

# GIVE AND TAKE

A NATIONAL CONVENING FOR TEENS IN THE ARTS

2014 EDUCATION REPORT



THE INSTITUTE OF CONTEMPORARY ART/BOSTON



“THIS CONVENING  
EXPANDED THE DEFINITION  
OF TEEN PROGRAM  
IMPACT BY EXPLORING  
THE MYRIAD WAYS IN  
WHICH MUSEUMS AND  
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AS INDIVIDUALS AND AS  
INSTITUTIONS.”

—Jill Medvedow, *Ellen Matilda Poss Director*

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Support for *Give and Take*, a National Convening for Teens in the Arts, was provided by Lori and Dennis Baldwin.

The John Hancock Teen Education Program is made possible by significant support from John Hancock Financial Services.

*John Hancock*

**ICA + CONVERSE**

Additional support provided by the Blue Cross Blue Shield of Massachusetts; The Robert Lehman Foundation; the Thomas Anthony Pappas Charitable Foundation, Inc.; the Frank Reed & Margaret Jane Peters Memorial Fund I, Bank of America, N.A., Trustee; the Rowland Foundation, Inc.; the William E. Schrafft and Bertha E. Schrafft Charitable Trust; and the Surdna Foundation.

Cover: Teen photo wall project at the August 6, 2014 ICA Teen Night.

Back cover: Teen Convening attendees take part in a warm-up activity led by artist Karla Diaz.





# INTRODUCTION

In August 2014, the ICA brought together teens and educators from across the country to collectively consider the intersections between teens, contemporary art, and museums. The sixth annual event since being initiated by the ICA in 2009, the National Convening for Teens in the Arts remains the singular national platform of its kind dedicated to bringing young people and art museum staff into focused conversation about their roles in contemporary art institutions.

The 2014 Convening took place at the ICA from August 6 to 9, 2014. Entitled *Give and Take*, this Convening expanded the definition of teen program impact by exploring the myriad ways in which museums and teens exchange ideas, share energy, and influence one another's lives and directions as individuals and as institutions. In response to great interest from museums across the country, we opened the first day of the Convening to the public, inviting the community to attend teen presentations, a public panel, and join in the vibrant celebrations of an ICA Teen Night; and the public presentations and panel were livestreamed across the web to an even broader online audience.

For the first time since the launch of the program, each participating organization was asked to hold a regional forum in their area, following the Convening. We seek to expand upon the work begun at the Convening and continue these important conversations about teens in museums beyond Boston. By supporting multiple regional forums across the country, we hope to spread the geographical reach of the Convening, provide new forums for leadership, and advocate for teen programs in museums nationwide. We will post the teens' reports on our [icateens.org](http://icateens.org) website for download and distribution.

Many individuals and organizations share our commitment to teen arts education, and this Convening would not have been possible without their support and dedication to the field. We offer sincere thanks to ICA Trustees Lori and Dennis Baldwin and to Converse for sponsoring this year's event. John Hancock is one of our longtime partners, and we are grateful for their sustained commitment as well as that of our other foundations and corporate supporters. Thanks to Mario Ybarra and Karla Diaz, the Los Angeles-based artist duo Slanguage, who served as artists-in-residence for the Teen

Convening for the second time since the program's beginning. ICA Teen Arts Council alumni Xan Pemsler and Shaquille Alberts, Fast Forward alumni Montgomery Alcott, and current Teen Arts Council members Cecelia Halle and Aric Oak all dedicated their summers to the program. We thank them wholeheartedly for the passion, commitment, and insight they bring to this important work at the ICA.

The ICA Education staff brings extraordinary talent and expertise to their work. ICA Associate Director of Education and Teen Convening Project Director Gabrielle Wyrick, Teen New Media Program Manager Joe Douillette, Teen New Media Program Associate Lenora Symczak, and Director of Education Monica Garza made our 2014 Convening the success that it was.

We are grateful to each of our partners this year—the Art Gallery of Ontario; Artpace, San Antonio; the Hirshhorn Museum and Sculpture Garden, Washington DC; the Museum of Contemporary Art Denver; the Park Avenue Armory, New York; and the Whitney Museum of American Art, New York—for their extraordinary dedication to serving as sites for the development of future leaders, artists, and arts audiences.

Over the past six years, it has been tremendously rewarding to see the tangible impact the Convening has had on the field of teen arts education and creative youth development. We celebrate all of the participating teens for their work and the communities we are building across the U.S. and Canada, who are central to this shared ambition to imagine and shape the future.

**Jill Medvedow**  
*Ellen Matilda Poss Director*

**Charles Rodgers**  
*ICA Board of Trustees  
Chairman, Education Committee*



# OVERVIEW

The National Convening for Teens in the Arts has provided a vital and ongoing forum for dialogue around the topic of teens and museums since it was first launched by the ICA in 2009. Over the past six years, each summer has provided an important opportunity for the cross-generational and reciprocal exchange of ideas between teens, educators, and artists that has significantly shaped the field and impacted the professional landscape of teen arts education.

The ICA is dedicated to engaging teen audiences through contemporary art. In so doing, the museum seeks to support teens' varied personal journeys as they consider, challenge, and define themselves and the world around them. To this end, the ICA works with more than 7,000 teens each year through a wide-ranging spectrum of programs and engagement opportunities. Central to the museum's teen program offerings is the Teen Convening. Initiated by the museum as a response to the lack of opportunity for teens and educators to collaboratively discuss the issues, challenges, and possibilities facing the field of contemporary arts education and adolescents, the annual event utilizes a teen-driven format to empower youth voices. This focus, in turn, creates a youth-centered impact on the broader arena of museum education.

Entitled *Give and Take*, and taking a cue from the exhibition of work installed in the ICA's galleries by artist Jim Hodges, the 2014 National Convening for Teens in the Arts considered the impact of museum teen programs from multiple vantage points. Participants discussed the impact of teen programs on participating teens, on educators, on artists, and ultimately on museums and institutions. Seven organizations with teen programs central to their practices and programs were invited to participate: the Art Gallery of Ontario, Toronto; Artpace, San Antonio; the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Institute of Contemporary Art, Boston; the Museum of Contemporary Art Denver; the Park Avenue Armory, New York; and the Whitney Museum of American Art, New York.

As in years past, the in-person event was preceded by a series of lively online forums to allow participants to get acquainted prior to coming to Boston,

as well as provide a solid foundation for the discussions that happened during the Convening. Using these virtual dialogues as a starting point, four main questions for discussion were identified:

- 1) We know museum programs have an impact on the teens that participate in them, but how does having teens in an art museum impact the culture of the museum?
- 2) How do teens learn from one another outside formal environments? What are those learning strategies, and how can they be applied to a museum context?
- 3) How does a teen audience influence and change the role and value of art?
- 4) What is the difference between giving teens real agency and simply treating them as an audience?

The sixth annual National Convening for Teens in the Arts kicked off on August 6, 2014, with teens presenting their distinctive programs to a large audience in the ICA's Barbara Lee Family Foundation Theater. Encouraged to structure their presentation in any way they felt best conveyed their message, teens presented in formats including performance, rap, video, singing, dance, and a mock morning news program. In the afternoon, the ICA held a public panel on the theme of the conference, digging deep into the concept of teen program impact on the institutions in which they are embedded. Moderated by two ICA teen program alumni and past Teen Convening representatives, Shaquille Alberts and Montgomery Alcott, the panel featured Jill Medvedow, the ICA's Ellen Matilda Poss Director; Mario Ybarra and Karla Diaz, from Los Angeles-based artist collective Slanguage; and Sandra Jackson Dumont, Chairman of Education at the Metropolitan Museum of Art.



