To ensure a successful partnership, the collaborators must discuss how money will be used and where it will come from. Not-for-profit museums, especially when dealing with for-profit organizations, must first decide how revenues will be administered. Sometimes organizations use partnerships as a way of

⁹ Rassweiler, Janet. "Some Steps Essential to a successful collaboration based on project development at the New Jersey Historical Society." November, 2000

generating income. The partners may not necessarily agree with using the collaboration as a fundraiser, making a stable and successful partnership even more difficult.

Often a small organization will pair up with a much larger one. If all costs are split evenly, the smaller institution is most likely contributing a larger percentage of their resources. This inequality may lead to the smaller institution feeling extremely nervous about the risks of this endeavor.

Time

A third important factor that influences the success of a museum collaboration is time. Time is essential for two reasons. The first is the amount of time the staff from each institution is given to develop the program and to become accustomed to their partners. The second is the determination of the duration of the actual program.

Relationships are complicated. Time must be taken to enter into a comfort zone where trust is established between the organizations involved. To produce a successful collaboration, the staff must spend a good amount of time with each other at each organization, be it school, museum, business, or other. Time must be taken to develop the programs fully. Museum collaboration programs are delicate. To ensure success, more time is needed for review and planning than typical one-organization programs.

Time must also be given for the program evaluation. It is impossible to evaluate a program of this nature after only conducting it once. Two or three engagements are needed at the very least to collect enough data.

It is important for museum educators to realize that collaborations, while incredibly worthwhile, are also very labor intensive. There is a terrific amount of work, even for an unsuccessful collaboration. Janet Rassweiler notes, "Partnerships produce

relationships, programs, diverse audiences, personal connections and satisfactions, and benefits to your institution and partners that far exceed anything you could alone.”¹⁰

¹⁰ Rassweiler, Janet. “Some Steps Essential to a successful collaboration based on project development at the New Jersey Historical Society.”

Part Two

Following are seven case studies of internship programs at cultural institutions where adolescents learn career skills. The purpose of the case studies is to demonstrate that successful programs of this type are being implemented throughout the New York metropolitan area. Each program explores a different facet of museum work, allowing students to be exposed to numerous and different career choices. The seven case studies are the *ArtReach* program at the City Without Walls Gallery in Newark, New Jersey, *The Junior Zoo Apprentice Program (JZAP)* at the Philadelphia Zoo, in Philadelphia, Pennsylvania, the *Youth Insights* program at the Whitney Museum of American Art, in New York City, the *Museum Team* at the Brooklyn Children’s Museum in New York City, the *Science Career Ladder* at the New York Hall of Science, in Queens, New York, the *Conservation Crews* of the Student Conservation Association, based in New Hampshire, and the *Seton Hall Prep Internship Program* at the Edison National Historic Site, in West Orange, New Jersey.

Art Reach

Since 1975, the City Without Walls Gallery has been located in Newark, New Jersey. According to the gallery’s web page, the site calls itself “An Urban Gallery for Emerging Art.”¹¹ This is an institution created for artists by artists. Four of the seven board members are artists, as well as all three of the staff members. Following is a portion of the gallery’s mission statement and description:

“City Without Walls, in continuous operation for over 25 years, is a not-for-profit art gallery pursuing a twofold mission to offer career development

¹¹ *City Without Walls* web site www.citywithoutwalls.com

opportunities to new and emerging artists while providing the public a chance to understand and enjoy challenging contemporary art. We operate a professional fine art gallery showcasing the work of over 200 new and emerging artists per year in 10-14 on-site, off-site and traveling exhibitions.”¹²

City Without Walls Gallery has a wide membership base of artists who are allowed inclusion in the gallery’s shows. Anyone can submit proposals for exhibitions that would be created in either the gallery’s Crawford Street facility or space at the Seton Hall University Law School. The three artist/staff members work with first time curators to help them through the exhibition process. While most shows are thematic and completely unique from year to year, there are three that repeat annually: a New Members show, the Metro Show, and the *ArtReach* show.

ArtReach, a program specifically mentioned in the City Without Walls mission and description, consists of four parts. Part One is the mentorship program. As noted by the gallery’s web site, the mentor’s responsibility is “to expose students to the real life of working artists.”¹³ High school students apply and are interviewed. They are then matched to an artist. According to Citywithoutwalls.com, the students complete “an art project suitable for professional presentation in a high profile City Without Walls exhibition”¹⁴ with the encouragement, practical advice, and guidance of the artist. The students also help their mentor with a project in the artist’s studio. As stated on the gallery’s web site, “most importantly, we believe that the creation of a personal bond between the young and mature artists can be an extremely powerful positive force in the

¹² *City Without Walls* web site www.citywithoutwalls.com

¹³ *City Without Walls* web site www.citywithoutwalls.com

¹⁴ *City Without Walls* web site www.citywithoutwalls.com

education and encouragement of promising art students.”¹⁵ Prior to the beginning of the program, the mentors receive detailed guidelines of the program’s goals and helpful tips on how to work with the student. The pair meet twice a week for two hours.

Part Two of the *ArtReach* program involves an internship. Citywithoutwalls.com states that the purpose of the internship is “to teach students about the inside workings of galleries and museums,”¹⁶ and that “a working knowledge of the business of art is essential to a student’s future success as an artist.”¹⁷ The interns gain experience with slide registries, exhibition installations, openings, databases, photographing art work, and all other gallery operations. According to the web site, “the Interns also receive hands on computer training through which they produce the promotional materials for the *ArtReach* Exhibition. They design the announcement cards and exhibition catalogue.”¹⁸

Part Three involves school lectures. These lectures “instruct students in practical, methodical career planning.”¹⁹ The semester-long series of lectures to classes or assemblies is given by working artists who share expertise and advice on careers in fine art. The City Without Walls web site notes that “the artists stress the importance of capitalizing on the many opportunities already available to students, such as art competitions, mural projects, set design, etc., and how these activities can form the basis of a coherent career strategy.”²⁰

Part Four is the *ArtReach* Exhibition. The *ArtReach* Exhibition page for the gallery notes that it serves “to offer students a professional exhibition opportunity.”²¹

¹⁵ *City Without Walls* web site www.citywithoutwalls.com

¹⁶ *City Without Walls* web site www.citywithoutwalls.com

¹⁷ *City Without Walls* website www.citywithoutwalls.com

¹⁸ *City Without Walls* website www.citywithoutwalls.com

¹⁹ *City Without Walls* website www.citywithoutwalls.com

²⁰ *City Without Walls* web site www.citywithoutwalls.com

²¹ *City Without Walls* web site www.citywithoutwalls.com

This exhibition occurs at the end of the school year in June. The artwork displayed is done by the artist mentors and their students. They also receive help from the interns. The show takes place at Gateway One located across the street from Newark-Penn Station.

ArtReach is an annual program that has new participants each year. The program's web page notes that this program is incredibly valuable, because it reaches a group that traditionally has been missed by museum programming.²² The students in *ArtReach* are truly employed artists. There is income verification for applicants, and the students receive a small stipend of \$400 which includes the cost of art supplies paid in four installments during the semester. The artist mentors receive \$400 to cover their expenses for creating work for the exhibition. The lecturers and interns each receive \$100.

ArtReach has received the Citation of Excellence from the NJ Council on the Arts. The gallery's web site notes that it was also praised by the Geraldine R. Dodge Foundation which called it a "model" education program.²³ *ArtReach* has also been recognized by both Prudential and the Stephen and Mary Birch Foundation.²⁴ Every year a student artist and intern each win cash awards from the Gallery. The Arts-in-the-Atrium of Morristown also awards a scholarship to the overall outstanding *ArtReach* student for that year.

The 2004 *ArtReach* Exhibition was held from June 10th to July 14th, 2004. It contained the works of 13 artist/mentors and their students. There was also a public installation done by the interns. The students exhibited were from three high schools in

²² *City Without Walls* web site www.citywithoutwalls.com

²³ *City Without Walls* Gallery www.citywithoutwalls.com

Newark and one suburban high school in Berkley Heights. All of the students were matched to artists of their same gender. Several mentors and students were quoted on the website speaking about the deep impact this program has had on their lives.

Many students' experiences at City Without Walls have led to career development. One student was quoted on the web site as saying, "...This experience has helped me to realize what I want to do in my life, what I really am; it is the most important experience I have had in my life, it is like a dream."²⁵ Another student developed a very strong bond with her mentor. They attended workshops together, and the student continued to work with the artist during the summer.

