

**A National Convening for Teens in the Arts
Education Report**

Generation



**THE INSTITUTE OF
CONTEMPORARY ART/BOSTON**

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Introduction

by Jill Medvedow

Generation O: A National Convening for Teens in the Arts was an unprecedented meeting of teen leaders in the arts.

Recognizing the dearth of opportunities for involved teens from around the country to gather, exchange ideas, and share ambitions, frustrations, and opportunities, *Generation O* addressed the need for both teens and museums to actively learn together how best to involve and engage urban adolescents through contemporary art.

The election of Barack Obama as president exemplified the power of youth on the national stage. A record number of young people participated as both voters at the polls and as volunteers around the country. Though the teenagers involved in the Teen Convening were too young to vote in 2008, they were inspired by the accomplishments of young people a little older than themselves and recognized that creativity, in combination with discipline and activism, was a powerful tool for change. *Generation O* was so named to honor that spirit.

While adult educators and museum professionals have ample opportunities to gather at conferences, the focus is primarily on school, as distinct from out-of-school programs and teens themselves are usually absent, often remaining neighborhood-based. For many, participation in a museum represents a geographic and psychological journey across neighborhoods, race, gender, and class. The premise of *Generation O* was to provide the setting, resources, and structure for young people from five cities in the U.S. to simultaneously step back and dive deeper into the broad and critical topics of teens, museums, learning, and leadership. We believe that the ICA and our sister participants—Marwen in Chicago, the Museum of Modern Art, New York, North Miami Museum of Contemporary Art, and the Walker Art Center in Minneapolis—exemplify best practice in teen arts education, and exemplify the civic role of museums as a site for the development of tomorrow's leaders.

Equally important as the learning of our adolescent participants was that of the participating museums. With recent studies documenting notable declines in attendance at theater, ballet, opera, jazz, and museums, and equally dire reports about commensurate cuts in school art programs, understanding how best to build the participation of teens in the arts is an urgent matter for our field and our communities. Working with adolescents with consistency and excellence is a labor-intensive, challenging, and joyful endeavor, but it is a relatively new one for most museums. Through the convening, this report, and our websites for teens and educators, we aim to share our knowledge and advance teen arts education and experiential learning in the United States.

The Institute of Contemporary Art educates Boston teens to be both artists and audience and leaders to their peers and in our community. Through a spectrum of programs that range from drop-in Teen Nights and in-school programs on visual and verbal learning to deep and immersive seminars with media artists, the ICA Teen Programs extend the museum's mission to share the pleasures of reflection, inspiration, provocation, and imagination that contemporary art offers through public access to art, artists, and the creative process.

We thank John Hancock Financial Services for its sponsorship of Teen Programs at the ICA and the Surdna and Wallace Foundations for their multi-year support of Teen Programs here. Funding from the Boston Foundation enabled us to reach out to our local organizations whose presence enriched our opening night. And we thank all of the artists, teens, educators, and institutions who participated. Boisterous, sensitive, creative, articulate—teen leaders in the arts understand the power of place, performance, technology, and imagination. These astounding young people are our future leaders, artists, and entrepreneurs and they present an optimistic and urgently needed face of our future.

Jill Medvedow is the Director of the Institute of Contemporary Art/Boston.

1-Background



At the Institute of Contemporary Art/Boston, teen arts education is an institutional commitment. The design, location, and art housed at the new museum on Boston Harbor offer a unique backdrop for educational programs that emphasize experiential learning, creative thinking, and leadership development. Increased organizational capacity and innovative programming have enabled the ICA to deepen and diversify the participation of urban middle and high school teens, ages 12-18. Since moving to the new facility, the number of teens served has increased by over 300% to nearly 2000 teens a year.

The ICA has chosen to focus on building teen participation for several reasons. First, contemporary art resonates with teens; contemporary art facilitates an exploration of popular culture, new technologies, multiple world views, and personal identity—issues that are developmentally appropriate for adolescents. Second, even though there are other arts-based youth education programs in the Boston area, the ICA is the only art museum that offers specialized programs for teens promoting direct interaction with exemplary practicing artists. Finally, there is a demonstrated need for arts education for Boston's urban youth. Boston Public Schools (BPS) reports that 11 out of 15 high schools offered little to no arts education to their students. Boston's youth are in need of positive alternatives, as drop-out rates in some BPS high schools are a staggering 21%.