“THE MUSEUM SEEKS TO  
SUPPORT TEENS’ VARIED  
PERSONAL JOURNEYS  
AS THEY CONSIDER,

For the first time in its history, the entire first day of the Teen Convening was open to the public, and each portion was livestreamed via the web.

True to tradition, the ICA Teen Arts Council hosted a festive Teen Night on the first evening to celebrate and mark the opening day of the Convening. Welcoming close to 585 teens from across the Boston Area, and focusing on the impact of youth culture on the broader cultural sphere, the Teen Night featured skateboarding performances, art-making and skateboard-deck-design activities, a large-scale wheat-pasting wall and photo booth in the museum’s lobby, and performers from multiple youth organizations. Additionally, ICA teens showcased a collaborative video project they created with artist-in-residence Matthew Ritchie by projecting the piece on the museum’s architecturally distinctive cantilever overhanging the Boston harbor.

Inspired and motivated after an exciting first day, teens and educators alike tackled the topic questions in greater depth on the following day, listening deeply and sharing honestly with one another. As one participant remarked, “The exchange of ideas from the discussion groups will influence my thinking in a profound way. In fact, I know they already have and will continue to. The way they were organized created a space where teens and educators were put on an even playing field to give and take ideas from one another, which isn’t always possible in the real world. This platform created an open dialogue between us which made the ideas discussed organic and extremely beneficial.” In addition to the group discussions, the day included a workshop with participating artists Karla Diaz and Mario Ybarra that prompted educators and teens to consider their vision of the museum of the future together.

On the third and final day of the Convening, teens and educators met separately. ICA Teen Arts Council alumnus Xan Pemsler led a teen roundtable to further explore important insights and topics that emerged from the previous days and to dialogue on key take aways and action items. Educators gathered for a group conversation around common issues, opportunities, challenges, and strategies related to working with teens in an art museum context.

Each year, the Teen Convening brings new and important insights to the forefront, fresh perspectives on the intersection between museums and their teen audiences. It is clear from the conversations that took place at the 2014 event that teen programs are as impactful on institutions as on youth. I will close with the words of one of the 2014 teen participants: “The Convening made me realize that teens in museums really are important assets. I realized museums need teens just as much as teens need museums. To see that unveiled over those three days gave me an extraordinary sense of responsibility and confidence within myself and my institution to enhance teen programming and impact my greater community. Before the Convening, I knew I had a voice, but now I know I have the skills and experience to use it.”

**Gabrielle Wyrick**  
*Associate Director of Education  
and Teen Convening Project Director*

CHALLENGE, AND DEFINE  
THEMSELVES AND THE  
WORLD AROUND THEM.”

—Gabrielle Wyrick, Associate Director of Education and Teen Convening Project Director, ICA/Boston

#### **Past Teen Convenings, 2009–2013:**

##### **2009, *Generation O***

For the first year of the Teen Convening, participating youth were inspired by the empowering feeling of optimism, activism, and change surrounding the 2008 presidential election.

Participating Organizations: ICA/Boston; Marwen, Chicago; Museum of Contemporary Art/North Miami; Museum of Modern Art, New York; Walker Art Center, Minneapolis

Participating Artists: Mario Ybarra, Jr. and Karla Diaz, Slanguage, Los Angeles, California

##### **2010, *Art & Identity***

The theme for 2010 was inspired by an exhibition at the ICA of the artist Dr. Lakra, whose work explores issues of cultural and personal identity.

Participating Organizations: Bronx Museum of the Arts, New York; Contemporary Art Center, New Orleans; ICA/Boston; Marwen, Chicago; Seattle Art Museum; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York

Participating Artist: Raul Gonzalez, Boston, Massachusetts

##### **2011, *Real Life Remixed***

This Teen Convening considered the primary role that the art museum environment can play in the youth development of its program participants.

Participating Organizations: Andy Warhol Museum, Pittsburgh; Arthouse, Austin; ICA/Boston; Marwen, Chicago; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, San Diego; Walker Art Center, Minneapolis; Wexner Center for the Arts, Columbus; Whitney Museum of American Art, NY

Participating Artist: Dario Robleto, Houston, Texas

##### **2012, *State of the Art: Teens and Technology***

Participants tackled the wide-reaching subjects of youth, technology, and museums.

Participating Organizations: Hirshhorn Museum and Sculpture Garden, Washington D.C.; ICA/Boston; Los Angeles County Museum of Art; Marwen, Chicago; Studio Museum in Harlem; Walker Art Center, Minneapolis; Yerba Buena Center for the Arts, San Francisco

Participating Artist: Aaron Rose, Los Angeles, CA

##### **2013, *Customize: Maker Culture, Youth, Creativity***

Last year, participants considered the intersection and overlap between DIY/maker culture and youth, and the ongoing quest for an experience that is customized, participatory, and at its heart experimental.

Participating Organizations: Contemporary Art Museum, Saint Louis; ICA/Boston; Museum of Contemporary Art, Chicago; Nelson-Atkins Museum of Art, Kansas City; North Carolina Museum of Art, Raleigh; Seattle Art Museum; and the Yerba-Buena Center for the Arts, San Francisco.

Participating Artists: Beatrix\* Jar, Bianca Pettis and Jacob Roske, Minneapolis, Minnesota



# CONVENING PARTICIPANTS

## Art Gallery of Ontario Youth Council

The AGO Youth Council works collectively to initiate programming by youth for youth, including exhibitions, public art projects, large-scale events, field trips, and much more. This is a hands-on, fast-paced program that gives participants a chance to work with local and international artists, advocates, and activists on projects that reflect the concerns, interests, and passions of people between the ages of 14 and 24. The council accepts new members every fall, and applicants are selected after a group interview involving current members of the AGO Youth Council.

## Artpace, San Antonio You(th)Pace Teen Art Council

Not quite a museum, not quite a gallery, Artpace is a contemporary artist residency program that gives artists the freedom to dream. Three times a year Artpace invites three artists—one Texan, one national, and one international—to live and create new work at Artpace for two months. Artpace plays a critical role in bringing the most innovative art and artists from all over the world to San Antonio, while creating access to this creativity through its robust educational outreach programs, particularly the You(th)Pace Teen Art Council. You(th)Pace members get a first-hand perspective of the artistic process and become advocates for contemporary art through interactions with Artpace Artists-in-Residence as well as exhibiting artists, helping to connect and engage other teens in the San Antonio area with the artists' practices. You(th)Pace members play a major role in developing teen programs and events at Artpace and help draw teen audiences to Artpace's community programs. You(th)Pace hosts Teen Scenes each fall and spring, featuring dynamic exhibitions, inspired interactives, and artist-led workshops. The year culminates with a student-driven Capstone Project reflecting the group's unique experience at Artpace. You(th)Pace emboldens teens to be leaders in their community, approaching whatever they pursue with an artist's creative zeal.

