

2018 Churchill Fellowship: Investigating different models of informal learning & youth-led engagement in arts organisations – USA & Canada

Report by Jo Higgins,
Churchill Fellow

Awarded by The Winston
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1. Introduction

Introduction

I have always held an enthusiastic belief in art's capacity to negotiate and inspire new ways of understanding ourselves and the world around us. As a writer, educator, researcher and public programmer I continue to be fascinated by the ways we are encouraged, supported and even compelled to respond to the work of an artist – and museum education has been a natural home for these enquiries over the last nine years of my career.

I have seen first-hand the transformative possibilities for a young person who participates in the kinds of informal, youth-led arts learning programs that inform this report. Unlike school, where outcomes are standardised and tested against curriculums and answers can only be right or wrong, pass or fail; these kinds of programs encourage subjectivity – questions instead of answers – and they celebrate risk and the possibility of failure. At their very best, they offer a safe and authentic place for young people to build communities and a sense of themselves in the world; and promote genuine leadership and self-directed learning.

But it's not simply about need – it's also about the offer and impact of young people on the cultural sector and society more generally. Because despite the fact that a lot of teens today are “disconnected from their communities and the means to make a successful transition to adulthood.... At the same time, *creativity is coming into focus as a key ingredient for addressing new economic, social, technological, vocational, and environmental challenges*. In this context, [these kinds of programs] are an asset, and supporting and increasing their impact is of great importance.”¹

Today, there are also some interesting broader questions being asked about the role of the arts sector when it comes to formal education, safe cultural spaces, mental health and other social services – what provisions or skills are not being offered or taught that the arts are uniquely qualified to provide?

So, not only are these informal, youth-led arts programs improving the confidence, resilience, wellbeing and professional skills of young people,

they are also supporting our future creative thinkers, problem solvers and community builders.

As such, the aim of my Fellowship was to investigate different models of informal learning and youth-led engagement in arts organisation in North America and as part of that I wanted to:

- Identify different models for working with and engaging young people
- Understand and be able to articulate the value of a youth presence with an arts organisation
- Unpack ideas around “success” – what it looks like and how to talk about it
- Better understand the role of evaluation and reporting on the impact of youth programs
- Learn about different funding models and funder relationships
- Better understand the challenges involved in working with young people
- Make a case for collaboration, capacity building and knowledge sharing across the sector
- Promote the youth programs at the Museum of Contemporary Art Australia and build an international network of educators and public programmers advocating for best practice

Ultimately, I wanted to come away from my Fellowship empowered to make the case that every arts and cultural organisation could – and should – consider engaging young people in the work that they do, and to recognise the significant value of this investment, now and into the future.

1 Dr Lauren Stevenson, “Setting the Agenda”, National Summit for Creative Youth Development Report, Massachusetts Cultural Council, 2014, p.1

2. Keywords & Glossary

Keywords & Glossary

Keywords:

- Creative Youth Development
- Informal learning
- Museum education
- Peer-led learning
- Young people
- Youth-led engagement

Engagement

The term *engagement* often refers simply to recruiting people to attend a program. In a broader sense, engagement includes the concept of power sharing: working *with* young people (or indeed any audience), as opposed to creating programs for them, so they become co-creators of programs that reflect their needs.²

Inquiry-based learning

A form of active learning in which students identify questions, scenarios or issues, relevant to their own needs and experiences, and lead on their own research and discovery. Inquiry-based learning is usually group-focused and facilitated rather than ‘taught’ with a focus on creative thinking and problem-solving skills.³

Creative Youth Development

Was a term adopted by Dr Lauren Stevenson during the research stage for what would become the National Summit on Creative Youth Development in 2014 in Boston. According to Stevenson, CYD programs teach “young people a discipline that centres on creativity— processes of creative inquiry and expression in particular—and each type of program uses its discipline as a vehicle for youth development. As young people learn the arts, humanities, and sciences in these programs, they develop personal, social, and intellectual skills and capacities that are important for their growth and success in life, school, and work. They also use these disciplines as a means to understand and change the world around them, to connect to the greater human experience, and to develop and express their own sense of identity.”⁴

Informal learning

Any learning that takes place outside the classroom. Informal learning programs may have a curriculum or framework, but there is no testing and usually starts with no predetermined outcome. Learning is mostly achieved by participation and self-directed knowledge creation.