Part of the purpose of the program, from the gallery's perspective, is to aid the artists in their creative work while helping students understand what a career in this field can entail. One of the artists noted that working with students exposed him to different cultural insights. Another mentor mentioned that one of the most valuable benefits of the *ArtReach* program is that the artist and adolescent learn from each other.

One of the best aspects to the *ArtReach* program is that it offers students the opportunity to experience both sides of working within the art world. Not only do the students get to learn how to be professional artists, and what that entails, but they also are given the chance to sit on the other side of the desk, as it were, and make decisions. What should the theme of the show be? Who is our audience? How should we market the exhibition? Which pieces from the artists should be included? When should the show open? How should the exhibit be laid out? What text should we use? All of these questions go into the creation of every exhibition in every art museum in the world.

²⁴ *City Without Walls* web site www.citywithoutwalls.com

²⁵ *City Without Walls* web site www.citywithoutwalls.com/pages/bonanno.html

While the students in *ArtReach* answer the questions that go into the creation of a museum exhibit, the gallery staff and artist mentors guide the students in learning to make decisions. While not all of the students may go into the art field, working as an intern teaches skills that would be an asset in any career path.

ArtReach was designed for high school students, specifically juniors and seniors. Over the course of their final years in high school, when career decisions begin to be considered, these talented students are offered a unique opportunity. Instead of wasting time and resources obtaining an education for a career that they might not enjoy, these students are able to have an experience where they learn if this line of work is right for them. Those who may be incredibly talented, but have not yet considered working as an artist or museum professional, can explore the field through the *ArtReach* program.

Junior Zoo Apprentices Program

The Philadelphia Zoo in Philadelphia, Pennsylvania offers a *Junior Zoo Apprentices Program (JZAP)* for local high school students. Begun in 1996, this program provides area high school students with the opportunity to work with live animals in a zoo setting. According to an interview with Alison Carpenter-Winas, *JZAP* Coordinator, the mission of the Philadelphia Zoo is to “advance discovery, understanding and stewardship of the natural world through compelling exhibition and interpretation of living animals and plants.”²⁶ *JZAP*, seeking to support the institutional mission, lists its own mission on the web page as,

“The Philadelphia Zoo's *Junior Zoo Apprentices Program* is committed to fostering an interest in zoology, conservation and the natural world for deserving youth—particularly from low-income communities. The program takes pride in

²⁶ Carpenter-Winas, Alison. Interview. New Jersey. April 2005.

providing these students with opportunities for career exploration, self-discovery, personal development and community and conservation service.”²⁷

The *JZAP* program also has printed informational materials. One of its brochures states that the program seeks to provide “young people from low-income communities with expanded career opportunities and introduces them to the world of wildlife conservation and education.”²⁸ *JZAP*, celebrating its tenth anniversary, is a “work-based learning program for deserving Philadelphia area high school students.”²⁹ Fourteen to eighteen-year-olds are eligible for participation in the program, and preference is given to freshmen and sophomores in high school. A new group of students is chosen each spring. Moreover, the *JZAP* program brochure mentions that “the program addresses the following developmental needs of young people: defining personal identity, attaining autonomy, developing critical-thinking skills, experiencing dependable relationships, belonging to a group of peers, and feeling useful.”³⁰

Each student is chosen for possible inclusion in the program after the *JZAP* Coordinator has reviewed the most recent report cards, a letter of recommendation from a teacher or guidance counselor, and an essay of interest. The coordinator does not necessarily look at grades, but rather for remarks indicating behavior problems. The coordinator also searches through letters and essays seeking students with a genuine desire to work with animals, not merely those who simply want a job at the Zoo. The coordinator also looks at income status, since the program is primarily for lower-income

²⁷ *Junior Zoo Apprentice Program (JZAP)* web site http://www.philadelphiazoo.org/index.php?id=10_7_2

²⁸ *Junior Zoo Apprentice Program (JZAP)* brochure

²⁹ *JZAP* web site http://www.philadelphiazoo.org/index.php?id=10_7_2

³⁰ *JZAP* brochure

students. The applicants are asked to provide their family's yearly income and the number of family members.

Students who pass the early screening process are then invited in for an interview. According to Carpenter-Winas, "The interview is two-part, first a thirty minute formal interview followed by a tour of the Children's Zoo and then the students are paired up with someone in the program whom they will shadow for the rest of the day so they can get an idea of what will be required of them in the program."³¹ Applications are accepted from January to May every year and the interviews are scheduled between February and May. Anyone in the area, even those in New Jersey and Delaware, are eligible for the program, provided they can fulfill the attendance requirements. The application process for *JZAP* is very competitive; a maximum of eighteen students are accepted each year, and usually there are approximately fifty students in the entire program. The program's marketing material notes that "*JZAP* opens doors for these students to a range of experiences they may never have imagined."³²

The web site states that participants begin as volunteers and "gain experience in various zoo departments, including the Children's Zoo, education, horticulture, and grounds."³³ They also adopt and maintain a section of Fairmount Park in the city of Philadelphia. The interns try many different jobs in order to have more well-rounded training.

After successfully completing their first year in the program, the students are aided in finding paid summer jobs at the zoo. Denise, a member of *JZAP* 1 and a *JZAP* mentor, stated that "*JZAP* is an absolute learning experience for the real world. I learned

³¹ Carpenter-Winas, Alison. Interview. New Jersey. April 2005.

³² *JZAP* brochure

to be more responsible and gained maturity. My favorite part is working with the animals and people.”³⁴ The interns are evaluated through the interactions that the staff has with the student. Most students in the program obtain paid positions.

The *JZAP* experience lasts throughout the year. During the academic year, participants are required to attend three hour long workshops on the first Saturday of the month. According to the program’s web page, these workshops cover animal, job skill, and life skill topics such as “animal behavior, veterinary science, college, conflict resolution, resume writing, and interview skills.”³⁵ The interns also have the opportunity of going on overnight field trips to educational destinations in the area such as the Academy of Natural Sciences in Philadelphia, the Baltimore Aquarium, and the National Zoo in Washington, D.C., which are all chaperoned by *JZAP* staff and various other staff members of the Zoo. The students are not required to pay for the field trips. Nekia, a *JZAP* graduate, stated that “this program has been and will continue to be an excellent opportunity for young people to get started in the zoological field. It is a unique program and provides an invaluable resource for students in animal-related careers.”³⁶ Currently, a similar program is now offered at the Baltimore Zoo. This year’s *JZAP* participants will have the opportunity to work with them.

All third year *JZAP* apprentices in good standing are eligible to compete for the opportunity to go on a thirteen-day safari to Africa. Depending on funding, the Zoo is able to take from five to twelve interns on safari. This trip is often a life-changing experience. According to Ayasha, a *JZAP* mentor, “I learned that my culture is very

³³ *JZAP* web site http://www.philadelphiazoo.org/index.php?id=10_7_2

³⁴ *JZAP* brochure

³⁵ *JZAP* web site http://www.philadelphiazoo.org/index.php?id=10_7_2

³⁶ *JZAP* brochure

important and that the gifts my parents instilled in me were to achieve, to learn, and to educate my peers of my culture. This trip was the most inspirational trip of my lifetime.”³⁷

The program is supported in part by Reliance Standard Life Insurance and the Delphi Project Foundation, The Christian R. and Mary F. Lindback Foundation, The Albert M. Greenfield Foundation, and the United States Department of Education.

JZAP students work directly with animals and are trained to handle small animals in the Children’s Zoo. Participation in this program often fulfills students’ community service requirements, provided the apprentices have obtained approval from their school. The students are also entitled to free zoo passes, discounts on food, beverages, and merchandise, and invitations to special recognition events. All *JZAP* members must be at least fourteen years old as they begin the program. Members must complete one full year of volunteer work before they can apply for a paid position.

When they have obtained employment at the Zoo, the *JZAP* apprentices are required to work twelve full days a month in the summer and one day a month during the school year. They are also required to attend workshops and special events. Paid jobs take place on Saturdays and Sundays. Participation in the program lasts up to four years. Once a student graduates from high school, they graduate from the program. However, graduates are invited to join the alumni group and may be invited to with workshops and field trips.

During the first year of participation, students are required to volunteer twelve days a month in July and August and volunteer one day per month from September to May. They also must attend one workshop a month. The second year work requirements

³⁷ *JZAP* brochure

include seasonal work, usually between March and October, when they work in the Children's Zoo as education/primate interpreters, admissions greeters, roving photographers, membership sales representatives, Junior Camp Counselors, or Swan Boat attendants. Second year participation also includes volunteering one day per month during any month they are not employed, and attending one workshop a month. The third and fourth years include seasonal employment and one workshop per month.