## Hirshhorn Museum and Sculpture Garden, Washington DC ARTLAB+

The ARTLAB+ program is a free afterschool program where teens can socialize with friends, explore digital media and technical tools, and take workshops to develop their interests and skills. The overarching pedagogy used in programming is HOMAGO, which stands for hang out, mess around, and geek out. Using this pedagogical approach, Mentors encourage teens to explore their own interests, create their own learning trajectories, and foster their own values. ARTLAB+ strives to be a radically inclusive space where teens can learn from each other's differences in a welcoming and safe environment.

## Institute of Contemporary Art/Boston ICA Teens

The ICA's Teen Programs encourage artistic expression and creative thinking among Boston-area youth. Each school year, the ICA introduces thousands of teens to contemporary art through drop-in events such as Teen Nights and tours of ICA exhibitions. Enrollment-based programs such as Teen New Media courses offer instruction in digital photography, DJing, film, and more, while year-long programs such as Fast Forward (FF) and Teen Arts Council (TAC) provide an immersive experience with teens and contemporary art. In Fast Forward, teens create films and gain real job skills using cutting-edge technologies. In the ICA's Teen Arts Council, teens develop and implement creative programming for their peers. Included among the programs created by the TAC are an ongoing series of video interviews in partnership with FF with featured ICA artists, multiple Teen Nights throughout the year, and various exhibition-related programs designed to connect teens from across the greater Boston area to the world of contemporary art.







© 2014 Teen Participants.

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## Museum of Contemporary Art Denver Failure Lab

Failure Lab, the Museum of Contemporary Art Denver's Teen Program, is an internship program for a select group of high school students. Because we believe that risking failure is an integral element of creativity, we designed this program to provide teens with a unique opportunity to try out wild ideas. Always encouraged to take chances, teens engage with museum professionals, interact with artists, and work with other teens to organize exhibitions, programs, and events for their peers.

Failure Lab produces free events and programs for Denver area teens throughout the year, from art exhibitions to craft shows, concerts to lectures. The program runs concurrent to the school year. At Museum of Contemporary Art Denver admission is always free for anyone under the age of 18.

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## Park Avenue Armory, New York Youth Corps

The Youth Corps is a group of New York City public high school students who are immersed in the art and creative processes of the Armory's artists through paid, project-oriented internships that provide job and career training, leadership development, and essential communication and life skills. The Youth Corps is comprised of students who attend public schools with whom the Armory has a close relationship. The Youth Corps provides a test audience to the Armory Artist Corps during the lesson design process, offering feedback from a student perspective, serves as Front of House staff for all Armory events, assists in administrative projects in all departments, and completes and presents a term project.

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## Whitney Museum of American Art, New York Youth Insights (YI)

Youth Insights (YI) brings New York City teens together with contemporary artists, providing opportunities to work collaboratively, discuss art critically, and think creatively. Summer programs include YI Introductions and YI Summer Intensive, while the school year offers semester-long programs including YI Artists and Writers and the year-long program YI Leaders. YI Introductions welcomes teens to the museum to explore, discover, and discuss American art, and to create original works of art and writing. YI Summer Intensive gives teens the opportunity to meet art professionals at the Whitney Museum and other institutions across New York City. In YI Artists and Writers, teens work closely with contemporary artists to become familiarized with their artistic practice and make art inspired by this exchange. Graduates of YI Artists and Writers participate in YI Leaders, a yearlong, paid after-school internship for teens to gain experience working in a museum education department and to serve as ambassadors in the community. YI Leaders also organize public programs and events for NYC teens and learn to develop and lead interactive tours of the Whitney's collection and exhibitions.





Exploring the ICA galleries.



Public panelists Jill Medvedow, Mario Ybarra, Karla Diaz and Sandra Jackson- Dumont discuss the impact teen programs have on institutions and artistic practice.





Museum educator Daniel Callahan collaborating with other educators and teens during the artmaking workshop led by Slanguage.



Teen Night attendees enjoying the evening at the ICA.



# TOPIC-BASED DISCUSSIONS

On the second day of the Teen Convening, participants discussed four key topics. Teens and educators alike shared their unique perspectives.

1. How does having teens in an art museum impact the culture of the museum?
2. How do teens learn from one another outside formal environments? What are those learning strategies, and how can they be applied to a museum context?
3. How does a teen audience influence and change the role and value of art?
4. What is the difference between giving teens real agency and simply treating them as an audience?



Participants in dialogue during the small group discussion component of the Teen Convening.

## 1. We know museum programs have an impact on the teens that participate in them, but how does having teens in an art museum impact the culture of the museum?

**TEDDY ROSEN**  
Whitney Museum of American Art

*Teens really change the discourse about art: the object itself is largely unimportant. Art is a blank palette for our own understanding of it, and the references we pull from art become part of the larger dialogue.*

**CECELIA HALLE**  
Institute of Contemporary Art/Boston

*Art should be universal. Having teens get to experience it impacts the culture because museums go from being passive institutions into a space for thinking and a space for people to be inspired by art.*

**KALINA GALLARDO**  
Museum of Contemporary Art Denver

*When I realized a museum is a place where you can change things and make things happen—where you're not just showcasing life but living life—it changed the whole experience of a museum for me. It creates a great community environment that's important.*

Teens and educators dived into an energetic, personal—and at times existential—exploration of the question. While each group veered into distinct discussions of the topic, prominent themes emerged. These included how teens play a key role in changing the “stereotype” of what a museum is, impact museum programming both inside and outside the museum, and influence the dialogue that results from engaging with art.

Most participants agreed that teens bring a key demographic to museums that not only changes the discussion of individual art works, but influences the broader cultural dialogue. Because teens are constantly searching for answers in their own lives, they bring a “questioning,” “opinionated” energy to museums, filled with “fresh” and “diverse” “perspectives” and “perceptions.” Many felt that teens “see” things adults either “don’t see” or “don’t want to see.” As Eric Harris from the Park Avenue Armory said, “Because teens are always questioning themselves as they discover who they are, it helps them question other things.”

Many teens also felt that having teen programs creates a level of “comfort” and “access” for other teens to enter the museum. Conversely, when teens are in an environment that’s “open and easy to be part of,” museums transform from “passive” experiences into “platforms” for “exchange” and “interaction” through art. Taking this idea further, some participants articulated that with teen participation, museums can serve as a “therapeutic space.” Both in “making” art and “emotionally” connecting to the art on display, teens enter a “safe space” where they can commune with “themselves.”

Many agreed that in so doing, teens can change the “stereotypical notions” of what a museum is, changing the definition of a museum and the culture of the space. Internally, teens and educators from the Museum of Contemporary Art Denver noticed how, through “Failure Lab,” the “idea of failures and exploring has taken over the attitude of the museum.” Externally, teens can impact programming, and teen events can lure other teens who enter the museum space in a way that’s “comfortable” for them. In this scenario, both teens and museums garner reciprocal benefits. As Blake Oliva from Artpace observed, “For a museum to put itself out there and give teens the opportunity to share, show and make art is a win/win situation.”

Finally, teens have had a significant impact on the types of jobs available at museums. For instance, today social media positions exist in several institutions because of the importance of “getting the word out” to teens. Nonetheless, as some educators reminded the group, there is still progress to be made. In some cases, “older” people are still running museums, and teen perspectives have yet to be integrated more fully.