Each school year, the ICA introduces thousands of adolescents to contemporary art through drop-in events such as Teen Nights and school tours. Enrollment-based programs such as Teen New Media courses and multi-year programs such as Fast Forward allow for more immersive experiences, as teens create art and gain real job skills using cutting-edge technologies. WallTalk, a successful multi-visit art and writing program in partnership with Boston

Public Schools, improves the critical thinking and verbal literacy skills of hundreds of middle and high school students. An active 12-member Teen Arts Council exercises leadership skills while ensuring peer evaluation of existing programs and by creating Teen Nights, lively evening programs that incorporate music, dance, and art.

Now positioned as a national leader in teen arts education, the ICA organized *Generation O: A National Convening for Teens in the Arts*, a groundbreaking meeting of five exemplary national teen arts programs. Participants, including teens and the adults with whom they work, met to share best practices and bring their findings and relationships back to their respective museums. The goals of convening these institutions were threefold:

- to investigate how teens' experiences in museums are shaping their future;
- to investigate how institutions maintain constant relevance to teens; and
- to inaugurate a nationwide exchange of ideas among teens, arts providers, and artists.

Participating organizations included the Institute of Contemporary Art/Boston; Marwen, Chicago; Museum of Contemporary Art/North Miami; Museum of Modern Art, New York; Walker Art Center, Minneapolis; and Slanguage, a Los Angeles-based art collective. In addition, the ICA invited teens and facilitators from Boston's numerous teen arts programs for an opening reception.

Generation O was the first conference of its kind, placing teens side-by-side with artists, mentoring educators, and leading the next generation of creators and innovators forward.

2-Framing the Discussion



From August 12 to 14, 2009, the Institute of Contemporary Art/ Boston convened teens, educators, and artists from five arts organizations across the country to discuss distinct strategies for arts participation.

The context for this unprecedented conference was the activism of young people during the 2008 presidential election and the optimism and change they represented. *Generation O: A National Convening for Teens in the Arts* was, to our knowledge, the first national, three-day, teen-driven conversation ever hosted by an art museum.

The selected organizations were required to have a history of established, recognized, and model teen programs in a contemporary art center or museum with full-time staff dedicated to teen audiences. Each organization selected two teens from their respective programs to represent the diverse voices of their youth population and the variety of programs offered, including art-making workshops for teens, opportunities for teen-curated exhibitions, new media workshops, peer mentorship and alumni programs, teen arts councils, and participation in gender-specific museum-based programs.

Based on conversations with colleagues and museum peers in preparation for the convening, it became clear that there was scarce documented research on museum-based contemporary arts programming as it relates to youth mentorship and engagement. Organizations recognized the importance of engaging young audiences, yet few had undertaken extensive studies to measure the effects of arts participation at the high school level in museums. Anecdotal evidence had long been the only indicator of successful engagement rather than well-defined, substantive mechanisms for gathering useful youth-focused data. In addition, those conversations related to teens' engagement with museums that did exist have focused on school programs, and little to no attention

has been given to opportunities for programming during after-school hours. The teen-driven assessments collected at the convening and in subsequent conversations mark the beginning of much-needed dialogue between teens, museum educators, and artists.

The format for this conference was to create an opportunity for intensive, multi-generational reflection and information-gathering. Teens were identified as primary speakers and asked to address their participation in the arts, speaking directly to museum educators about what they seek from arts organizations and what they hope to gain in future engagements. All conversations were teen-moderated and teen-led, including several online forum conversations. An ability and openness to engage in challenging discussions was key to successful youth participation, and participants were provided with a safe space at the ICA to sustain these conversations.

In the weeks leading up to the convening in Boston, four online conversations were held on a Ning, moderated by a member of the ICA Teen Arts Council. The conversations were based on discussion topics pertinent to teen arts programs and included an opportunity to cite personal examples that could be discussed later at the convening. It was in these online forums that teens first identified the limitations of certain types of programming such as gender-specific programs and argued for "room to caucus." The seven topics addressed in the online sessions formed the structure of the in-person conversations to follow.