Often, the *Junior Zoo Apprentice Program* at the Philadelphia Zoo is a truly life changing experience for the participants. Not only do these teens learn important skills for use in a possible future career as a veterinarian or zoo animal specialist; they also obtain more traditional job training qualities. The participants go through personal transformations as well. Harry, a *JZAP* mentor, adds, "It's fun; we grow to be a family. I used to be a quiet person; now I am outgoing. I love to interact with the public."³⁸

The interns involved in the *JZAP* program learn how zoos operate in the twenty-first century. They see, first-hand, the intense science and research that is a daily necessity for animals to be cared for properly. This, in and of itself, is often a new experience for the students. Jessica Luckey, a senior at George Washington Carver High School of Engineering and Science in Philadelphia and a *JZAP* participant, put it best when she was quoted as saying, "I used to think that zoos were meant to entertain people. Now I think it's pretty cool that zoos help protect animals."³⁹

³⁸ *JZAP* brochure

³⁹ Shakespeare, Margaret. "The Apprentice." *Wildlife Conservation* July/August 2005, pg 59.

Youth Insights

Since September, 1997, a program for teens has also existed at the Whitney Museum of American Art, in New York City. In *Youth Insights*, sixteen to twenty high school students from New York City become partners with the education staff at the Whitney Museum to conduct public programs centered on the permanent collection and special exhibitions. The program is described on the museum website as:

“Youth Insights participants lead teenagers and community groups on gallery tours, moderate dialogues with prominent artists before high school audiences, direct young children and families in art making activities, and conduct slide presentations at senior centers throughout the City on artistic movements and themes on American art expressed **through** the Museum’s collections and engage in intergenerational tours with **seniors** at the Museum.”⁴⁰

This year-long program begins in mid-September and ends in late July. It is made up of a diverse group of students. The museum provides extensive and rigorous training for the students involved in the program. There is mandatory training on Tuesdays from four o’clock to six o’clock in the evening and on Saturdays from ten o’clock in the morning until two o’clock in the afternoon. The interns lead public programs at the museum on the other days of the week. From September to June they work from six to ten hours a week. During July, they work seven hours each day, Monday through Friday.

The interns are currently paid six dollars per hour in addition to four dollars for round trip public transportation. All the sessions take place at the Whitney Museum. Additional activities for the interns include field trips to other museums to see exhibitions that relate to what the interns have been discussing as a group, and public art walking tours around the city. The program “...provides...[the interns] with the critical thinking and communication skills they need to engage the public in a dialogue about American

⁴⁰ *Whitney Museum of American Art* Web Page www.whitney.org

art and culture.”⁴¹ *Youth Insights* is funded through grants from the MetLife Foundation, the Deutsche Bank Americas Foundation, the Ambrose Monell Foundation, the Pinkerton Foundation, and the Milton and Sally Avery Arts Foundation.

Student applicants must file an application, obtain two letters of reference, and write an essay for consideration. The application must be signed by a teacher or guidance counselor. At least one recommendation letter is required from a teacher. The required essay provides the applicants with the opportunity to write about why they want to enter the program. In May of each year, the Museum sponsors an open house for students to learn more about the program. Only sixteen students are accepted. These interns are, according to Tami Thompson, program coordinator, “eager and enthusiastic, who can commit to the full year, who work well with others, who can contribute to the diversity of the group as a whole, and who could truly benefit from this experience.”⁴²

Youth Insights wants participants who have “an open mind, a sense of community spirit and community service, eagerness to learn, a desire to work with diverse audiences and colleagues, ability to be a team player, self-motivation, an interest in being challenged, and a commitment to punctual attendance and participation in all aspects of this multi-faced program.”⁴³ No prior knowledge of art or art history is required of the applicant. The web site lists the job responsibilities for each participant:

“be on time for training sessions and Museum programs, attend all scheduled training sessions and public programs, represent the Museum and communicate to visitors in professional and positive ways, observe all Museum rules, including not touching works of art, and no eating, drinking, or chewing gum in the galleries, bring sketchbook/journal to each session, complete take home assignments and bringing assignments to the next session, and contact the

⁴¹ *Whitney Museum of American Art* Web Page www.whitney.org

⁴² Thompson, Tami. Interview. New Jersey. May, 2005.

⁴³ *Youth 2 Youth* Web Page www.youth2youth.org

Education Department in advance...if he/she must miss a training session or program.”⁴⁴

One of the biggest benefits the Whitney receives from this program is publicity. Each intern is expected to talk about *Youth Insights* and the museum’s youth programs at their school or community center in order to encourage new audiences to attend. However, the benefits of participation in this program are not one-sided for the Museum. *Youth Insights* helps teens to develop skills that will

“give you on-the-job experience, learning and teaching about art, help you learn to communicate your ideas and speak in public, give you the opportunity to learn from and about your peers, develop your research skills, give you experience working with others and team-teaching, teach you to be leaders, mentors, and role models, and help you make a difference in the community.”⁴⁵

As part of their training, the *Youth Insights* interns participate in Look Out! Tours. These tours team a museum educator with a group of four interns. They occur two Saturdays a month during the fall. These programs allow the interns to get new perspectives on art, participate in multi-generational conversations, and do art projects. Being trained in the Look Out! Tours is a significant aspect to the *Youth Insights* experience because it helps the students learn the basics of giving interactive tours and leading gallery activities. This provides excellent first hand experience for what the interns will be doing in July, when most of the interns’ time is spent in tours with senior citizens.

The *Youth Insights* students also run special *Youth 2 Youth* tours every third Friday of the month at four and five o’clock in the afternoon. These tours are specifically for adolescents. They are free, but participants must register in advance. Instead of

⁴⁴ *Youth 2 Youth* Web Page www.youth2youth.org

merely being recitation of facts about the art, the Youth 2 Youth tours seek to open up dialogues between the docents and those on the tours about what they are seeing.

Another aspect of this program is that the interns design and update a web page about their program involvement. The page is designed for other adolescents. It includes biographies of the current *Youth Insights* interns, a page for information about artist dialogues, program information, a multimedia message board, a “behind the scenes” page that gives tips on how to conduct a tour in a gallery, and a resources page.

The interns also enjoy the social aspects of the *Youth Insights* program. Twice a year, the Whitney hosts dances called “What’s Up? At the Whitney: A Teen Night Out.” First, invited New York City teens, guests of the interns, go on a guided tour of the museum led by the students. Then they have a party.

The teens have many other responsibilities besides giving tours. One task assigned to them is to organize programs for other students with artists during which they engage in open dialogue with the young public. These programs provide the interns with the opportunity to hone their research and communication skills, work closely with their peers, and get to know living artists.

Interns can also voluntarily participate in a program with families from the Regents Residence, a transitional housing facility on the Upper West Side. The interns can do arts and crafts programs with the children from the Residence. This program takes place at Altria, the Whitney’s downtown branch. According to the web page, “Students living at the Regents Residence are in a period of transition in their lives, so the role of *Youth Insights* participants as friends and mentors is especially important.”⁴⁶

⁴⁵ *Youth 2 Youth* Web Page www.youth2youth.org

⁴⁶ *Youth 2 Youth* Web Page www.youth2youth.org

Youth Insights interns can also participate in the Junior Docent program, where participants work every Friday with a museum educator and a group of fifth or sixth graders from a school in an underserved area, teaching these children to lead tours of the Museum's galleries.

Youth Insights at the Whitney demonstrates to students how a museum education department functions. The interns become well versed in interpretation techniques. They also learn how the museum education departments develop programming and reach out to different audiences.