## 2. How do teens learn from one another outside formal environments? What are those learning strategies, and how can they be applied to a museum context?

DZHOY ZUCKERMAN

Hirshhorn Museum and Sculpture Garden

*The main way teens learn from each other is by having different mediums of learning—from Snapchat to seeing a teenager on the street doing something cool. Whereas in formal environments where the goal is to learn and there are rigid rules and structures ... teens don't learn from each other as much.*

ERIC HARRIS

Park Avenue Armory

*When we find someone who's passionate about something, we open up to being passionate about it as well. In that way, we open ourselves up to being admitted into another group of people—and as much as teens want to rebel, we also want the comfort of belonging to a group.*

KALINA GALLARDO

Museum of Contemporary Art Denver

*When I think about learning from other teens, I think about learning from the trust we've built. There's a bond and we can relate to each other and it's very different from school. Taking it back to a museum context ... there's a structure for learning from other teens and so you're not as afraid to take risks and fail.*

This question sparked a dynamic, introspective discussion ranging from how the role of technology inspires teens to learn about the world around them to the importance of teen community to build trust and spark deeper learning. Some tables delved into what actually constitutes teen learning—from “showing up” to “looking at a painting.” Others explored what constitutes formal versus informal environments. But all participants tackled the complexity inherent in the question with gusto.

Many agreed that social media—from Twitter to Tumblr—is a significant way teens learn from each other. Some teens will “check out” an exhibition after their “curiosity” ignites when looking at art photos posted by someone they “think is cool.” In turn, teens often post their own photos of art they've seen. The “flow of influence” is determined by who teens are “following,” although some teens are mindful of their friends “being judgmental” and choose not to post on social media.

But most youth believed that teens learn the most from each other by being “social” not just online, but “in the same room.” From “parties” to “teen events” and “just hanging out” and “talking,” teens like “sharing what they're into” and “making other teens interested.” And, because teens know their friends “care about” them, they are more likely to “listen” to them, be “open to their opinions,” and “check out a piece of art.” Being together, outside the formal structures of school and over a long period of time, engenders “trust” and a “sense of belonging.” The result? As Brian from Park Avenue Armory explained: “We can work together better because we know each other better.”

Participants brainstormed a range of ways to apply this knowledge to the museum context. The majority agreed that when museums foster a “collaborative,” “relaxed,” and “fun” environment that goes “beyond cerebral discussions,” institutions “build a level of trust and safety” that makes it “so much easier to learn.”

One key way to accomplish this is by ensuring “teens get to know each other and educators on a personal level.” Another is to make sure teens can participate in “peer-to-peer” learning, whereby teens “have the opportunity to mentor each other” and have “open, honest discussions” about everything, not just art. As Teddy from the Whitney explained, “You want to establish an environment where it feels not like teens teaching other teens, but teens existing with other teens. What will get teens in the room is the idea that they'll be able to have a life within that room.”



Teen participant Kalina Gallardo sharing her thoughts during the small group discussion session.



### 3. How does a teen audience influence and change the role and value of art?

JAMILAH STITH

Hirshhorn Museum and Sculpture Garden

*Sometimes we change art, but it's all about the perception of the viewer. Our different perspectives change the value of art from different angles. It's different for everyone, and that can translate back into the conversation about what is art.*

TATIANA GODERSTAD

Museum of Contemporary Art Denver

*Youth have a cultural consciousness that can be brought into a museum. I'll see a painting and I'll relate it to something in our outside world. That helps bridge the gap between what's hanging on our museum wall and in our culture as a whole. I think teens do a really good job of opening that discussion because it's on our minds. You see it on the wall, you see it in the world.*

This question stimulated a lively debate covering a range of topics important to teens and educators: from figuring out the dividing line between commerce and art and how we value both to how teen dialogue around art changes the cultural lens through which the broader community appreciates and analyzes art.

Many participants agreed that teens approach an art work as a visual teaching tool rather than just an aesthetically pleasing object. For instance, teens said that because they're not as "receptive" to "straight-up learning," it's easier to respond to art in school, rather than read an essay. Beyond the learning art can offer, some teens also "tackle" art as an object to "have fun" with: it sparks dialogue among peers. In addition, other teens mentioned diving into art exhibitions as a group to find "common" or "universal" themes that broaden art's relevance to teens as a whole.

In terms of how youth changes the value of art, most agreed that teens play a critical role. Many agreed that they have the ability to "challenge something's validity" or "question its authenticity." And because many teens in youth programs have the opportunity to talk with visiting artists behind the scenes and "see through bogus ideas," their ideas can "keep the artist in check" and change the artist's "perspective." Some teens said their input has sometimes even changed the direction of a project a visiting artist was working on.

Similarly, most participants felt teens also have the ability to change the broader dialogue around art—further affecting art's cultural value. Teens have a more "honest" and "direct" view of art with a unique set of "cultural references." In conversation with teens, therefore, art can "get a new life" and "take on different meanings," encouraging others to "see art in different ways."

Opinions diverged around the monetary value of art. Though some teens complained that their peers don't always understand the provenance of art—others didn't see this as a problem. Instead, some felt artists should market their work to teens because this age group is a growing population that's "hungry" for knowledge. But, some teens argued, does marketing art to teens compromise the ethical value of the art? Is art still "art" when it becomes a commercialized "moneymaker?" Still, others felt that youth will always value art as a way to "express themselves" and "political ideas" in a "raw" way. And youth artists—whether they're rappers, visual artists, or graffiti arts—embody this value every day. As Tatiana from Museum of Contemporary Art Denver said, "As teens, we don't vote, but we can convey our ideas. That's what art needs to be. It needs to be a tool for people to speak and express themselves no matter who they are."



Teen participant Brian Espinal sharing his thoughts during the small group discussion session.



#### 4. What is the difference between giving teens real agency and simply treating them as an audience?

BRIAN ESPINAL  
Park Avenue Armory

*Agency is having your opinion heard. It's really good for yourself and your future career. Because teens like to force themselves to do new things, first they get used to saying something in a small group, then there's a bigger presentation, then they go on stage. And each time we try something, we try something bigger and build our agency.*

TATIANA GODERSTAD  
Museum of Contemporary Art Denver

*We're talking about growth. Whereas when you sit in the audience and it's fun and entertaining and you have a good time, sometimes being a part of the council isn't as much fun. Because you're running around and giving someone else the opportunity to be an audience member. But by doing that hard work and taking those chances, that's where you grow as a person.*

Each group began by grappling with the nuances inherent in the question and figuring out the true meaning of “agency.” Some participants likened agency to “autonomy,” “freedom,” and “empowerment.” Others described agency as giving teens the “tools” to “do something with their ideas,” “affect the direction of the museum,” and ultimately be held “accountable for that responsibility.”

In contrast, many participants thought engaging teens as an audience was more “passive”—and related it to giving “instructions” rather than “tools.” But although participants placed a higher value on agency, there was general agreement that having agency and being an audience member are inextricably linked. For one, giving teens more agency within a museum inspires them to reel in other teens as audience members—and in turn, those teens can move up the ladder of engagement. And, some argued that teens cannot gain more agency unless they are audience members first. From there, teens will “automatically want to take the next step.”