On Day One of the convening, two teens and an adult representative from each organization presented an overview of their institution. The teens shared their stories on how they first became involved with their organization, and disclosed early insights about what they have gained from their participation. On Day Two, participants addressed seven topics moderated by ICA teens. Please see the appendix for a full agenda for the convening.



Generation O:
A National Convening for
Teens In The Arts

AUGUST 12-14, 2009



ICA - BOSTON MA

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3-Convening Participants



Participating organizations in the conference included the Institute of Contemporary Art/Boston (ICA), Marwen in Chicago, Illinois, the Museum of Modern Art (MoMA) in New York, New York, the Museum of Contemporary Art, North Miami (MOCA-North Miami) in Dade County, Florida, and the Walker Art Center in Minneapolis, Minnesota.

- The ICA's teen programs, founded in 1997 with a one-year video production program called Fast Forward, has grown to include a Teen Arts Council, Teen New Media programs, an in-school art and writing program called WallTalk, and Teen Nights, serving nearly 2,000 teens in Boston per year. The ICA's programs have extensive technology-based opportunities for teens, with classes in its digital studio and programs where youth meet with artists using technology in their practice.
- Marwen is a Chicago-based organization founded in 1987, offering free visual art instruction for sixth to twelfth-grade students. Marwen's mission is to educate and inspire underserved young people through the visual arts. Providing comprehensive college preparation, career development, and alumni programs, Marwen offers Chicago's youth stimulating and diverse opportunities to channel their adolescent energy into personally rewarding and developmentally appropriate outlets.
- MoMA's teen programs include after-school programs such as In the Making, a variety of classes that offer opportunities to discuss artwork in MoMA's collection, meet with practicing artists and curators, and collaborate with other New York teens on studio activities. Teens also generate exhibition-related content such as podcast interviews with artists.
- The Museum of Contemporary Art, North Miami (MOCA-North Miami) in Dade County, Florida, offers a gender-specific outreach program that serves over 1800 at-risk, teenage girls from throughout Miami-Dade County called "Women on the Rise!" Founded in 1994, the program offers workshops in contemporary art, art history, and creative writing that present contemporary female artists as positive role models to boost participants' self-esteem.
- The Walker Art Center is recognized as the first contemporary art museum to devote full-time staff to building teen audiences and, since 1994, has fostered its mission to "connect teenagers to contemporary art and artists." The Walker offers Teen Art Workshops, Teen Art Exhibitions and Film Festivals, and events designed by WACTAC (the Walker Art Center Teen Arts Council), a group of 12 young people who meet weekly to design, organize, and market programs for other teenagers and young adults.
- Artists Mario Ybarra, Jr. and Karla Diaz, founders of Los Angeles-based art collective Slanguage, were also invited as key contributors to the convening. After completing an ICA residency and installation with Boston teens in early summer 2009, Diaz and Ybarra returned for the convening in August, offering invaluable perspective as active, working artists and insight into how they evolved their practice to include the mentorship of young people.

A significant proportion of the teen representatives, six in all, participated in museum-based Teen Arts Councils in three different cities: Boston (ICA), New York (MoMA) and Minneapolis (Walker). Organizations with a dedicated Teen Arts Council looked to the teens to provide a variety of functions, ranging from teen-led social events to curating teen art shows. Two teens from Miami (MOCA-North Miami) had successfully completed the Women on the Rise! program, and one of the presenters at the convening finished high school as a young mother and enrolled in college. Two teens from Chicago who had spent several years with Marwen spoke at length about the importance of alumni networks and the personal relationships they had fostered with key staff at the organization during and after high school.

In addition, the educators and artists from each of the five organizations represented a diversity of background and experience. Some had training in developmental psychology and art therapy, while others had extensive experience working with young people in contexts beyond museums. At least one educator self-identified as an actively practicing visual artist, and two held extensive visual arts training. Several were trained as museum educators with experience ranging from 3 to 12 years in the field. This diversity led to valuable conversations among the staff regarding the professional and personal demands placed on them through this type of work. It was widely recognized that specialized training is needed to continue to do their work well.