Logic model

A document or flowchart that outlines the needs, resources and activities that input a program and the changes or outcomes you expect to see as a result.

Pedagogy

A method or practice of teaching; an educator’s approach to teaching or shaping a program.

Peer-led learning

Also called youth-led learning, this is where participants facilitate their own learning, working with peers to identify opportunities, problems and creative strategies, working towards a group-identified objective.

Social justice

In the context of youth-led, informal learning programs, social justice programs understand art “as a tool for exploration, advocacy, expression, and at times direct action against inequality and injustice.”⁵ They may have specific audiences – young people experiencing homelessness or with experience of the juvenile justice system – or they may explore particular issues that directly impact participants, such as gun violence, implicit bias or immigration.

- 2 Ellen Hirzy, *Engaging Adolescents, Building Youth Participation in the Arts*. National Guild for Community Arts Education, 2011. p.3.
- 3 “What is Enquiry-Based Learning?” <http://www.ceebl.manchester.ac.uk/eb/>. Accessed 8 August 2019
- 4 Dr Lauren Stevenson, op.cit
- 5 Marit Dewhurst, “Narrowing in on the answers: dissecting social justice art education” in *Culturally Relevant Arts Education: A Way out of No Way*, ed. Mary Stacie Hawley, George Noblit, Gilda Shepherd & Tom Barone, Routledge, 2013, pp.143-153, p.145

Theory of Change

A comprehensive description and illustration of how and why a desired change is expected to happen in a particular context. It is focused in particular on mapping out what has been described as the “missing middle” between what a program or change initiative *does* (its activities or interventions) and how these lead to desired goals being achieved. It does this by first identifying the desired long-term goals and then works back from these to identify all the conditions (outcomes) that must be in place (and how these are related to one another causally) for the goals to occur.⁶

Young person

Most programs recognise a young person as anyone aged 12 to 25 years but different programs focus on different age groups, and this decision can be shaped by factors including program objectives, funding, available resources and partnerships. Across the programs I visited ages ranged from 12 to 29 but most had a focus on high school students 14 to 19.

Youth Development

Refers to an intentional process that promotes positive outcomes for young people (e.g. knowledge of self, connections, expressive skills and competence) by giving them the opportunities, relationships and the support they need to participate fully in their own personal, social and cultural growth.⁷

6 <https://www.theoryofchange.org/what-is-theory-of-change/>. Accessed 10 August, 2019.

7 Ellen Hirzy, op.cit, p.5

3. Executive Summary

Executive Summary

To investigate different models of informal learning and youth-led engagement in arts organisations – USA, Canada – Jo Higgins, 2018 Churchill Fellow

Why the moment to be supporting young people's involvement in the arts is now

I have worked in museum and gallery education for nearly a decade now, both in Australia and the United Kingdom, and have seen first-hand the transformative impact of informal, youth-led learning programs on the young people who participate in them. In the United States there is now over two decades worth of research and evaluation into the efficacy of arts-based programs that provide young people with a safe and authentic place to develop creative and critical thinking skills, build communities, establish their identities and promote genuine leadership and self-directed learning.

At a moment when research is also demonstrating the central importance of creativity and creative thinking skills to future economies, business innovation and jobs growth^{8,9} – skills central to the experience of these programs – there are also some interesting broader questions being asked about the role of the arts sector when it comes to formal education, safe cultural spaces, mental health and other social services. What provisions or skills are not being offered or taught that the arts are uniquely qualified to provide?

Youth-led, informal arts programs sit squarely in the answer to all of these challenges. Not only are they improving the confidence, resilience, wellbeing and professional skills of young people, they are also supporting our future creative thinkers, problem solvers and community builders.

Unlike North America, with its significant history of youth-led, teen programming in museums and galleries, Australia's history of youth arts programming in museums has been hindered by inconsistent



Art making studios at RAW Art Works, Lynn, MA. 24 April 2019.

8 <https://www.communications.gov.au/departmental-news/creative-skills-future-economy>. Accessed 25 August 2019.