Museum Team

The Brooklyn Children's Museum in Brooklyn, New York, runs a program for adolescents in which they learn museum career skills. As stated on the museum's web page, "The mission of the Brooklyn Children's Museum is to engage children in educational experiences through innovation and excellence in exhibitions, programs, and use of its collection. The Museum encourages children to develop an understanding of and respect for themselves, others and the world around them by exploring cultures, the arts, science and the environment."⁴⁷

The *Museum Team* is a free year round after school program. Since 1987, it has served over eight hundred neighborhood youths from grades two to twelve. The web page describes the program as "...a multi-tiered program that provides a ladder of learning opportunities at the Museum and in the community. Members begin in *Kids*

⁴⁷ *The Brooklyn Children's Museum* Web Page www.bchildmus.org

Crew with education programs and clubs, then move on to volunteer and paid intern positions focused on community service and career exploration activities.”⁴⁸

High school students begin in *Museum Team* as volunteers in ninth and tenth grade. When they learn to work directly with the public in the gallery, and help the education staff to develop workshops and public programs. The students can explore careers through field trips and the Museum’s artist- or scientist-in-residence programs. Later, when they are in eleventh and twelfth grades, *Museum Team* students receive more training and an hourly stipend. They serve as peer mentors for *Kids Crew*, an after school program for younger students at the Museum, or as Explainers in the galleries and public programs. According to the program web site, “Interns also participate in community service projects and college and career preparation workshops.”⁴⁹

The interns are able to choose three of ten workshops offered each week. The seminars for the older interns, those in eleventh and twelfth grades, are mainly about college and career skills. As mentioned by Kraus in her article, one participant, Fatoumata Magassa, is “...an explainer, a paid intern who works with the public in the galleries. She also works with younger kids, which, she says, will be a focus of her career.”⁵⁰ Kraus also states in her article that “other mandatory components of the program include community service at nursing homes and hospitals or city clean-up efforts; field trips to museums and other venues throughout the city; and a year-long group project, which they present to their families and the museum’s staff and visitors in April.”⁵¹

⁴⁸ *The Brooklyn Children’s Museum* Web Page www.bchildmus.org

⁴⁹ *The Brooklyn Children’s Museum* Web Page www.bchildmus.org

⁵⁰ Kraus, Amanda. “Coming Up Taller at the Museum” *Museum News* May/June 2003, pg 10.

⁵¹ Kraus. *Museum News*, 10.

In December, 2002, the Museum received a Coming Up Taller Award when their excellence in community-based, after-school programs in the arts and humanities was recognized.⁵² Coming Up Taller is a joint effort of the President's Committee, the National Endowment for the Arts and Humanities, and the Institute of Museum and Library Sciences. The program is funded in part by the YouthALIVE funding system and the DeWitt Wallace-Reader's Digest Fund.

Museum Team was created when the museum staff realized that there was a need to create programming for the different age groups of children who would arrive unchaperoned at the museum after school each day. However, it soon became apparent that the older students would require more individualized and inventive programming. According to Brooklyn Children's Museum Director Carol Enseki, "...We realized we could help these young people work their first jobs and learn about the many careers that you can find in the museum: teaching, graphics, design, finance, working with collections."⁵³

Museum Team seeks to expose its interns to all aspects of a large museum's operations. Since it was developed and implemented by the education department, *Museum Team* remains very involved in education programs. Not only does this program teach high school students about museums, it also provides them with experience in childhood development and education. By acting as mentors to the younger audiences of the Children's Museum, *Museum Team* students learn how to interact with and educate young children.

⁵² Kraus. *Museum News*, 9.

⁵³ Kraus. *Museum News*, 9.

Science Career Ladder

The New York Hall of Science, located in Flushing Meadows Corona Park, in Queens, New York, runs another program for high school and college age students. According to Preeti Gupta, Vice President of Education at the Hall, this museum's mission is "to bring the excitement and understanding of science and technology to children, families, teachers, and others by galvanizing their curiosity and offering them creative, participatory ways to learn."⁵⁴ In order to support this mission, the Hall created the *Science Career Ladder*.

The *Science Career Ladder* began in 1986, when the New York Hall of Science underwent a major renovation that led to a need for more staff to interpret the exhibits with the public, but little funding for hiring additional educators.

The Science Career Ladder originally began as a program for college students from Queens College, a campus of the City University of New York. The program received funding from the Fund for the Improvement of Post Secondary Education (FIPSE) program. In his article, "The Science Career Ladder at the New York Hall of Science," Eric Siegel writes,

"The Hall staff, particularly the public program and education departments, began to envision a ... structured program that would build on the participants' own developmental interests. They intuited that the group of college students with whom they work shares several important motivations. One is to develop a peer group with common interests and experiences; a second is a growing concern with choosing a career path; a third is a pressing need for cash."⁵⁵

The collaboration with the university allowed for a much more successful program than would have most likely been achieved without. A successful volunteer

⁵⁴Gupta, Preeti. Interview. New Jersey. June 2005.

program is a long-term commitment that can have problems. As Siegel notes, programs of this type can be plagued by "...the short periods for which most volunteers work (both in terms of duration and in terms of the hours/week) with a concomitant lack of training time; and the difficulty of assuring the consistency of the volunteer docents' interpretive work."⁵⁶

However, with the efforts of both the museum staff and the faculty of Queens College, a docent core of reliable, fully trained interns was available. The benefits of this program were not one-sided. Students involved in the *Science Career Ladder* had great reasons to enroll, including free tuition for all teacher preparation courses and hourly wages.

One of the main goals of the *Science Career Ladder* was to attract women and minorities into careers in science education. Through the various benefits and by attracting members of the Museum's nearby area, *Science Career Ladder* has organically been able to hire many interns from the program's target audience. Siegel writes in his article that "...the Hall of Science is a strongly service-oriented institution, and the *Science Career Ladder* reaches an important constituency."⁵⁷

Eventually, however, staff at the New York Hall of Science began to envision a program that included younger participants. The education department realized that a similar program for high school students could also be mutually beneficial. A program of this type would help teens with career development and employment.

Each year, The New York Hall of Science takes on forty to sixty high school students as Explainers on the gallery floors, and approximately eighty students as Public

⁵⁵ Siegel, *Curator*, 247.

⁵⁶ Siegel, *Curator*, 247.

Program Assistants. The adolescent Explainers join about ninety college students in the same position. Public Program Assistants are, as Preeti Gupta pointed out, on the first rung of the *Science Career Ladder*. While training with their mentor peers, they can perhaps become Explainers at a later time.

These interns are responsible for assisting museum educators in the Preschool Discovery Place and Scholastic's The Magic School Bus Activity Area of the Museum. They also work with children and families to create science related arts and crafts projects. Participation in the program, while in high school, may lead to paid positions within the museum, depending on availability and job performance. Teen volunteers are recruited for employment on a seasonal basis for the spring, summer, and fall. If hired, they are required to work a minimum of five hours each week.

The *Science Career Ladder* also seeks to provide enrichment activities for the students involved in the program, but this has turned out to be much more difficult than expected. The education staff at the Hall theorized that field trips would be an excellent way for interns to learn about science careers. However, they have not been well attended by the students to date.

Conservation Crews

The Student Conservation Association (SCA), an organization based in New Hampshire, seeks to teach people about the importance of environmental protection. This group runs several programs for young people. Through work study, the students learn techniques for protecting nature. According to the organization's web page, the SCA seeks "to build the next generation of conservation leaders and inspire lifelong

⁵⁷ Seigel, *Curator*, 253.

stewardship of our environment and communities by engaging young people in hands-on service to the land.”⁵⁸ This is the largest and oldest conservation service organization in the United States, and runs programs in all fifty states.

Students from high schools, colleges, and graduate schools are eligible for participation in the different crews. The crews care for national parks and forests, historic and cultural resources, and urban green spaces. They provide more than one million hours annually at approximately four hundred sites throughout the country. The SCA has been recognized for its achievements in conservation and youth development by several groups such as the National Park Service and the Wilderness Society.

The National Council of the SCA consists of a group of conservation leaders from many different areas such as conservation, youth studies, government, business, and philanthropic fields, who provide advice and counsel to advance SCA’s mission and program. SCA is partners with National Park Service, the US Forest Service, the Bureau of Land Management, LL Bean, the Home Depot, and Exxon Mobil.

Current high school students, from ages fifteen to nineteen, can apply to *Conservation Crews*, a program where teens spend approximately one month during summer vacation camping out in a National Park area building trails, restoring lands, making new friends, and exploring the outdoors. These students serve in crews of six to eight members under the direction of two experienced adult crew leaders. According to the Association’s web site, “these projects may take place deep in the back country, in more accessible parklands, or within well-populated communities.”⁵⁹

⁵⁸ *Student Conservation Association (SCA) Web Page* www.thesca.org

⁵⁹ *SCA Web Page* www.thesca.org

Although they are not paid, tuition is free, apart from the \$25 application fee. All of their supplies are paid for by the program's corporate sponsors. After the month-long project, the students participate in a four-day recreational trip that includes hiking, canoeing, and, as the web site says, "just enjoying the outdoors."⁶⁰ To be accepted, interested students must complete an application, available online, and be physically able to do strenuous activity and deal with outdoor living. The interns live outdoors in tents for the entire month, sharing camp responsibilities such as cooking and cleaning.⁶¹

In 2005, ninety-one crews throughout the country worked during the second and third weeks of July. The most local crew was stationed at the Morristown National Historic Park as that site undergoes restoration projects. According to the web page, in Morristown, New Jersey, "crew members will be rebuilding foot bridges on the Aqueduct Trail and working on the park's boundary clearing and posting project. The crew will also perform cyclic maintenance on other park trails."⁶²

Seton Hall Prep Internship Program

In 1997, John Keegan, then director of the Charles Edison Fund, decided that the archives at the Edison National Historic Site in West Orange, New Jersey needed cataloguing and maintenance work. Keegan realized that the students from Seton Hall Preparatory School, also located in West Orange, would be an excellent source of volunteer labor for this project. The National Park Service staff, including John Warren, Park Ranger for Education, developed a program that would allow students to work directly with the collections of an historic site.