Within this paradigm, the majority of participants agreed the best way to develop teen agency is to “set up a comfortable space” and provide “gradual opportunities” for teens to “step beyond their comfort zones.” Asking teens questions and giving teens permission to ask questions of educators and artists can contribute to building teen confidence. Many observed the power of building this confidence within a museum context. As Kalina from Museum of Contemporary Art Denver said, “When you think about an art museum, it's kind of intimidating. So if you have an experience of talking to an artist or working with a curator, it breaks those barriers and helps you through the rest of your life.”

Similarly, many teens and educators alike agreed that agency is a critical tool for youth development. When teens are part of the decision-making process within a museum, it “helps them transition from childhood to adulthood” and helps them become “smarter,” “bolder,” and “more knowledgeable” about who they are. In addition, some teens described how taking on agency within the museum positively impacted their school experience, inspiring them to work harder, get “better grades,” and “challenge” their schools and teachers to give them more agency in the classroom.

Although most teens felt they gained a powerful sense of agency in their teen programs, some wanted even more. Some teens felt they were perceived as “amateurs” by their institution at large, existed in a “bubble,” and wanted to “break down the barriers of separation” between their teen programs and their museum. As one teen mentioned, “We want to be the teachers. Not just work with teachers. But there's always a subtext of fear that teens will destroy the mission statement.”



Teen participant Jamilah Stiith sharing her thoughts during the small group discussion session, as museum educator Taylor Browning listens.

# EDUCATORS ROUNDTABLE

This year's educators roundtable was a lively, thoughtful discussion spanning a range of topics, including the rewards and challenges of working with a teen population, how to weave both community and youth development into teen programs, and how to build cultural competency in working with teens from different backgrounds.

Moderated by former ICA educator Anthony Barrows, the discussion included all educators participating in this year's Convening, as well as additional ICA staff members and Karla Diaz and Mario Ybarra from Slanguage.

Educators unanimously agreed that working with youth presents unique and exciting rewards. Many mentioned the satisfaction of providing a "sense of belonging" for youth who may not have access to this kind of "community" in school or at home. When teens from different socioeconomic backgrounds and academic skill levels mix, it creates a "level playing field" that encourages teens to "express their opinions" and feel "validated" through "making" and "talking about art." But, the ultimate reward for educators? Seeing teens "thrive," "grow," and "develop a purpose in life" through their programs.

Conversely, educators talked about the unique challenges of attending to teens' developmental needs while focusing on arts education and meeting institutional goals. Many felt their institutions lacked formal policies and support structures within which to address teen issues. Participants described a range of examples in which they had struggled: from giving adequate space to teens to talk about their challenging home lives to defining clear systems for how to help students beyond the limits of their program's purpose.

Several solutions to this quandary were offered. For instance, the YouthCorps Program at the Park Avenue Armory is split into three levels. Teens take on greater responsibility in each phase and become mentors to the teens in the levels they have just graduated. In another instance, the ICA recently hired a consulting social worker to advise staff on how to better meet the needs of their teens.

The roundtable closed with a discussion of how to further integrate teen programming into the overall institutional fabric and gain more organizational buy-in. Helpful strategies ranged from encouraging all museum staff to get to know at least two teens in the program to making sure teens hold an advisory role in their programs, thereby placing them on the same level as museum staff. Still, the group acknowledged that because museums are often run by "middle-class white people" and participating teen populations are often very different, when museums create more space for teen ownership, it presents challenges that affect each institution's "mission" and "vision."

Artists can play a pivotal role in this equation. By strategically featuring work by diverse artists that reflect the life-experience of teens, museums and teen programs can "fill in the gaps" when "life issues aren't reflected in the museum in another way."





# LESSONS LEARNED

“IT WAS INTERESTING  
TO LEARN ABOUT HOW  
DIFFERENT THE COUNCILS

---

## Art Gallery of Ontario

**SYRUS MARCUS WARE**  
Youth Program Coordinator

**SARAH BRADSHAW**  
Youth Council

**PHAT LE**  
Youth Council

Being at the Teen Convening for the first time this year, we were blown away by everything offered to us there. Ultimately, by traveling to Boston, we made it our goal to learn about how other councils worked and how to better improve our council. We also went to explore an international perspective of teens in the arts.

Coming from Toronto, where youth councils within arts organizations are few and far between, we never realized how strong the community is for young artists like ourselves across the world. It was interesting to learn about how different the councils were, while still sharing many of the same passions and interests. As members of the youth council, we realized how grateful we are to have the AGO as a workspace, because of our freedom, diversity, and the multitude of different abilities every teen brings to the table.

Before we traveled to Boston, we never would have guessed how much the experience would change how we look at our time at the AGO. But we left the Convening wanting to do so much more and expand the teen community within the AGO.

While we have already had the opportunity to work with curators, human resources, educators, and conservators, we realize now there is more we can do.

Our future goals as an organization are to focus on the importance of collaborating with other youth groups within the city and around the AGO. In so doing, we want to bring youth into the galleries and help them understand that art galleries and museums do not have to be stuffy. Rather, we hope to convey that museums can be an enjoyable place to visit and explore. Giving this opportunity to young students may help reveal their own passion for art. We realized that our gallery guide program could potentially be run partly by youth—and for youth. This could enable youth to better educate themselves as well as museum-goers about the importance of art, while making tours welcoming and approachable. Lastly, we hope to create a larger teen audience through youth-driven events such as the ICA's "Teen Nights."

Overall, there has to be a change in how museums target their audiences; specifically, their teen audience. There has already been an emphasis on children and adult audiences within galleries; now, youth need to engage more within our gallery. The youth community has the ability to give to the gallery space, and can really impact the future of the museum. It is the responsibility of the galleries to not turn away from youth, but rather to take ideas from them to create a gallery space that embraces all ages.

WERE, WHILE STILL  
SHARING MANY OF  
THE SAME PASSIONS”

—Syrus Marcus Ware, Youth Program Coordinator, Art Gallery of Ontario

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## Artpace

**TAYLOR BROWNING**  
Assistant Curator for Teen  
and University Programs

Participating in the National Convening for Teens in the Arts was a truly incredible experience, especially coming out of my first year working with teen programs at Artpace. I was thrilled to be invited to attend. My expectations of what I would gain—professional development, new colleagues, and a greater understanding of contemporary issues for teenagers—were met and exceeded. I grew both professionally and personally through having the time and space to talk with other educators and teens in-depth about what arts organizations and teens can give and take from each other.

I also had the joy of witnessing Jen and Blake, my Artpace teen representatives, grow immensely from the experience. Since returning they have become instant leaders in our new class of teen art council members. Both came back to Artpace galvanized, infusing the new group with the zeal and enthusiasm they absorbed during our time at the ICA.

There were countless takeaways for me. During meals and free time I enjoyed “talking shop” with the other educators and asking practical questions like, “How do you deal with recurring absences?” or, “Do you increase pay for returning teen council members?” Additionally, tackling talking points in our roundtable discussions and brainstorming big ideas with both educators and teens was thought-provoking and inspiring.

One point that stood out to me from these discussions was that although teen programs are a major focus of museums currently, teens still have the perception that museums are not a space for them. To make teens feel welcome and comfortable we need to create opportunities for them to interact not just with other teens at the museum, but with visitors of all ages and museum staff members as well. When teens walk into our spaces they should

see other teens. Phat, one of the teen representatives from the Art Gallery of Ontario, expressed this well: “We just don’t see teens in a museum setting—we see them in teen programs, but not in the museum.”