9 <https://www.nesta.org.uk/news/new-research-shows-creativity-will-become-even-more-important-growth-jobs-between-now-and-2030/>. Accessed 25 August 2019.

funding and a lack of opportunity to build capacity and consensus as a sector. The considerable work being done in North America (and indeed elsewhere in the world) lays clear the opportunity for Australian cultural institutions and the urgent need to better support young people's wellbeing, as well as the increasing recognition of the value of creativity, suggests that time is now.

Fellowship framework

I spent eight weeks in the USA and Canada, where I had 49 meetings with 33 different art galleries, museums and community organisations. I chose to focus on North America given the critical mass of teen programming across the country and the opportunity to observe programs that are internationally recognised for their best practice youth engagement. I undertook interviews, observed programs and participated in youth-led workshops and meetings with the following aims in mind:

- To identify different models for working with and engaging young people
- To better understand and be able to articulate the value of a youth presence within an organisation- both for young people themselves but also the organisation
- To unpack ideas around success and how we evaluate impact
- To learn more about funding and funder models
- To be able to make a case for capacity building through partnerships and collaboration

Learnings & Recommendations

I identified seven different models or approaches to informal and youth-led programs over the course of my Fellowship – drop-in, after-school programming; intensive semester or summer-long programs; internships; teen councils; youth-led public programs; community programs; and programs with a focus on creative entrepreneurship. While these are not definitive and many programs borrow from multiple models, their distinctions are helpful in articulating the different logistics, pedagogies and outcomes.

These different models can be used and adapted according to any organisation's budget, resources and broader cultural mission but most successful programs are informed by a Creative Youth Development (CYD) framework. CYD programs¹⁰:

- Engage young people in safe and healthy spaces
- Focus on positive relationship building

- Are artistically rigorous and set high expectations of participants
- Recognise young people as assets and help them to build upon their inherent strengths and talents
- Are youth-driven and honour young people's voices
- Take a holistic approach that recognises the whole of a young person's needs

Successful programs also: recognise young people as experts in their own lives; encourage positive risk-taking; have a logic model or theory of change that helps organisations to build programs around outcomes and to advocate for decision-making within the wider organisation and/or with funders; are able to respond to the needs of young people in agile and flexible ways; are aware of barriers to participation and work towards overcoming them (through free programs, free snacks, metro/bus passes, in-community programs and advocacy, paid positions and partnerships with schools); they connect young people with artists; enable access to the whole of an institution, both in terms of leadership teams and other departments but also by taking up literal, visible space; and they are free.

Most programs in North America are funded through a mix of corporate partners and philanthropic foundations, who can fund short-medium term projects, dedicated positions or targeted audience programs. Sustained, long-term funding is critical for operational resourcing, program growth and evaluation and a challenge many organisations face but arguably, the two greatest factors in a program's success is dedicated staff positions and wider institutional buy-in that recognises the role and contribution of young people within an organisation.

Relationships with funders are slowly evolving as they come to recognise the role that these programs play in the social-emotional development of young people and future creatives but, as in Australia, there is more work to be done in improving communications and building relationships with funding bodies.

There is a substantial culture of research and evaluation in North America that demonstrates the huge value of these programs when it comes to the wider wellbeing of young people and their communities and these findings bear out in recent Australian research into the impact of participation in arts programs like MCA Australia's youth-led GENEXT program¹¹. Research proves that these programs:

10 <https://www.creativeyouthdevelopment.org/national-action-blueprint/what-is-cyd-and-its-impact/>

11 <https://www.mca.com.au/learn/young-creatives/young-people-young-people-report-impact-genext-mca/>

- Improve school and college readiness
- Prepare young people for the workforce both emotionally and professionally
- Have a positive impact on wellbeing
- Support the development of artistic skills and creative entrepreneurship
- Provide safe spaces (literally and culturally) for young people to confront issues in their lives
- Provide access to artists who can role-model critical questioning, positive risk-taking and creativity
- Celebrate and encourage difference
- Create communities of alumni who go on to advocate for programs and institutions and often work in the arts themselves

In considering the current landscape of Australian arts funding and youth engagement, and based on the findings of my Fellowship, my recommendations include:

- The adoption of a CYD framework across the Australian youth arts sector that would: enable an improved, collective language around the broader, long-term value of our work; help to articulate programming decisions; and improve our collective ability to explain the rationale and impact of our work to funding bodies
- That these conversations include representatives from the formal education and social services sector
- Bringing funders into the conversation as partners instead of sponsors and better supporting them to recognise success and the long-term value of investing in young people
- The development of some centralised research and evaluation models that can better reflect impact and depth of experience within a CYD framework across the whole arts sector
- That the breadth of existing research in North America, around long-term impacts of participation and the importance of CYD, also be leveraged to make cases for increased funding in Australia
- That funding priorities and KPIs for education, engagement and outreach programs evolve to prioritise immersion and sustainability instead of numbers through the door
- That organisations looking to develop or continue running youth-led programs prioritise funding to pay young people for their involvement and expertise

- That organisations and peers in the sector look to develop partnerships, consortiums or collectives, informally or formally, that would support resource sharing, enhance funding opportunities and better support young people to develop their own skills and communities
- That young people themselves are consulted and directly involved in all of these conversations

Days	56
Cities	8
Train trips	7
Flights	11
Institutions	33
Meetings	49
Programs observed	22
Slices of pizza consumed during Teen Council meetings	5
Tentative bites of Flaming Hot Cheetos	2
Questions from American teenagers about dingoes	1

4. Context – Youth Programming in Australia and North America

Context

It's difficult to talk about the current state of youth arts in Australia without acknowledging the impact of significant and successive state and federal funding cuts across the whole of the arts sector over the last decade.

Despite the fact that 98% of Australians engage in the arts and 3 out of 4 Australians believe the arts are an important way to get a different perspective on a topic or issue¹², the arts sector continues to face challenges when it comes to funding, which can make advocating for new programs and the necessity of risk-taking an almost impossible task, never-mind looking to create new programs and opportunities for that most mercurial of audiences – the teenager.

And yet, teenagers are really who we should be looking to today. In a moment in their lives when they have little real agency to affect change politically, they are nevertheless rallying against climate change, protesting gun laws, advocating for their LGBTQI+ peers and de-stigmatising conversations around mental health. They need and deserve the space and infrastructure to advocate for themselves and the world they want to see and youth arts programming is one of the most powerful and effective ways of offering that. Never mind the fact that research continues to show creativity and creative thinking skills as central to the success of future economies and job growth^{13,14} and that these too are central to the experience of these programs.

Australia has a rich and dynamic history of youth theatre (though it too has suffered substantial funding cuts), but programming for young people in the visual arts sector has been inconsistent, largely invisible or altogether absent, with the exception of MCA Australia's youth-led GENEXT program. GENEXT and the MCA's Youth Committee have been running since 2005, and I am proud to be the current caretaker of these programs in my role as MCA Young Creatives Coordinator.

While the United States and Canada have not been immune to the same problems of politics and funding, there is nevertheless now a 25-year history of youth-led teen arts programming in museums and galleries that has enabled an expectation that teen programming is a matter of course when it comes to cultural institutions and the audiences they look to engage.

Some high school internship programs, such as those at the Metropolitan Museum of Art, go back as far as 1965, but in 1992 the Los Angeles Museum of Contemporary Art (LAMOCA) became one of the first museums in North America to implement youth-led teen programming. The Walker Art Center launched WACTAC (the teen-led Walker Art Center Teen Arts Council) in 1996; Brooklyn Museum's Museum Apprentice Program began in 1999 – and since the mid-1990s, when these informal and youth-led programs really began to prosper, researchers across the United States have been studying the efficacy of after-school art programs. In 1998, 'Youth Arts' became a recognised term, sitting at the nexus of art and social services, with the publication of *YouthARTS – Arts Programs for Youth At Risk: The Tool Kit* by Americans for the Arts¹⁵. The following year, in 1999, the landmark report *Champions of Change: The Impact of the Arts On Learning* was published by the Arts Education Partnership and the President's Committee on the Arts & Humanities, including a 10-year study by linguistic anthropologist Shirley Brice Heath on the impact of learning in the arts in non-school hours.

There has been the establishment of awards, such as the National Arts and Humanities Youth Programs Awards (1998–2017); research projects including the Boston Youth Arts Evaluation Project (2008–2011); and conferences such as the National Summit on Creative Youth Development in 2014. Creative Youth Development, or CYD, as a term was coined at this time by researcher Dr Lauren Stevenson to describe the

12 <https://www.australiacouncil.gov.au/news/media-centre/media-releases/connecting-australians-the-national-arts-participation-survey/>. Accessed 10 August 2019.