⁶⁰ SCA Web Page www.thesca.org

⁶¹ SCA Web Page www.thesca.org

Seton Hall Preparatory School is a private boys' high school for grades nine to twelve of the Archdiocese of Newark. As stated by the school's web site,

“The Prep’s Mission is to foster the development of the students into mature members of a larger society, who can think clearly and make informed value judgements, who can articulate their own thoughts and accurately interpret the thoughts of others, who can act responsibly with consideration for others and take their place as active members of a pluralistic society.”⁶³

Currently, the status of service learning within the Seton Hall Prep curriculum is transforming. As part of the first cycle of the *Accreditation for Growth* program, the role of service learning at the school was elevated “to a defining part of Prep life for all students(emphasis theirs).”⁶⁴ Now community service is a core experience in the boys' education. Lessons from social studies, literature, science and mathematics are now integrated with life situations.

According to its web page, the Charles Edison Fund seeks to support the following mission,

“The Charles Edison Fund (the ‘Fund’) is an endowed philanthropic institution dedicated to the support of worthwhile endeavors generally within the areas of medical research, science education, and historic preservation. The Fund is an extension of the benefactions and aspirations of its Founder, a man of discerning foresight, rare achievement and background.”⁶⁵

While the mission and curriculum of Seton Hall Prep promotes volunteerism for its students, the interns at the Edison National Historic Site are paid. The boys' salaries were provided by the Charles Edison Fund. The National Park Service was responsible for administering the program while the foundation supplied money to

⁶² SCA Web Page www.thesca.org

⁶³ Seton Hall Preparatory School Web Page www.shp.org

⁶⁴ Seton Hall Preparatory School Web Page www.shp.org

⁶⁵ Charles Edison Fund Web Page www.charlesedisonfund.org/thefund.html

Seton Hall Prep, who wrote the paychecks. The school, specifically the librarian Carole Marazzi, was responsible for selecting the students who would participate in the program. The Fund also provided money for the boys' shirts, which were part of their uniform.

The Edison National Historic Site is currently closed for its second year of major rehabilitation work. The site includes Thomas Edison's laboratory in West Orange and *Glenmont*, his estate. The National Park Service web page for the historic site mentions that "out of the West Orange laboratories came the motion picture camera, vastly improved photographs, sound recordings, silent and sound movies, and the nickel-iron alkaline electric storage battery."⁶⁶

The National Park Service (NPS) web page displays a mission, which states

"The NPS is committed to individual and organizational effectiveness in order to accomplish its strategic goals. Training and Development is a catalyst for the NPS to engage in continuous learning, professional growth, and organizational effectiveness. The professional Training and Development Community focuses on working with agency leaders to predict and develop strategies/approaches that continue to a workforce capable of accomplishing NPS strategic goals."⁶⁷

The present site contains a three-story main laboratory building containing a power plant, machine shops, stock rooms, experimental rooms, and a large library. There are also four smaller one story buildings built perpendicular to the main building which contained a physics lab, a chemistry lab, a metallurgy lab, a pattern shop, and chemical storage.

Five to fourteen Seton Hall Prep students were chosen to work for eight weeks each summer from 1998 to 2002. They worked thirty-five hours a week in the curatorial, education, or maintenance departments. Some students gave tours. These departments

⁶⁶ *Edison National Historic Site* Web Page www.nps.gov/edis

⁶⁷ *Edison National Historic Site* Web Page www.nps.gov/edis

were chosen because these tasks would provide the students with substantive work and training for possible future careers. The purpose of the program was to train the participants in skills that they would need if they choose to pursue careers in historic preservation or museum studies and provide them with an income of their own.

One of the criteria for participation in the *Seton Hall Prep Internship Program* was that students must be able to return the following year. Initially, graduating seniors were allowed to participate as well, resulting in problems since these students left early to go to college. John Warren mentioned that “in practice, since the number of students was limited, I tended to favor upperclassmen over freshmen because the freshmen had another chance to apply. My guess is that Seton Hall Prep did the same.”⁶⁸

During the first three years of the program, selection of students relied heavily on the Thomas J. Griffin Bridges Program. According to the Seton Hall Prep web page, The Thomas J. Griffin Bridges Program is “an education program for inner city young men”⁶⁹:

“The Thomas J. Griffin Bridges Program seeks to build upon the [Seton Hall Prep’s] mission, by reaching out to talented young men from neighboring inner cities and providing them with support and an environment in which they can learn and develop. The Program provides financial and social support to high achieving, economically disadvantaged, inner city young men, so that they may attend Seton Hall Prep and successfully graduate. In addition to substantial tuition assistance, support is provided to the student and his family by a formal network of sponsors, mentors, big brothers, school administrators, faculty and parents whose efforts are coordinated by a full-time program director.”⁷⁰

⁶⁸ Warren, John. Interview. New Jersey. April 2005.

⁶⁹ *Griffin Bridges Program* Web Page,
<http://www.shp.org/Home/Admission/Tuition/GriffinBridges/griffinbridges.html>

⁷⁰ *Griffin Bridges Program* Web Page,
<http://www.shp.org/Home/Admission/Tuition/GriffinBridges/griffinbridges.html>

The Thomas J. Griffin Bridges Program provides tuition assistance, counseling, a student Big Brother component, and an alumni mentoring component. Only low-income students from the towns of Newark, East Orange, and Irvington are eligible to apply for assistance from the program. Their families must exhibit significant financial need that would prevent the boy from attending Seton Hall Prep. The program's web page states that "eligibility is determined by family size and household income."⁷¹ Students hopeful of acceptance into the program must complete an essay application and a family interview with the Program Director, David Ramsay, and a member of the program's Advisory Committee. Only five incoming freshmen are accepted into the Griffin Bridge Program each year.

⁷¹ *Griffin Bridges Program* Web Page,
<http://www.shp.org/Home/Admission/Tuition/GriffinBridges/griffinbridges.html>

Part Three

This part discusses the Morris County Park Commission, the organization that will be used as a model for a proposed internship program for adolescents. The first section provides background information about the Park Commission and the three historic sites under its jurisdiction: Cooper Mill, Fosterfields Living Historical Farm, and Historic Speedwell. Later the need for volunteers at these sites is discussed

Morris County Park Commission

In New Jersey, Morris County is privileged to have a firmly established and powerful Park Commission. This organization is the responsibility of the county freeholders and is administered by its own staff, including maintenance, marketing, and education departments. Altogether, the Park Commission controls over thirty-one recreational, cultural, historic, and educational sites. Covering an area of 13,500 acres, there are four golf courses, two arboreta, three hiking trails, two reservations, one sports arena, two historic parks, two outdoor education centers, one environmental center, ten open-space parks, and one marina. There are also non-profit groups that help the organization such as the Alliance for Morris County Parks, The Friends of Fosterfields, Friends of the Frelinghuysen Arboretum, Friends of Historic Speedwell, and the Morris Trails Conservancy through such activities as fundraising, programming, and maintenance. To protect this vast area, the Commission employs its own police force. It also produces a quarterly newsletter, *Pathways*, and allows many facilities to be rented out for private functions.⁷²

⁷² Morris County Park Commission Web Page www.morrisparks.net

The Morris County Parks Commission also runs three historic sites: Cooper Mill, Fosterfields Living History Farm, and Historic Speedwell. The sites are open to the public from April until the end of October. Weekend programs for families, activities, school trips, tours, summer camps, and demonstrations are offered during the spring, summer, and fall seasons. Small fees are charged to persons wishing to enter the historic areas. Programming is honed and major improvements are made to the three sites during the closed period.

As stated by Prudence Proctor Haines and Rose Hull *in Mystery! Mystery! Look Back at History!:*

“History museums have three important purposes. First is preservation, or safe-keeping, of buildings, gardens, and collections of objects and papers that people made and used long ago. Second is the study of those papers, objects, buildings, and gardens to figure out how people made and used them. Third, an essential part of the history museums’ purpose is to tell the public about what curators and historians have learned.”⁷³

The Morris County Parks Commission was formed in 1956 and hosts over six million visitors a year. This organization is committed to protecting open space, preserving historic sites, and promoting recreational and educational opportunities. Visitation is increased by the fact that the sites under the jurisdiction of the Commission are merely 90 minutes from both the Philadelphia and New York City metropolitan areas.⁷⁴ According to its mission statement,

“The Morris County Park Commission is a conservation agency which serves as steward of thousands of acres of open space and facilities offering recreational and educational opportunities to a diverse public, including those with special needs. An emphasis is on developing cost-effective programs which

⁷³ Haines, Prudence Proctor and Hull, Rose. *Mystery! Mystery! Look Back at History! The Detective Historians Activity Book: Clues to Our Local History*. (Reading, PA: Rural History Confederation, 1992), 2.5.