During the panel discussion, I was particularly tuned in to what arts organizations can give to teens. I was especially inspired when Teen Convening artist-in-residence Mario Ybarra Jr. talked about giving teens a figurative toolbox that includes invaluable life skills such as critical thinking and accountability. But he cautioned that as educators, we can only be responsible for students when they’re with us. This can be frustrating when teens make poor decisions outside our purview. Sandra Jackson Dumont expanded on this idea, posing the question, “How do we empower teens, but with reality in place? There is no safety net in the real world.”

I think this empowerment is accomplished through experiences such as participating in the ICA's Teen Convening. The opportunity for teens to come together in a real, professional setting and enter a situation that still makes many adults uncomfortable—public speaking and meeting new people—gives teens a safe space to feel uncomfortable and hopefully emerge more confident. As educators we had to trust our teen representatives to present our organizations in front of a live audience. They all rose to the occasion, despite some even openly admitting severe stage fright.

My teen Jen said she came out of the Teen Convening less afraid to take risks. For sure, the whole experience required stepping out of our collective comfort zones. In return, we gained a deeper understanding of ourselves and the impact we are capable of in our communities. We presented, talked, exchanged our ideas and perspectives, shared meals, explored a new city, and through all of this grasped an expanded sense of our own potential—that we have the power to inspire others, that our ideas and thoughts are valuable, and that we each have something unique to contribute.

“THE CONVENING . . .  
GENERATED CONVERSA-  
TIONS ABOUT NOT ONLY  
HOW MUSEUMS CAN  
AFFECT THE TEENAGE  
AUDIENCE, BUT ALSO

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**Hirshhorn Museum  
and Sculpture Garden,  
Washington DC**

**LINSAY DEMING**  
ARTLAB+ Mentor

When my supervisor at ARTLAB+ asked if I wanted to represent our program at the 2014 ICA National Convening for Teens in the Arts with two of our outstanding teens, Jamilah (Millah) Stith and Dzhoy Zuckerman, I said yes without hesitation. Had I known what an incredible journey it was going to be, I would have jumped for joy at being offered this amazing opportunity! Our time in Boston at the ICA truly changed my perspective as a museum educator and impacted Millah and Dzhoy in a very real and tangible way.

The theme of the Convening, *Give and Take*, generated conversations about not only how museums can affect the teenage audience, but also how teens can impact museums. The other participating museums offered invaluable insights that I brought back to my colleagues and teens in DC. Because of what I learned from amazing participating programs, I was inspired to help the Hirshhorn Museum and Sculpture Garden create a stronger teen presence within the museum to benefit both the teens and

the museum as a whole. Now, ARTLAB+ has plans to enroll its first Teen Council this year, giving our teens a stronger voice within both our program and the museum as a whole.

It goes without saying that the Convening was the highlight of Millah and Dzhoy's summer. Millah is now a senior in high school and her experience, hearing from other museum programs and educators in Boston helped solidify her decision to pursue a degree in Education Policy after she graduates. Dzhoy is now "getting back into art." After meeting the other teens and realizing there are many platforms in which to create beyond just visual art, he is creating now more than ever! The friends they made, the networks they developed, and the platform they were given to express themselves resonates in their lives to this day.

ARTLAB+ has always been committed to giving teens a voice within our program, and *Give and Take* bolstered our efforts to extend that mission to giving our teens real agency outside of ARTLAB+. The discussions, panelists, guest artists, and ICA staff created an educational and thought-provoking experience that went above and beyond any expectations I had. On behalf of Millah and Dzhoy, my colleagues at ARTLAB+, and myself, I would like to wholeheartedly thank ICA for this opportunity... and for the Converse. We *love* our Converse.

HOW TEENS CAN IMPACT  
MUSEUMS. THE OTHER  
PARTICIPATING MUSEUMS  
OFFERED INVALUABLE  
INSIGHTS.”

—Linsay Deming, ARTLAB+ Mentor, Hirshhorn Museum and Sculpture Garden

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**Institute of Contemporary  
Art/Boston**

**CECELIA HALLE**  
Teen Arts Council

My main takeaway from the Teen Convening was just how much impact teens truly have on the world. I previously assumed that in my adolescent years, I would never really make anything change and nothing I could do would have a direct impact. This, however, was a false assumption. Through the process of preparing for and working on the 2014 Convening I realized just how important teens are, not only to the ICA and the other institutions that have teen programs, but to the world. We are the voice of a younger generation ready to fight and take on new challenges and differences. We are not only people who can advocate for a better tomorrow, we can take actions ourselves to actively make our communities better.

The Teen Convening was incredibly important, because it made every arts institution involved take a step back and think. Both teens and educators had to consider not only how important the youth voice is in museums, but how important youth in the art world are in general. We are the tastemakers, future artists, audiences, curators, educators, and more. The Convening was a reminder that youth are a

powerful force in society and should be respected, listened to, and given the necessary tools to work toward creative solutions to the collective problems we face.

The Teen Convening is worth all the effort you put into it and more. You can feel the tremendous impact this gathering of teens in museums has on everyone involved. Engaging with youth and educators who were just as passionate about art as I am, in intensely productive dialogues about how our museums function and how teens affect institutions, was mind altering. It is so rare for youth and educators to have open, honest discussions where everyone is taken seriously and treated as an equal, and I felt this was the utmost priority in all aspects of the Teen Convening. I'll be forever impacted by my participation in the Convening. Not only am I now a much more confident speaker, but I know that I can create professional-level work in a real-world scenario and be successful with it (talk about a confidence boost). I understand now the importance of making my voice heard in a productive way, and that is something that will last a lifetime.



“HAVING THE TEEN VOICE  
AS THE CENTER OF THE  
FORUM GENERATED A  
CAPTIVATING EXCHANGE

## Museum of Contemporary Art Denver

**AMA MILLS-ROBERTSON**  
Manager of Programming & Fictions

**MOLLY NUANES**  
Program Producer

**KALINA GALLARDO**  
Failure Lab Intern

**TATIANA GODERSTAD**  
Failure Lab Intern

It was a great honor to participate in the 2014 National Convening for Teens in the Arts. The experience for both educators and teens was invaluable. It was incredibly exciting for our teen representatives, Tatiana Goderstad and Kalina Gallardo, to share their experiences with the Museum of Contemporary Art Denver's Teen Program: Failure Lab on a national platform.

Failure Lab offers our teens the opportunity to take creative risks, experiment with wild ideas, and most importantly, risk failure. Teens in the program are able to express themselves without fear of judgment, criticism, or ridicule. Similarly, the Convening provided a platform where teens were able to freely voice their ideas, thoughts, and opinions about their role in museums, a role that is extremely critical. Because, as much impact as teen programs have on the teens themselves, they in turn impact our institutions. We found this profound sentiment echoed throughout the Convening.

Tatiana and Kalina worked incredibly hard to prepare for the Convening and were engaged participants throughout. They emerged from the Convening with a greater awareness of their special role in the museum, and with unique ideas they want to implement in Failure Lab. For instance, inspired by the ICA/Boston's Teen Night, they want to expose and connect Failure Lab to a broader spectrum of the Denver teen community and to make Museum of Contemporary Art Denver the premier cultural space for diverse teens in the greater Denver area.