13 <https://www.communications.gov.au/departmental-news/creative-skills-future-economy>. Accessed 25 August 2019.

14 <https://www.nesta.org.uk/news/new-research-shows-creativity-will-become-even-more-important-growth-jobs-between-now-and-2030/>. Accessed 25 August 2019.

15 <http://youtharts.artsusa.org/>. Accessed 10 August 2019.

“long-standing theory of practice that integrates creative skill-building, inquiry, and expression with positive youth development principles, fueling young people’s imaginations and building critical learning and life skills.”¹⁶

While significant philanthropic support has enabled so much of this long-term work – both in terms of programs and research – the establishment of many non-profit arts organisations has also been in direct response to compromised social services, higher poverty rates and huge discrepancies in access to health and education, particularly for communities of colour. These structural inequalities have meant that a number of youth arts programs have necessarily had to consider issues such as mental health, social justice, leadership skills development and alternative pathways to college and career. Social issues the scale of which Australia has not historically had to contend with.

And while Australia lacks an equivalent philanthropic culture, we do have a federal arts funding framework (however under siege it may currently be) and a compulsory creative arts curriculum that does at least ensure a minimum introduction to visual literacy and creative skills development. But there is so much to be learned from the research, cross-sector thinking and programmatic approaches currently being employed in the US and Canada. Today, there are hundreds of informal arts-based, youth-led learning programs taking place across North America that employ a CYD framework.

While missions, models, audiences, funding structures and resources vary wildly, there is nevertheless a common culture of putting young people and their expertise at the centre of what they do and why they do it.

In considering the many challenges that the Australian arts sector faces here, as well as the lack of longitudinal programming and evaluation, my research questions were driven by my anticipation of the inevitable but not entirely unreasonable refrains of “yes, but...”

And so, beyond simply wanting to learn about different models of programs and youth engagement, I wanted to understand how organisations define and talk about ‘success’ with key stakeholders; how they measure impact and undertake evaluation; how their funding models work and what their funder relationships look

like; what challenges they face; and how they approach collaboration, knowledge sharing and capacity building.

I believe that the Australian arts sector has the ability to broadly support young people in all sorts of innovative, inclusive and creative ways if there is a commitment and enough confidence in a way forward. With a renewed focus on young people as creative change makers and identified audiences for funding; and with increasing amounts of research now available on the long-term impact of empowering young people’s participation in these kinds of youth-led arts programs, there is an exciting case to be made and I look forward to advocating for it.

5. Itinerary

Itinerary

Fri 12 Apr	Sydney	Travel day		Travel to New York City
Sat 13 Apr	New York City	New Museum 235 Bowery	2–8pm	Observe Youth Summit
Mon 15 Apr	New York City	MoMA 11 W 53rd St	11.30am	Meeting with Calder Zwicky, Assistant Director, Teens & Community Partnerships
Tue 16 Apr	New York City	NY Historical Society 170 Central Pk West	10am–12pm	NYC Teen Programmers Group meeting
		No Longer Empty 122 West 27th St	12.30pm	Meeting with Mica Le John, Director of Education
Wed 17 Apr	Brooklyn	Brooklyn Museum 200 Eastern Pkwy	1pm	Meeting with Lindsay C. Harris, Teen Programs Manager
			2pm	Meeting with Monica Marino, Adult Learning Manager
			3–5pm	Visit to the Museum’s galleries
			5pm	Reconvene with Teen Programs Dept.
Thur 18 Apr	New York City	Whitney Museum of American Art 99 Gansevoort St	3pm	Meeting with Dyeemah Simmons, Coordinator of Teen Programs
			4–6.30pm	Observe Whitney Youth Insights program
Fri 19 Apr	Brooklyn	Brooklyn Museum	5–7 pm	Observe Teen staff event – “Note to Self: Self Development and Community”
Sat 20 Apr	Providence	Travel day		Travel to Providence, Rhode Island
Mon 22 Apr				Easter Monday
Tue 23 Apr	Providence	AS220 115 Empire St	10am	Meeting with Ruth Harvey, Director of Development
		New Urban Arts 705 Westminster St	2.30pm	Meeting with Ashley Cavallaro, Director of Youth Programs
Wed 24 Apr	Lynn, MA	RAW Art Works 37 Central Square	1pm	Meeting with Käthe Swaback, Program Director & Research Lead
Thur 25 Apr	Boston	Institute of Contemporary Art (ICA) Boston 25 Harbor Shore Drive	1.45pm	Meeting with Betsy Gibbons, Director Teen Programs
			2–3pm	Meeting with ICA Teen Programs Team
			4–5pm	Observe Fast Forward (film program)
			5–6pm	Observe Teen Arts Council meeting
Fri 26 Apr	Providence	RISD Museum 20 N Main St	1pm	Meeting with Julia Gualtieri, Educator, Family & Teen Programs & Christina Alderman, Assistant Director, Family & Teen Programs
	Boston	ICA Boston	3–5pm	Observe RISD Museum Art & Design Lab
			6–9pm	Observe ICA TAC Teen Night, Boston