“This is a place where you can come with your ideas, and not be afraid for them to be shot down. That’s what makes it most comfortable for me”

—Rhonda Edwards, The Institute of Contemporary Art/Boston



4-Topic-Based Discussions



Seven sessions were held on Day Two of the convening, covering a wide range of provocative and relevant topics for both the teen participants and the museum educators.

SESSION 1

**What I wish I knew: From a Teen Perspective:
What are the key qualifications of a youth administrator?**

"It's important to be able to connect to the teen and let the teen take charge"

—Teen from Marwen

When asked to describe an effective museum educator, the youth voice was clear. To the surprise of many adults in the room, an arts background was not among the most important factors. Teens spoke clearly about the need to establish a genuine relationship that balances challenge and safety. The profile of the ideal museum educator was of an energetic adult who isn't afraid to challenge the traditional system of hierarchy in education. Sarah, an adult from Marwen, spoke to the heart of the matter when she described her charge to "give the youth enough ownership to take creative risks." Teens felt that they must be allowed to contribute to the design of the group's artistic goals and products and be given the opportunity to fail.

SESSION 2

Controversy and Art: Is any subject taboo today? What are the best strategies for positive engagement with challenging art?

"Art is about teaching and discovering how to analyze things beyond good and bad"

—Teen from the Walker Art Center

The group articulated differences among institutional, family, and societal boundaries and the roles they play in determining what is taboo. Regarding the role of parents in the lives of teenagers, Nakami, a teen from the Walker Art Center, observed that "parents are happy until they find out you're doing something they're not prepared for." Ultimately, the consensus was that there exists a difference between acceptance of controversial art and agreement with it.

The Controversy and Art conversation was further provoked by a simple question posed by Jordan, a teen from Chicago, when he asked where loyalties of educators and artists lie. He captured the tension for youth administrators torn between their desire to encourage teen artistic expression and a responsibility to the organizations that hire them. The same question represented teens' struggle as they work towards independence as artists while trying to respect the museums and organizations they work within. Ideally, museums and art organizations should be a "safe space for unsafe ideas," suggested one adult.

SESSION 3

The Challenge of Gender-Specific Programs: What freedoms can be gained by working with gender-specific programs? Is gender separation necessary for gender equity? Is gender equity the goal?

"How do you know, based on their gender, what [a teenager is] going to bring?"

-Teen from the Walker Art Center

The museum educators identified the challenges museums can face in their effort to overcome gender stereotypes—recruiting across genders for programs that are seen as either male or female, such as technology and museum work. The teenagers generally agreed that girls act differently when boys are around and vice versa; some felt mixed-gender programming was positive because “we don’t live separated from each other,” but others disagreed. One adult from Chicago raised the question, “how does gender play into what makes you feel safe?” This led to a discussion of community arts outreach programs designed to bring creative, safe space to places that are otherwise unsafe. Other programs designed specifically for women to engage in the arts were mentioned, and questions arose about their fairness. An adult from Miami contextualized this concern by saying “gender-specific doesn’t mean gender equity.”

The group grappled with the assertion that one can know what a participant will bring to a group based solely on his/her gender. There was a strong consensus that it is essential to be transparent about why groups are separated and why different types of people are recruited.

SESSION 4

How is an institution-based program different from a community outreach program?

"A generation ago, you had to choose to be a community-based artist or a fine artist and work with museums...hopefully your generation doesn't have to be so separate."

-Mario Ybarra, Jr., artist and co-founder of Slanguage

According to the teen participants, community-based programs are understood to be responsible to the needs of the community (including teens), whereas institution-based programs are primarily responsible to the institution and more likely to be caught up in competition and image management. This institutional clout does have its benefits though, as one teen noted that when she tells members of the community she’s working for a museum, they are eager to lend assistance. It appeared that the distinctions between community-based and institution-based arts programs still exist, but not to the same extent as they did in the past, and both types of programming offer unique opportunities for young people to participate and develop.

SESSION 5

What happens next? Taking high school programming to the next level – Should our programs help with entrance to college, internships and/or job placement? How might alumni stay involved?

"We try to focus on stuff that makes [teens] supported and successful here and beyond."