For educators, the Convening sparked an incredible list of action items. The discussion surrounding youth development in teen programs was especially inspiring, and we left with ideas we wanted to implement immediately. Even more broadly, the entire Convening raised important questions to think about in the long term, which we also found very valuable. These questions included: How do we evaluate and measure program success beyond the intangibles? How do we give teens agency in our museum? How do we give agency to teens outside of our teen program? How do we effectively support the whole person? How do we provide a support structure for teen program alumni in our institution? These are some of the pressing questions we hope to address on an institutional level.

Failure Lab is about embracing the process of failure. After attending the Convening, we are inspired to push boundaries and challenge ourselves to create more impactful programs for teens. We are excited to work alongside our teens to improve the quality of our programs using the questions and issues raised at the Convening as our inspiration. We are grateful for this incredible experience.

OF IDEAS THAT INSPIRED  
EDUCATORS AND TEENS.”

—Libby Vieira da Cunha, Youth Corps Coordinator, Park Avenue Armory

## Park Avenue Armory

**LIBBY VIEIRA DA CUNHA**  
Youth Corps Coordinator

**BRIAN ESPINAL**  
Youth Corps Teen Representative

**ERIC HARRIS**  
Youth Corps Teen Representative

Park Avenue Armory was thrilled to participate in the 2014 Teen Convening and focus on the reciprocal relationship of *Give and Take* between teens and their institutions. Having the teen voice as the center of the forum generated a captivating exchange of ideas that inspired both educators and teens alike, and illustrated the lasting impact teens can have on those around them. The opportunity to enter into meaningful dialogue with a diverse group of institutions resulted in the creation of new relationships and left Brian, Harris, and myself motivated to implement what we learned at the forum within the Youth Corps program. It also personally influenced Brian and Harris in profound ways, as outlined in their words below.

—Libby Vieira da Cunha, Youth Corps Coordinator

The Teen Convening changed my perception of how teens influence the value of art, because I realized that we all have different ways of looking at art. In the ICA building, there is a gallery on the top floor, where everyone was walking around talking to each other about their views of art. One art work on this floor was a dark room with a wooden box in the middle of it. I saw people entering the box three at a time, while people outside the box could simultaneously look inside and see them. We all talked about whether the people inside the box—or outside the box—were the art. This changed my idea of art in a gallery setting because it showed me that art galleries aren't only for adults. As teens, we can enjoy art galleries just as much—even more so because when we are younger, I think we are much more curious. When we are interested in a piece of art we have so many different views about it.

Among the other things I learned, I think the most important was to always take people's opinions

into consideration. Being involved in discussions with teens from so many different areas (even Canada!) and listening to their ideas often caused me to change my mind and see things from a new perspective. Having this skill in the future will allow me to make bigger and better projects in collaboration with my fellow Youth Corps members.

—Brian Espinal, Youth Corps Teen Representative

It was important to discuss the forum topic of *Give and Take* between teens and their institutions because people often think of an institution as being on a pedestal, and only giving to the teens who work there. But in reality, it is a two-way street. As a member of the Youth Corps program, I know that teens contribute a lot to their institution, and this Convening was a way to acknowledge that with my peers.

An example of how the Armory and Youth Corps's relationship's a two-way street is illustrated by the program's structure. The Youth Corps utilizes a unique program design in which people like me, who go to college, can still participate in life at the Armory. I technically left the Armory to go to college, but I still look forward to contributing to the Armory as a Youth Corps adviser and member. I want to be a voice at the Armory and in the world, and Youth Corps makes this possible. I go to school with about 30,000 other students, among which I cannot possibly be heard. But at the Armory, I have witnessed my ideas materialize.

Participating in the Convening also allowed me to step back and consider the impact of my own role as a Youth Corps representative. Before, I understood that Youth Corps members were important, but I didn't quite understand why or how. The combination of preparing for the Convening and participating in discussions on this topic with my peers from other institutions helped me understand how the Youth Corps directly impacts the Armory to make it the outstanding institution it is. The voice of teenagers are valuable to all age groups because teenagers are the middlemen, so to speak, between children and adults. We pass ideas from one age group to the next. We are the messenger birds of any era.

—Eric Harris, Youth Corps Teen Representative

“WE ARE INSPIRED TO  
PUSH THE BOUNDARIES  
... TO CREATE MORE  
IMPACTFUL PROGRAMS  
FOR TEENS.”

—Ama Mills-Robertson, *Manager of Programming & Fictions,*  
*Museum of Contemporary Art Denver*

### **Whitney Museum of American Art**

**HANNIE CHIA**  
Coordinator of Youth Programs

**TEDDY ROSEN**  
Youth Insights Leaders Participant

**ANDREA RESENDIZ**  
Youth Insights Leaders Participant

The Whitney Museum of American Art was honored to return for this year's National Convening for Teens in the Arts. It was rewarding for all participants to exchange ideas with teens, educators, and artists from across the nation and Canada who share similar interests and values. In many ways, the Convening validated our commitment to taking an active role in giving teens the opportunity to influence and transform museums.

In spring 2015, the Whitney will open its new building in Manhattan's Meatpacking District. The timing of the Convening coincided perfectly for the teens in the museum's program, Youth Insights, to think about this change and their role in it. Shortly after our return from Boston, the Whitney's teen Convening participants, Andrea and Teddy, presented their findings and lessons learned to the Whitney's education staff. And, our staff was eager to hear about their experiences and valued their input about the future of the Museum.

During the presentation, Andrea said the Teen Convening allowed her to feel more confident about herself and her work. After many conversa-

tions with participants, she embraced the idea of risk-taking in order to achieve personal goals. She also expressed the need for a young artist to be experimental, fail once in a while, and learn from that experience in order to move forward.

Teddy communicated that the museum has become more like a community space in which people interact as well as a home for art. He noted that for him, contemporary art is "... something extremely interdisciplinary and multi-faceted, unburdened by a hierarchy preferring specific mediums or tastes." He also remarked that "the contemporary art institution must be a non-exclusionary haven for all forms of creative expression to really engage a contemporary young audience." Finally, he noticed that autonomy was important to every teen at the Convening. Museums, he said, are places where autonomy is encouraged and "can function as a place for young people to fearlessly dabble in creative pursuits and hard work."

It was inspiring to see how far we have come in teen programming since I attended the Convening in 2010 and how teens are having a greater impact on museums today. The variety of programming offered at each participating institution gave us at the Whitney a lot to think about in terms of the offerings we hope to include when we move into our new space. During the educators' discussion session, it was extremely valuable to engage in a conversation about our roles as museum educators versus social workers. The three of us found the ICA/Boston teen night invigorating, and we hope to bring that energy to our upcoming large-scale teen opening in our new downtown location!

“I REALIZED JUST HOW  
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NOT ONLY TO THE ICA  
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ON NEW CHALLENGES  
AND DIFFERENCES.”