Sat 27 Apr	Providence	RISD Museum	11-2pm	Observe RISD Art Circle meeting
Sun 28 Apr		Travel day		Travel to Ottawa, Ontario, Canada
Mon 29 Apr	Ottawa	Ottawa Art Gallery 50 Mackenzie King Bridge	10am	Meeting with Alexis Boyle, Curator Community & Access
Mon 29 Apr	Ottawa	SAW Video 67 rue Nicholas St, Arts Centre	1pm	Meeting with Annette Hegel, Director
Tue 30 Apr		Travel day		Travel to Toronto, Ontario, Canada
Wed 1 May	Toronto	Art Gallery Ontario 317 Dundas St W	3pm	Meeting with Sarah Febbraro, Programmer - Youth Programs to observe Free After Three programs
			5.30- 8.30pm	Observe AGO Youth Council meeting
Thur 2 May		Art Gallery Ontario 180 Shaw St	10.15am	Meeting with Sarah Febbraro
		Sketch 180 Shaw St	12pm	Meeting with Rose Gutierrez, Director of Programs
Fri 3 May		ArtReach 180 Shaw St	10am	Meeting with Paulina O’Kieffe-Anthony, Director
		The Power Plant 231 Queens Quay West	2pm	Meeting with Josh Heuman, Curator of Education & Public Programs
		Mammalian Diving Reflex	4pm	Meeting with Annalise Prodor, Artistic Associate (Skype interview)
Sat 4 May		Travel day		Travel to Denver, Colorado
Mon 6 May	Denver	MCA Denver 1485 Delgany St	6pm	Observe end of year celebration for Point of View & Failure Lab program participants and parents
Tue 7 May		PlatteForum 2400 Curtis Street MCA Denver	10.30am	Meeting with Amanda Flores, Youth Program Coordinator
			11.45am	Presentation to all staff on Churchill Fellowship & MCA Australia
			4.30- 6.30pm	Point of View meeting for observation
Wed 8 May		Expose Your Museum	9.30am	Breakfast meeting with Kate Livingstone
		MCA Denver	11.30am	Meeting with Molly Nuanes & Alex Jimenez
			4-6pm	Observe Failure Lab final meeting
Thur 9 May		Travel day		Travel to Chicago, Illinois
Fri 10 May	Chicago	Art Institute of Chicago 111 S Michigan Ave	12pm	Meeting with Hillary Cook, Associate Director, Youth Programs; Maura Flood, Program Manager, Teen Engagement & Partnerships; Ayana Chavis, Program Coordinator, Youth & Family