⁷⁴ Morris County Park Commission *Historic Sites* brochure

augment those offered by other agencies in the public private sectors. Under the direction of nine non-salaried, appointed Commissioners, a professional staff is developing programs to meet existing needs and to accommodate future growth while preserving the unique character of each park unit.”⁷⁵

Cooper Mill

Cooper Mill is a restored nineteenth century gristmill. Historically, it was part of “Milltown.” “Milltown” was a once thriving community situated along the Black River that flourished due to its proximity to the river, rich iron ore deposits, fertile farmland, abundant timber, and connecting roadways. The site can be found on Route 24 in Chester, New Jersey. The Cooper Mill historic site contains two buildings: a Visitors’ Center and a restored working grist mill. The Visitors’ Center houses exhibits that focus on the social, cultural, and natural history of the area. Interpretation is centered on the former residents of Milltown and the social, agricultural, and technological aspects of life in the late nineteenth and early twentieth centuries.

In the 1760s, Isaiah Younglove began a flour milling operation on the site that lasted until 1788.⁷⁶ The present mill was built by Nathan Cooper in 1826 and was once the heart of a thriving industrial community that played a vital role in the area’s development during the American Industrial Revolution.⁷⁷ Black River Park surrounds the mill. Cooper Mill is the only restored water-powered grist mill in the state and is a living example of New Jersey’s transition from an agricultural to an industrial economy. According to the Morris County Park Commission website, “the property was purchased

⁷⁵ Morris County Park Commission Master Plan 1956

⁷⁶ Morris County Park Commission Web Page www.morrisparks.net

⁷⁷ Morris County Park Commission *Historic Sites* brochure

by the Morris County Park Commission in 1963 and after restoration the Cooper Mill was opened to the public in 1978.”⁷⁸

As stated in the 2002 Long Range Plan, the mission of Cooper Mill is “to advance public awareness, appreciation and understanding of the social, industrial, and commercial history of Cooper Mill and its environs. Cooper Mill pursues its Mission through restorations, artifact collections, exhibits, guided tours, school programs, milling demonstrations, and active interpretation to portray the history of Cooper Mill, the surrounding Milltown area, and historic features along the Black River. In this manner, Cooper Mill reflects and complements the goals of the Morris County Park Commission, which include preserving local heritage and protecting open space.”⁷⁹

Guided tours are offered at the gristmill. The building has been carefully restored to provide the visitor with an opportunity to discover the heritage of the region. Tours are forty-five minutes long and given by interpreters in historic dress who run the mill’s machinery. Cooper Mill requires very specialized interpreters since these people often run the restored historic machinery. Cooper Mill has a staff of only three historic interpreters and relies heavily on the volunteer core of nearly fifty people that it shares with Fosterfields. In order to be trained to run the millworks, volunteers need to have demonstrated a dedication to the mill. Marie Wescott Ruzicka, currently a part-time tour guide, is the only woman trained to operate the mill.⁸⁰

The nearby Black River is harnessed to turn a sixteen foot, six and a half ton steel water wheel and grind grain into flour using the mill’s massive 2,000 pound millstones. The huge grinding stones can produce up to 800 pounds of flour per hour. Visitors wishing to make donations are able to take home organic stone-ground whole-wheat flour and cornmeal produced at the mill.

⁷⁸ Cooper Mill Information www.rootsweb.com/~njmorris/fosterfields.htm

⁷⁹ Cooper Mill Long Range Plan February 2002

⁸⁰ NJ Morris County Online “A Day at the Cooper Mill” 12/31/2001

Fosterfields Living Historical Farm

Fosterfields Living Historical Farm is located on Kahdena Road in Morristown. It is a working farm that demonstrates agricultural techniques developed during the late nineteenth and early twentieth centuries by Charles Foster and his daughter, Caroline. Charles Foster was considered a progressive farmer, and the staff at the site follows the schedule for raising animals and crops that he recorded in his journal from 1882 to 1922.⁸¹ This two hundred-acre National Register Historic Site is complete with farm animals, live crops, period furnishings, and machinery from the turn of the twentieth century.⁸² The site includes interpretation of a period barn, a 1920s farmhouse, and the Willows, the Foster family home. The Willows is a Gothic Revival mansion that was built by Joseph Warren Revere, the grandson of Paul Revere, in 1854. Located on a hillside overlooking Fosterfields' farmyard and fields, it has been restored to the time period of 1880-1910.

Originally, the land that is now Fosterfields is thought to have been purchased by General Joseph Warren in the mid-nineteenth century. Charles Foster, a wealthy New York City commodities broker, bought the property in 1881. He immediately moved his family to the new site. Caroline Foster, his only surviving child, was three years old at that time. She lived in Morristown for ninety-eight of her one hundred two years. Wishing to preserve her home, she bequeathed the entire farm to the Morris County Park Commission in 1979. It became New Jersey's first living history farm.

The 2002 Long Range Plan of Fosterfields states this site's mission as

“The Mission of the Morris County Park Commission's Fosterfields Living Historical Farm is to advance the public's awareness, appreciation and understanding of the social, agricultural, and architectural history of the

⁸¹ Morris County Park Commission *Historic Sites* brochure

⁸² Morris County Park Commission Web Page www.morrisparks.net

Morristown area from the period 1880-1930. Fosterfields pursues its Mission through restorations, artifact collections and archives, exhibits, and dynamic living-history interpretations portraying the history of the Revere/Foster farm during this period. In this manner, Fosterfields reflects and complements the goals of the Morris County Park Commission, which include preserving local heritage and protecting open space, consistent with the donor's wishes."⁸³

Visitors to Fosterfields can tour the Willows and the Farmhouse as well as watch demonstrations of all aspects of farm life of this period. Some programs also allow guests to participate in the daily regimen of farming including grinding corn or making candles. This site offers historic cooking demonstrations, sheep shearing programs, and grain harvesting activities.⁸⁴ Role-playing educational programs are also offered to school groups during the week. Of the three Park Commission historic sites, Fosterfields has the largest staff, sixteen in all, and again, shares a volunteer corps with Cooper Mill.

Historic Speedwell

Historic Speedwell is the third Morris County Parks Commission historic site, located on Speedwell Avenue, Route 202, in Morristown. It is the newest site, having been acquired by the county in 2002. Before this date, the site was administered by a private foundation. The site is seven and a half acres and contains eight buildings including: a private residence, an education building, two exhibit buildings, a Visitor's Center, a storage facility, a restored home, and a National Historic Landmark. All of the buildings on site are at least 150 years old; however not all are original to the site.⁸⁵ When the museum was incorporated in the 1960s, three buildings were moved to the site from elsewhere in Morristown, where they were in danger of being destroyed as a result

⁸³ Fosterfields Living Historical Farm Long Range Plan February 2002

⁸⁴ Fosterfields Information www.fieldtrip.com/nj/13267645.htm

⁸⁵ Cavanaugh, Cam; Hoskins, Barbara; and Pingeon, Frances D. *At Speedwell in the Nineteenth Century*. (Morristown, NJ: Historic Speedwell, 2001). 88-92.

of urban development. These buildings are not interpreted for their history, since they do not fit into the mission of the site. Instead, they are preserved and used as a storage facility, a Visitors' Center, and a private residence. As stated in its mission, "Historic Speedwell will acquire, preserve, study, interpret and exhibit artifacts relating to: (1) the domestic and industrial life of Stephen Vail (1780-1864) and his family; (2) the Speedwell Ironworks; and (3) the perfection of the electromagnetic telegraph and its role in communications."⁸⁶

The museum of Historic Speedwell tells the story of Stephen Vail, a local entrepreneur and judge, his family and businesses, and the scientific innovations that occurred at or around the site during the first half of the nineteenth century. The most important of these innovations is the development and first public demonstration of the electromagnetic telegraph by Stephen's son, Alfred Vail, and Samuel F.B. Morse in 1838.⁸⁷ The Factory Building, where the telegraph was demonstrated to the public, is Historic Speedwell's National Historic Landmark. The site lies on the land that was once Judge Vail's homestead farm. His main business, an ironworks, was located across the street. Vail's ironworks was one of the first businesses of its type in the area during the early part of the American Industrial Revolution. Since the buildings that made up the ironworks were destroyed by fire in 1908, the history of that business is told through exhibits and programs at Historic Speedwell. This museum has a staff of six and a volunteer group of eighteen.