-Staff member from Marwen

Each participating group contributed ideas for organizations to maintain relationships with teens after their formal relationship is over. Suggestions ranged from social events to email lists to fiscal support, but all shared a strong relationship between the teen and the educators at the organization. The discussion focused on a network’s potential power to measure an organization’s success and broaden its base, and for former participants to stay connected to a professional, artistic community.

SESSION 6

Facebook Faceoff: How much exposure online is too much? As Web 2.0 tools become ubiquitous, how do organizations best present themselves when targeting youth audiences?

The group discussed ways to effectively use technology to keep people connected to artistic institutions and to each other and questioned technology as a reliable source of information. Teens spoke candidly about the insubstantial nature of Facebook invitations. With other social networking services, such as Twitter and texting, the teens were wary of getting lost in the sheer volume of correspondence and thus disregarded. Generally speaking, technology grows and changes as fast as the teens who use it, so it is imperative to reach out via multiple systems and strategies while never losing sight of face-to-face communication.



SESSION 7

Entrepreneurship or Education? Should teens be paid to learn how to paint, meet artists, or plan events? What is a healthy balance between paid training and artistic opportunity?

"There's no romance to not making money. Artists shouldn't sell themselves short."

-Mario Ybarra, Jr., artist and co-founder of Slanguage

When the discussion is about monetary compensation in the field of art advocacy, the question is: who is benefiting? The youth felt that if they are providing a service to the institution, they should be treated like professionals and be paid. On the other hand, when the institution is providing an opportunity that would otherwise be out of the teenager's reach, then it should be considered an unpaid educational experience.

There were wide ranging perspectives when discussing the role of payment for art-making. To some teens it is a sacred privilege sullied by the exchange of money; to others it is a skill that demands recognition and remuneration.



5-Lessons Learned



A number of key lessons were learned from teens, artists and museum educators during the three day convening.

1 Art Museums Provide Leadership Development for Teens

Art museums can provide opportunities for urban youth to become leaders as well as artists and audiences. Some youth are not interested in acquiring the technical skills that studio workshops and courses offer. These youth are more interested in civic activities and developing the skills needed to lead and change their communities through politics, health services, etc. The convening's teen participants pointed to the diversity of peers, professional staff, positions, skills, and projects found in an art museum as key to their continued interest in program participation. Art museums offer youth safe and comfortable spaces where they can be exposed to this diversity, in addition to the art and the groups of teens from surrounding communities. Unlike neighborhood community centers, an art museum serves a much broader community and provides its visitors room to reflect on a wide range of perspectives and ideas via art. Contemporary art museums offer the physical and psychological space that can support the development of tomorrow's active global citizens.

2 Social Networks Facilitate Teen Learning

Technology can offer adolescents opportunities to socialize and mobilize during a formative period of their social development. The four online conversations held prior to the convening helped form a crucial social network for its nationwide participants. These informal conversations, moderated by the ICA Teen Arts Council, enabled teen participants

to begin talking with one another using familiar online tools (i.e. social networking site) and technology from the comfort of their own environments. In effect, the conversations were candid and provided its participants with a foundation of ideas and perspectives to build upon. The online forum also provided the convening's participants a place to socialize after their visit. Consequently, participants shared photos of their trip, videos of teen programs and reconnected with new friends and colleagues.

3 Lack of National Dialogue Stifles Growth in Teen Arts Education

The national convening enabled participants to learn directly from other art museums and share the best practices in the field. While educators can attend national conferences for art museum and art education professionals, there are few that focus on after-school art museum education for teens. This lack of a national dialogue is so profound that the ICA had multiple unsolicited inquiries from art museum leaders and educators who expressed interest in the event, our findings and/or our advice.

4 Intergenerational Efforts Make a Stronger Impact

Research on other relevant conferences and proceedings in the art museum field indicate that few opportunities outside the classroom setting exist for museum educators and youth to learn how to develop successful programs together. Conferences hosted by professional organizations focus more on effective methods for teen engagement and less on providing youth a vehicle to voice their thoughts and experiences in order to inform best practices for program development. The teens participating in *Generation O* demonstrated their interest and ability to engage in challenging discussions and to articulate the needs of their generation. Their involvement was the key factor to the overall success of the conference.