Mon 13 May		Marwen 833 N Orleans St	11am-1pm	Meeting with Barbara Banda, Student & Family Engagement Coordinator & Sarah Atlas, Assistant Director, Education
Tue 14 May	Chicago	MCA Chicago 220 E Chicago Ave	10am	Meeting with Grace Needlman, Manager of Youth and Family Programs
	South Lawndale	Yollocalli 2801 S Ridgeway Ave	2pm	Meeting with Vanessa Sanchez, Director
Wed 15 May		Travel day		Travel to New York City
Thu 16 May	New York	Guggenheim 1071 5th Ave	2pm	Meeting with Carolyn Keogh, Associate Manager, School & Youth Programs. cancelled
Fri 17 May		Brooklyn Museum	5-7.30pm	Observe Brooklyn Museum Teen Night
Mon 20 May		New Museum	11am	Meeting with Christina Chan, Manager School, Youth & Community Programs
Tue 21 May		Travel day		Travel to Minneapolis, Minnesota
Wed 22 May	Minneapolis	Walker Art Center 725 Vineland Pl	12.30pm	Meeting with Nisa Mackie, Director & Curator of Education & Public Programs and Simona Zappas, Youth Programs Coordinator
		SPNN	3.30pm	Meet with Kevin Kalla & Nicola Pine
Thur 23 May		Walker Art Center	4.30-6.30pm	Observe WACTAC meeting
Fri 24 May		Walker Art Center	1pm	Meeting with Simona Zappas
			6.30-9.30pm	Observe WACTAC Teen Takeover
Sat 25 May		Travel day		Travel to New York City
Mon 27 May	New York			REPORT WRITING
Tue 28 May	Brooklyn	Young New Yorkers 33 Flatbush Ave	11am	Meeting with Rachel Barnard, Executive Director
			3.30-7pm	1-day program observation, Swiss Institute, 38 St Marks Place, NYC
Wed 29 May	New York	The Studio Museum Harlem 429 W 127th St	11am	Meeting with Ginny Huo, Senior Coordinator, Youth Programs
		NY Historical Society	2pm	Meeting with Pauline Noyes, Associate Director of Teen Programs
Thur 30 May	Brooklyn	Brooklyn Museum	4.30-7.45pm	Observe Museum Apprentice Program
Fri 31 May	Brooklyn	Brooklyn Museum	10am	Meeting with Lindsay C. Harris, Teen Programs Manager
	New York City	Park Avenue Armory 643 Park Ave	2pm	Meeting with Chelsea Emelie Kelly, Associate Director of Youth Corps
		The Metropolitan Museum of Art 1000 5th Ave	5-8pm	Observe <i>Teens Take The Met!</i>

Sat 1 Jun	Brooklyn	No Longer Empty	12.30pm	Young Exhibition Makers – opening exhibition, Kings County Hospital, East Flatbush
		Brooklyn Museum	5–11pm	Observe First Saturdays
Mon 3 Jun				REPORT WRITING
Tue 4 Jun	New York City	Art Start 526 West 26th St	4pm	Meeting with Director Hannah Immerman
Wed 5 Jun		The Metropolitan Museum of Art	2pm	Meeting with Darcy-Tell Morales, Educator for Family & Teen Programs & Jeary Payne, Assistant Educator, Teen Programs
			4pm	Observe Met Teens meeting
Thu 6 Jun	Brooklyn	Eastern District Court 225 Cadman East Plaza	5–7pm	Young New Yorkers exhibition, Eastern District Court, Brooklyn
Thu 22 Jun		Travel day		Return to Sydney

6. Research Methods

Methodology

In the 25 years since the Walker Art Center in Minneapolis became one of the first art museums in the United States to run programs with and for teens, the presence of youth programming in most art museums and galleries across North America has moved beyond prolific to be almost common-practice. Which meant an embarrassment of riches when it came to planning my Fellowship.

In preparation, I read extensively about youth arts programming in North America, sought information and recommendations from colleagues in the United States and spoke to peers in the sector in Australia about the kinds of questions and challenges they had in wanting to work with young people.

My program was shaped by a desire to spend, wherever possible, time both with educators and public programmers and the young people involved in their programs. This meant eschewing a whistle-stop tour of tens of cities for sometimes several days with just one institution. If I wanted to learn about the role and expertise of young people, I needed the opportunity to hear from them and not just about them. As experts in their own lives, teenagers absolutely need to be both seen and heard.

The institutions that I visited were chosen for a number of reasons: the nationally recognised excellence of their programming; their unique models of engaging different communities of young people; their public program offers; and their records of research and publication. In total I made 49 visits to 33 different organisations and

my itinerary was shaped in part by the opportunities to visit and observe major public program events, such as the Metropolitan Museum of Art's bi-annual *Teens Take The Met!*

My research was structured around three kinds of knowledge-gathering: in-depth interviews with educators, program directors and youth participants; observations of youth-led programs such as teen nights at ICA Boston, Brooklyn Museum and the Walker Art Center; and participation in youth-led meetings and workshops, getting first-hand experience of programs.