⁸⁶ Historic Speedwell Long Range Plan 2004

⁸⁷ Historic Speedwell Web Page www.speedwell.org

The Need for Volunteers at Historic Sites

For the three historic sites under the jurisdiction of the Morris County parks Commission, the volunteer group numbers below one hundred. While the responsibilities of the volunteers differ slightly from site to site, the primary tasks are leading interpretive tours of the historic buildings, assisting with educational programs, and helping with administrative tasks. Some volunteers assist with collections care, general maintenance, and demonstrations, but these types of activities are not typical. Each job that a volunteer is either unable or unwilling to do leaves a void that a staff person must fill. Giving tours, participating in administrative tasks such as mass mailings, and routine collections care take valuable time away from staff members who could instead be developing new programs or exhibits, or doing research.

Volunteers serve a variety of purposes in museums or other cultural institutions. They can be parts of governing bodies or friends groups. Volunteers administer day-to-day operations. Some create and design exhibitions. Often they conduct tours for visitors. They may produce publications, care for the collections, or maintain the buildings and grounds. Many of these tasks require specialized training. That training can be offered to volunteers who have demonstrated a commitment to serving the institution. In *Volunteer Program Administration*, Joan Kuyper notes that occasionally volunteers work with staff on vital and special projects pertaining to the collection. She sites an example at the American Museum of Natural History, where a group led and staffed by volunteers has assisted in organizing the archival holdings that had been stored in the basement of the Hayden Planetarium.⁸⁸ Volunteers are also the museum's most

⁸⁸ Kuyper, Joan with Ellen Hirzy and Kathleen Huftalen. *Volunteer Program Administration: A Handbook for Museums and Other Cultural Institutions*. (NY: ACA Books, 1993), 7.

active and most cost efficient form of marketing with the ability to influence potential audiences.

Successful volunteer programs share many characteristics. Two of the most important aspects of these programs are strong, focused organization and the support of the museum's governing bodies. Before volunteers can be recruited, the museum staff, usually the education department, engages in a lengthy planning process that articulates the program's mission, goals, and objectives. While it may be labor intensive, this planning period yields numerous benefits. Large amounts of planning at the inception of such projects will keep them on track for the lifespan of the institution. Firmly establishing parameters make decision-making much easier once the volunteers have been put in place. A successful program also requires a sound base of support from the museum's board and administration. Without this support, any move to create a program is premature. The museum staff responsible for developing a system such as this must also create a structure appropriate to the institution, the program, and the audience.⁸⁹

According to Kuyper, Every volunteer task should have a clearly stated purpose.⁹⁰ Is the job needed? How does it contribute to the museum's goals and volunteer policy? Why should a volunteer do this job? A voluntary post should not replace a paid post. The aim is to supplement, not supplant, the paid staff. Do the specific duties allocated to each job allow the volunteer room for individual development and a career path? Does the job fit the time frame of the volunteer? Are the specific policies and procedures involved understood by staff and volunteers? Does the job constitute humane, interesting work, providing satisfaction, a sense of belonging, and a chance to learn? Job descriptions

⁸⁹ Kuyper, *Volunteer Program Administration*, 13.

⁹⁰ Kuyper, *Volunteer Program Administration*, 37.

should list objectives, responsibilities, qualifications, time commitment, reporting structure, training, and evaluation. Some institutions require volunteers to sign contracts; similar to if they were paid employees.

Volunteer Programs at Morris County Park Commission Historic Sites

In order to gain more information about volunteers at the three Morris County Park Commission sites, a survey was developed and distributed to all volunteers in the spring of 2004. The information requested of the participants included their age, sex, the site at which they worked, their specific duties, and how often they volunteered. Additional questions were “why did you decide to volunteer?” and “are there any areas of the museum that you wish you could participate more in?” While all volunteers were surveyed, the responses of the teens participating were analyzed at length for the purposes of this paper.

A total of forty-two people completed the survey during the spring of 2004. The ages ranged from sixteen to eighty, although most were over sixty years old. There were thirty-two females and ten males. Most listed that they had been volunteering for five years or less. On average, the volunteers of the Morris County Park Commission Historic Sites who completed this survey stated that they helped out once or twice a month, usually on weekends. Their tasks included maintenance work, interpretation, administrative help, work in the gift shop, production of the site newsletter, and specialized jobs including demonstrations and collections care work.

Part Four

Part Four provides background research on high school volunteers. It includes the Morris County Park Commission Historic Site volunteer survey results of adolescent participants acquired in 2004. This section also includes information about the Morris School District and Morristown High School as well as the results of a survey given to Junior and Senior History students during the spring of 2004.

Teenage Volunteers at Morris County Park Commission Sites

While many of the volunteers surveyed at these sites were past retirement age, there were some that were still in high school. These students came to the sites on their own to offer their assistance. How do they benefit from volunteering at historic sites? As noted by Anne and Brian O'Connell in *Volunteers In Action*, "...students need the experience of helping someone without expectation of anything in return."⁹¹

Volunteer programs for high school students also allow the teenager to work closely with an adult in a completely new way. Njia Kai, who developed CAMP Detroit (Cultural Arts Mentorship Program) in 1998, had many positive experiences working with adolescents. In *Mastering Civic Engagement*, she remarks "young people make excellent volunteers; they love to work and they need structured activity. They are impressed when adults take the time to talk with them. You can win a lot of loyalty from young people."⁹² Youths appreciated being able to work with adults in the fields as

⁹¹ O'Connell, Brian and O'Connell, Anne Brown. *Volunteers in Action*. (NY: The Foundation Center, 1989), 277.

⁹² Kai, Njia, *Mastering Civic Engagement: A Challenge to Museums*. (Washington, DC: American Association of Museums; 2002), 80.

colleagues, and, as written by the O'Connells, benefit from "...guidance and support from an adult community member...."⁹³

When these surveys were conducted, there were only a few adolescent volunteers at the three Morris County Park Commission historic sites. Historic Speedwell claimed the lion's share with three of the four teen volunteers. Of these extraordinary young people, only one was male. They were each able to take time out of their enormously busy schedules to help out at the sites. Each teen listed a love of history as a primary reason for volunteering. One responder also noted specifically that she was interested in pursuing a career in the history field and felt that her experience at an historic site would be a good place to start. Three listed their activities as either docents or activity helpers, although two mentioned being involved with collections care.

Volunteering contributes a great deal to the development of the adolescent as a productive adult. The very act of learning to budget time effectively is a terrific boon for these youths. The O'Connells also add, "these experiences help students acquire life coping skills and learn about the significance of rendering services in their communities. Students gain a sense of worth and pride as they understand and appreciate the functions of community organizations."⁹⁴

Research of High School History Students

Morristown High School

Morristown High School is part of the Morris School District. This district serves Morristown and Morris Township from Kindergarten through twelfth grades, and Morris

⁹³ O'Connell, *Volunteers In Action*, 281.

⁹⁴ O'Connell, *Volunteers In Action*, 281.

Plains from ninth to twelfth grades. Founded in 1854, the school district currently serves 4,700 students. The Morris School District upholds the following mission:

“We will

- ◆ Provide excellent and innovative programs in academics, athletics, and the arts.
- ◆ Create an environment that inspires all students to perform to their full potential.
- ◆ Respect the uniqueness of individual differences.
- ◆ Prepare students for responsible citizenship.
- ◆ Form strong partnerships with the community.
- ◆ Attract and retain talented people.
- ◆ Assure that adequate resources are available and effectively and efficiently applied in fulfilling our mission.”⁹⁵

According to current New Jersey Department of Education Core Curriculum Content Standards, high school students are required to take at least three years of social studies and civics. As defined by the MSN Encarta Dictionary, “social studies” is a “school subject involving the study of society; an academic subject devoted to the study of society and including geography, economics, and history.”⁹⁶ The same source defines “civics” as “the study of citizenship; the study of the rights and duties of citizens.”⁹⁷ Usually, high school students take one year of world history and cultures and two years of United States history. These subjects also cover geography, economics, and civics.