5 Responsibilities of Today's Art Museum Educator Extend beyond the Arts

Teens are not concerned about whether the museum educator that works with them holds specialized training in arts or arts education. The educators serve more as facilitators of learning and experience rather than art historians or art teachers. They are role models and mentors and provide entrée into a new world of art and experience that youth often seek. They help facilitate the youths' interest and engagement in this new world and enable them to keep an open mind to new and sometimes provocative ideas. As teens grow and evolve with their organization, they desire a sense of responsibility and accountability for their own decisions. They want room for reflection when they fall short of expectations, clear boundaries about acceptable behaviors, and feedback from their museum educator. Teens want adults to point them in new directions and suggest resources for them to seek if they have reached a gap in their experience or expertise.

“The diversity is what makes this place incredible for me”

—Donovan Birch, The Institute of Contemporary Art/Boston



6-Next Steps



The ICA's long history working with teens, the lessons learned from the 2009 Teen Convening, and the clear demonstration of need, opportunity and leadership has propelled it to establish the Center for the Advancement of Teen Arts Education ("the Center").

The Center will foster a network of artists, teens, and educators committed to and engaged in education and leadership development in and through contemporary arts. The Center will focus on three primary activities:

- Create Online Learning Opportunities for Art Museum Educators—opportunities for online communication and learning should continue on a year-round basis, not merely for events or established conferences. Art museum educators can benefit from a centralized, online network to disseminate and share information, and highlight the latest research on teen arts education. Including more voices in the discussion will lead to sharing of additional creative and innovative ideas in teen arts education.
- Develop Leadership Opportunities for Teens, Artists and Art Museum Educators—the findings from the 2009 Teen Convening has the potential to impact communities across the country, as arts educators continue to seek professional advice from the ICA on developing educational programs for adolescents. The large volume of inquiries we received from other institutions demonstrates the field's need for these education and leadership opportunities. The ICA can and should play an important role in meeting these ongoing needs and promoting intergenerational dialogue. Establishing the Teen Convening as an annual conference is a critical next step for leadership development for youth and adults.

- Provide Teens with Access to Contemporary Artists—not all of the teens in attendance identified primarily as artists, nor did the majority express a desire to pursue a career in museums. Yet all teens in attendance spoke passionately about the opportunities they had gained over multiple years of their high school careers through their involvement in contemporary arts organizations. They cited increased self-esteem, confidence, respect from their peers, and openness to new ideas as some of the unexpected outcomes of their participation. Ongoing opportunities for collaboration with artists will help to generate these types of findings and will support the artistic and emotional development of participating youth. Working directly with artists will lead to better understanding of the role that contemporary art and artists ultimately have in the lives of adolescents.

The Center will serve as both an integral part of the museum's education department and as a resource center for art museum educators throughout the United States. To support the Center's ambitious initiatives, a national advisory committee comprised of teens, educators, and civic leaders will be formed. In addition, the Greater Boston area's expansive teaching and research activities, which include over 50 colleges and universities, pose many opportunities for the ICA's Center to collaborate with scholars and visiting artists whose experience and expertise will complement and augment that of the ICA.

Inspired by the leadership and creativity demonstrated by teens that have participated in our programs such as *Generation O*, the ICA is ready to lead contemporary art museums in a new direction that will advance teen arts education for tomorrow's urban youth.

Appendix: Conference

GENERATION O: A NATIONAL CONVENING FOR TEENS IN THE ARTS

WEDNESDAY, AUGUST 12—FRIDAY, AUGUST 14, 2009

DAY ONE WEDNESDAY, AUGUST 12

9:00 -10:00 Registration and continental breakfast

10:15 -11:00 Welcome Remarks by Charles Rodgers, ICA Trustee & Education Committee Co-Chair

Orientation by David Henry, Director of Programs

11:00 -11:30 **Presentation #1: The Institute of Contemporary Art/Boston**

Associate Director of Education Rosanna Flouty, Teen Arts Council Member Donovan Birch, and Teen Arts Council Member Rhonda Edwards

11:30-12:00 **Presentation #2: Marwen**

Manager of College & Career Programs Sarah Atlas, Gavin McCoy, and Marwen Alumni Jordan Seaberry