—Cecelia Halle, *Teen Arts Council, Institute of Contemporary Art/Boston*



# ACKNOWLEDGEMENTS

## ICA/Boston Planning Team

### GABRIELLE WYRICK

Associate Director of Education  
Teen Convening Project Director

### JOE DOUILLETTE

Teen New Media Program Manager

### MONICA GARZA

Director of Education

### BEVERLY VERLA

Education Department Assistant

### LENORA SYMCZAK

Teen New Media Program Associate

### DANIEL CALLAHAN

Teen Program Educator

### XAN PEMSLER

Teen Arts Council Alumnus  
Teen Program Assistant

### ARIC OAK

Teen Arts Council and Fast Forward

### CECELIA HALLE

Teen Arts Council

## 2014 Convening PARTICIPANTS

### Art Gallery of Ontario

#### SYRUS MARCUS WARE

Youth Program Coordinator

#### PHAT LE

Youth Council

#### SARAH BRADSHAW

Youth Council

### Artpace

#### TAYLOR BROWNING

Assistant Curator of Education  
for Teen and University Programs

#### BLAKE OLIVA

You(th)Pace Teen Art Council Member

#### JENNIFER ZAMORA

You(th)Pace Teen Art Council Member

## Hirshhorn Museum and Sculpture Garden

### LINSAY DEMING

ARTLAB+ Mentor

### JAMILAH STITH

ARTLAB +

### DZHOY ZUCKERMAN

ARTLAB+

## Institute of Contemporary Art/Boston

### GABRIELLE WYRICK

Associate Director of Education

### CECELIA HALLE

Teen Arts Council

### ARIC OAK

Teen Arts Council and Fast Forward

## Museum of Contemporary Art Denver

### AMA MILLS-ROBERTSON

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### LIBBY VIEIRA DA CUNHA

Youth Corps Coordinator

### BRIAN ESPINAL

Youth Corps

### ERIC HARRIS

Youth Corps Alum

## Whitney Museum of American Art

### HANNIE CHIA

Coordinator of Youth Programs

### CORRENA COHEN

Youth Programs Fellow

### ANDREA A. RESÉNDIZ GÓMEZ

Former Youth Insights Artist  
and future YI Leader

### TEDDY ROSEN

Former Youth Insights Writer  
and current YI Leader

## Artists-in-Residence

KARLA DIAZ and MARIO YBARRA, Slanguage  
Los Angeles, California

## Public Panel

PANELISTS:

### JILL MEDVEDOW

Ellen Matilda Poss Director, ICA

### SANDRA JACKSON-DUMONT

Frederick P. and Sandra P. Rose Chairman  
of Education, Metropolitan Museum of Art

### KARLA DIAZ and MARIO YBARRA

Slanguage

MODERATORS:

### MONTGOMERY ALCOTT

Fast Forward Alum  
and 2012 Teen Convening Presenter

### SHAQUILLE ALBERTS

Teen Arts Council Alum  
and 2012 Teen Convening Presenter

## Educator Roundtable Moderator

### ANTHONY BARROWS

Former ICA Educator  
and Child Welfare Professional

## Teen Roundtable Moderator

### XAN PEMSLER

Teen Programs Assistant  
and Teen Arts Council Alum

## Contributing Writers

Sarah Bradshaw

Taylor Browning

Hannie Chia

Correna Cohen

Libby Vieira da Cunha

Linsay Deming

Brian Espinal

Kalina Gallardo

Tatiana Goderstad

Andrea A. Reséndiz Gómez

Cecelia Halle

Eric Harris

Phat Le

Jill Medvedow

Molly Nuanes

Ama Mills-Robertson

Charles Rodgers

Teddy Rosen

Syrus Marcus Ware

Melissa Hale Woodman

Gabrielle Wyrick

## Editor

Melissa Hale Woodman

## Production Team

Philip Cadet, Fast Forward Alum

Rene Dongo, Fast Forward Alum

Izzy Ramirez, Fast Forward/Teen Arts Council

Connie Yip, Fast Forward Alum

## Videographers

ICA Fast Forward Alumni Montgomery Alcott,

Rene Dongo, and Connie Yip

## Photographer

Kristyn Ulanday

## Designer

Leila Simon Hayes

*\*Professional titles reflect positions held by participants  
at the time of the conference*

# CONFERENCE SCHEDULE

GIVE & TAKE: A National Convening for Teens in the Arts  
THE INSTITUTE OF CONTEMPORARY ART/BOSTON, AUGUST 6-8, 2014

## DAY 1:

### WEDNESDAY, AUGUST 6 PUBLIC DAY

- 9:30 am**      **Introductions and Icebreaker**  
Led by Karla Diaz/Slanguage
- 10:10 am**      **Kick-off/Introductions:**  
Monica Garza, Director of Education, ICA/Boston  
Gabrielle Wyrick, Associate Director of Education, ICA/Boston
- 10:20 am**      **Presentation 1: ICA/Boston**  
Cecelia Halle and Aric Oak
- 10:32 am**      **Presentation 2: Museum of Contemporary Art Denver**  
Kalina Gallardo and Tatiana Goderstad
- 10:44 am**      **Presentation 3: Park Avenue Armory**  
Eric Harris and Brian Espinal
- 10:56 am**      **Presentation 4: Artpace, San Antonio**  
Jennifer Zamora and Blake Oliva
- 11:08 am**      **Break**
- 11:28 am**      **Presentation 5: Hirshhorn Museum and Sculpture Garden**  
Jamilah Stith and Dzhoy Zuckerman
- 11:40 am**      **Presentation 6: Art Gallery of Ontario**  
Phat Le and Sarah Anne Bradshaw
- 11:52 am**      **Presentation 7: Whitney Museum of American Art**  
Teddy Rosen and Andrea Resendiz Gómez
- 12:04 pm**      **Questions and Discussion**
- 12:20 pm**      **Lunch and Gallery Tours**
- 2-3:30 pm**      **Public Panel**  
Moderators:  
Monty Alcott and Shaquille Alberts, ICA Teen Alumni  
Panelists:  
Jill Medvedow, Ellen Matilda Poss Director, ICA/Boston  
Sandra Jackson-Dumont, Frederick P. and Sandra P. Rose  
Chairman of Education, Metropolitan Museum of Art  
Mario Ybarra and Karla Diaz, *Slanguage*
- 6-9:00 pm**      **Teen Night/Opening Reception**

## DAY 2:

### THURSDAY, AUGUST 7

- 9:00 am**      **Breakfast**
- 9:45 am**      **Workshop: Slanguage**  
Bank of America Art Lab
- 12 pm**      **Lunch and Gallery tours**
- 1:00 pm**      **Discussion Sessions**  
Barbara Lee Family Foundation Theater
- 2:30 pm**      **Break**
- 3:00 pm**      **Discussion Sessions**  
Barbara Lee Family Foundation Theater

## DAY 3:

### FRIDAY, AUGUST 8

- 9:30 am**      **Breakfast and Group Wrap**
- 10:30 am**      **Educators Roundtable:**  
Louis I. Kane Board Room  
Moderator: Anthony Barrows
- 10:30 am**      **Teen Debrief Session**  
Bank of America Art Lab  
Moderator: Xan Pemsler, Teen Arts Council Alumnus
- 12:45 pm**      **Educators Lunch**
- 12:45 am**      **Teen Lunch**
- 3:00 pm**      **Afternoon Field Trip to Converse, the Full Sneaker Experience**
- 4:30 pm**      **Convening Concludes**





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