In order to complete the curriculum requirements, Morristown High School offers many different history courses covering a wide range of topics. These classes can be taken as core classes or electives, depending upon student needs and interests. Taking either the base course or the honors course can fulfill the world cultures requirement. The history department offers a two-year traditional United States history course. The content is usually divided into two parts. Year one covers Native American cultures to

⁹⁵ Morris School District Web Page www.morris schooldistrict.org

the end of Reconstruction, the period directly following the American Civil War. And year two includes the period following Reconstruction to the present. Morristown High School also offers two Advanced Placement history classes: United States History and European History. Morristown High School also offers several electives, including “Practical Politics,” “World at War,” “International Relations,” and “African-American History.”

Survey of Morristown High School History Students

A survey was developed for Morristown High School students taking history classes in the spring of 2004. The purpose of the questionnaire was to determine the popularity of the subject of history and, more importantly, whether an internship at a historic site would be of any interest to students in the area. Seven Morristown High School history classes were surveyed to research this paper. Students in Mr. Mark Manning’s Block 5b, 1b, 5a, and 2 and Ms. Jennifer Calabrese’s Block 5, 2, and 4 were given questionnaires about the students’ demographics, history classes they had taken, what their leisure time was like, plans for after graduation, and what they thought of their history classes.⁹⁸

All of the students who participated in the survey were either juniors or seniors. This group was chosen for two reasons. Firstly, the Morris County Park Commission regulations only permit those sixteen and over to volunteer at its sites. Therefore, any program such as the one discussed in this paper would be for this age group.

⁹⁶ MSN Encarta Dictionary Online encarta.msn.com/dictionary

⁹⁷ MSN Encarta Dictionary Online encarta.msn.com/dictionary

⁹⁸ See Appendix B for a copy of the survey

Approximately one hundred twelve students answered the survey. More than half were seventeen years old. Ninety-four students were at junior class standing. Interestingly, there were an equal number of male and female students who participated. Seventy-nine students lived in Morristown. Morris Plains ranked second with twenty-one students, and Morris Township with only five.

Most students listed taking World History as freshmen, while only approximately 20% had World History Honors. An equal number of students took the two non-Honor American History classes as the non-Honor World History class. The AP level American History class had a drastic increase over World History Honors, however. The other elective classes listed were AP European History, Practical Politics, International Relations, and African-American History.

In response to the question “Did you enjoy [the history classes you have previously taken]? Why or why not?”, the weak majority of slightly more than half wrote that they enjoyed the classes. The other half was split between those who did not enjoy the classes and those who were undecided.⁹⁹

The vast majority of students listed the reason for taking the history classes as requirements for graduation. However, some did mention that they enjoy the subject matter and wanted to learn more. Ninety-five of the students wrote that they took the classes for requirement. Twenty-three stated that they enjoyed them. Six mentioned that they wanted to learn more about history. And three noted that they enjoyed the challenge that these classes would provide.

Another question asked what were the after-school activities of the students. This open-ended question was included to try to gauge how much free time sixteen to eighteen

year olds in the Morristown area had in their lives during the school year. Not surprisingly, a large number of varied and interesting activities were listed. The most popular response was “hang out with friends,” but “participation in team sports” came in a close second. Many listed having jobs, which was expected. Some of the other responses were, in order of popularity: hobbies, relax, homework, volunteer, physical (non-organized sports) activities, clubs, theater/arts, religious activities, family obligations, and enrichment.

With all the activities listed, it is not surprising that there are so few high school age volunteers currently working at historic sites with the Morris County Park Commission. However, an overwhelming majority said that they were aware of volunteer opportunities within their community. Six percent of students listed volunteering as an outside-of-school activity, a number higher than expected by the author. According to the survey, though, most of the students replied that they had never considered volunteering at the historic sites in their area.

Most students wrote that they would be going off to college after graduation from high school. No other response approached the answer of college in frequency. Usually no more than three or four people wrote that, following graduation, they would be working, having a good summer, traveling, doing sports, or going into the military. A few wrote that they were undecided and three even answered that they were doing nothing.

The final set of questions on the survey subtly proposed the purpose of this paper to the students. The questions read “would you be interested in volunteering at a historic site in a specialized program that involved giving tours, doing research, caring for

⁹⁹ See Appendix C for some student responses

collections, helping with administration or maintenance, managing a museum gift shop, or developing education programs?” Happily, forty-three of the one hundred twelve students surveyed said that they would be interested in such a program. Most of those students who responded positively listed “giving tours” as one activity that they would be interested in. The next most popular choice was “managing a gift shop,” followed by “developing education programs” and “doing research.”

Part Five

Conclusion

The results of the survey of Morristown High School students provide the author with a good foundation for which to begin to formulate a model program of this type. After studying the characteristics of successful museum career training programs for high school students, numerous similarities among programs exist. These similarities provide the basis for a proposed model program for the Morris County Park Commission.

The model program that the author proposes would be open to junior and senior high school students from Morristown who would intern at Historic Speedwell, Cooper Mill, and Fosterfields. Although the survey question asked whether or not the students would be interested in *volunteering* at historic sites in a special program, evidence gathered from analyzing the case studies demonstrates that some sort of compensation can be considered; either monetary recompense, academic credit, or recreational activity. Since many of the students surveyed listed having jobs, perhaps the most appealing offer that the Park Commission could make is to pay the interns for their time. The program would also include workshops on museum careers and life skills. There are numerous universities in the immediate area having professors who might be interested in doing workshops on history, education, or college entry in addition to the vast resources of the Museum Professions Program at Seton Hall University. Field trips to other museums and historic sites nearby could also be offered to allow interns to compare the organizations. Support through grant funding would make the development and implementation of this program easier. Success would be determined by popularity of the program and exit interviews with graduating interns. A history of success will provide the historic site

staff with evidence to support the need for the program to be included in the regular operating budget. Once a concrete example of the internship program is developed and presented to the students, it is believed by the author that more interest from the students would result.

In the future, the author hopes that this research will be followed by a practical component in which apprenticeships will be developed and implemented for historic sites in New Jersey. However, practical application of a program such as this is beyond the scope and timeframe of this paper.

Appendix A

Survey Questions: Current Volunteers

Age: _____

Sex: _____

Where do you volunteer? _____

How long have you worked there? _____

What tasks do you perform? _____

Why did you decide to volunteer? _____

How often do you volunteer? _____

Are there any areas of the museum that you wish you could participate more in? _____

Thank you for participating in the survey!!!!!!

Appendix B

Survey Questions: High School History Students

Age: _____ Hometown: _____

Sex: _____ School: _____

Grade: _____

What History classes have you taken? _____

Did you enjoy them? Why or Why not? _____

Why did you take them? _____

Briefly describe your after school/weekend activities: _____

Are you aware of volunteering opportunities in your community? _____

Have you ever considered volunteering at a historic site? _____

In general, what are your plans for after graduation? _____

Would you be interested in volunteering at a historic site in a specialized program that involved giving tours, doing research, caring for collections, helping with administration or maintenance, managing a museum gift shop, or developing education programs? _____

If so, which activities appeal to you the most? _____

Thank you for participating in the survey!!!!!!

Appendix C

The following is a list of some of the more “colorful” answers to the high school survey question “Did you enjoy [the history classes you have previously taken]? Why or why not?”

“No, I don’t like history because it’s dull memorization.”

“I took AP for a quarter and decided it wasn’t worth the work.”¹⁰⁰

“Not so much; terrible books, hardly informative.”

“Yes, [I enjoyed them because] they were interesting and helped me to understand the historical, political, and social development and future of our nation.”¹⁰¹

“History is interesting, but it is a lot of work.”

“Yes, [I enjoyed the classes because the subject is] about events that have occurred and how we can learn and grow from them.”

“I like the challenge.”

“Parents forced me [to take the classes].”

“Yes, I love history, it’s my passion, I plan to teach history.”

“Yes, [I] enjoy learning about where things developed.”

“Not really because they had the potential to be really fun, but the teachers were really boring.”

“[I took the classes] to learn more about how history has effected life today.”

“No, [I did not enjoy the classes]. It’s history, it happened, get over it.”

“My teachers made it fun.”

“No, I’m not good at memorizing things.”

“I like history, it’s fun!”

¹⁰⁰ This student later listed his extracurricular activities as “partying and illegal activities.”

¹⁰¹ This student plans to study business or political science in college.

“Yes, because I liked the teacher.”

*“Depends on **HOW** (student’s emphasis) the teacher approaches the lesson.”*

“Because one year, I had this amazing teacher.”

“Yes [I enjoyed the classes] because they told me about everything or a lot of things my country and ancestors have gone through.”¹⁰²

“Of course [I enjoyed the classes], ‘cause they were bad ass.”¹⁰³

¹⁰² While she gives her classes a glowing critique, this student writes later that she took the classes “because I had to. It was definitely not a choice.”

¹⁰³ The author believes this is her favorite response.

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