12:00 -12:45 Lunch

12:45 -1:30 Tour of the ICA and *Shepard Fairey: Supply and Demand* with ICA Manager of Gallery Learning & Interpretive Media Emma Fernandez and Associate Curator Randi Hopkins

1:45 -2:15 **Presentation #3: Walker Art Center**

Program Manager of Teen Programs Witt Siasoco, Walker Art Center Teen Art Council Member Nakami Green and Walker Art Council Teen Art Council Member Kaitlyn Andrews

2:15 -2:45

Presentation #4: Museum of Contemporary Art/North Miami

Women on the Rise! Program Director Isabel Moros-Rigau, Women on the Rise! participant Karimah Sheffield, and Women on the Rise! participant Katya Ponce-Moreno

2:45 -3:30

Break and Bank of America Art Lab Tour with Artists Mario Ybarra, Jr. and Karla Diaz

3:30 -4:00

Presentation #5: Museum of Modern Art

Associate Educator Nate Sensel, Edwin Liriano, and Rongzhen 'Jen' Wang

6:00 -8:30

Reception in Theater

Remarks by Director Jill Medvedow

Remarks by Larry Mayes, Chief of Human Services, City of Boston

Spoken Word Performance by Sofia Snow, former ICA Teen Arts Council Member

(Gallery Tours; Fast Forward videos in Digital Studio; music in theater)

Schedule

DAY TWO THURSDAY, AUGUST 13

9:00 Breakfast "A Think Bench"

10:00 -12:00 Overview of Day—Rosanna Flouty
Work Session # 1

TOPIC 1: What I wish I knew: From a Teen Perspective – What are the key qualifications of a youth administrator? Is it helpful to have a visual art background? A psychology background? Therapy training? How does a youth administrator working with teens best prepare him or herself to answer the complex needs of this particular audience?

TOPIC 2: Controversy and Art – Is any subject taboo today? What are the best strategies for positive engagement with challenging art?

TOPIC 3: Adequate Assessment – Challenges of pre- and post-program evaluation. What are we measuring, why and how? Where is this information going after it is collected? (*Session was removed from schedule to allow more time for discussion #2*)

TOPIC 4: Challenges of Gender-Specific Programs, from a Teen Perspective – What freedoms can be gained by working within single-sex (or gender-specific) programs? Is gender separation necessary for gender equity? Is gender equity the goal? What are the needs of gay/transgender/bi/lesbian teens?

12:00 -1:00 Lunch Break

1:00 -3:00 Work Session # 2

TOPIC 5: How is an Institution-Based Program Different from Community Outreach Programs?

Do in-school and on-site after-school programs build an association with the institution they originate from? For offsite programs do teens understand connections to the art institution? Is this important for long-term partnerships?

TOPIC 6: What Happens Next? Taking high school programming to the next level – Should our programs help with entrance to college, internships and/or job placement? How might alumni stay involved? Should evaluation of programs extend beyond the high school years?

TOPIC 7: Facebook Faceoff: How much exposure online is too much? As Web 2.0 tools become ubiquitous, how do organizations best present themselves when targeting youth audiences?

TOPIC 8: Entrepreneurship or Education? Should teens be paid to learn how to paint, meet artists, or plan events? What is a healthy balance between paid training and artistic opportunity?

5:00 **SUMMARY AND NEXT STEPS**
Dinner at Fanieul Hall

DAY THREE FRIDAY, AUGUST 14

9:00 -11:30 Tour of Boston

12:00 -1:00 Luncheon in the Bank of America Art Lab
Participants can add to Ybarra's installation—art-making
Each of the participants will share their take away from this conference.
Next Steps and Plans to Disseminate Our Findings

1:30 Teen Convening Ends

Acknowledgments

GENERATION O: A NATIONAL CONVENING FOR TEENS IN THE ARTS AT THE INSTITUTE OF CONTEMPORARY ART/BOSTON

ICA/BOSTON PLANNING TEAM

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Karimah Sheffield and Katya Ponce-Moreno

Museum of Modern Art, New York, New York

Nate Sensel, Associate Educator
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Photos: Josh Falk

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CONFERENCE ORGANIZER

Rosanna Flouty, Associate Director of Education



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