Where appropriate, photographs of workshops and events were taken and documentation, including logic models, program plans, evaluation reports and marketing collateral was also frequently and generously shared with me, for which I am indebted.

Most interviews took between 60 and 90 minutes and most were audio recorded. I had a set of standard questions that I asked everyone, which were then tailored to each organisation. Questions covered topics including program structures; pedagogical approaches; the role and visibility of young people in organisations; the impacts of programming on both participants and organisations; challenges; funding models; the role of reporting and evaluation; "success" and how to talk about it; and the value of collaboration and knowledge-sharing. These questions have informed the structure of this report.



Outside the Metropolitan Museum of Art, ahead of Teens Take the Met!
31 May 2019.



Reflective selfies at Anish Kapoor's
'Cloud Gate' in Chicago, 10 May 2019.

“We have so much to learn
from teens and they should
be taken seriously”

– Ginny Huo, Studio Museum Harlem



With Simona Zappas (L) and Nisa Mackie (R) during the
Teen Takeover at the Walker Art Center, Minneapolis,
24 May 2019. Image courtesy: Nisa Mackie

7. Key Findings

7a. Framing the Field

Theoretical frameworks, understanding the role of young people within an organisation, recognising young people as experts and pedagogical approaches.

In the following Section I will look at seven different program models that I identified – drop-in art spaces, intensive semester-long programs, internships, teen councils, youth-led public programs, community programs & creative entrepreneurship – but it is helpful to first outline some of the different pedagogies and approaches to working with young people that I encountered, including understanding the different ways that the roles of young people in organisations are understood.

i. Theoretical frameworks: Creative Youth Development

As outlined in *Section 4 – Context*, Creative Youth Development is now a nationally recognised framework for approaching youth arts work in the USA. CYD programs develop creative and critical thinking skills while providing young people with opportunities for leadership, decision-making, community-building, risk-taking and personal growth. The CYD model gives young people “the opportunities, relationships and support they need to participate fully in their own personal, social and cultural growth.”¹⁷

There are six key characteristics of a CYD program¹⁸:

- Young people are engaged in *Safe and Healthy Spaces*
- Programs focus on *Positive Relationship-Building*
- Programs are *Artistically Rigorous* and *Set High Expectations of youth participants*
- Programs are *Asset-Based* and help youth to build upon their inherent strengths and talents
- Programs are *Youth-Driven* and honour young people’s voices

- Program approaches and outcomes are *Holistic*, recognising a range of youth needs and often integrating with other service providers to create a coordinated community response to those needs.

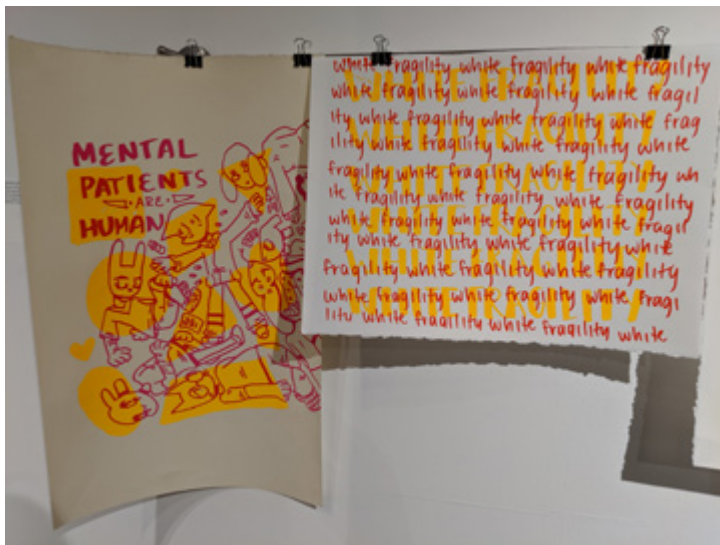
Recognising the holistic needs of young people, at a number of organisations that I visited, including Park Avenue Armory in New York, RAW Art Works in Lynn, Massachusetts, PlatteForum in Denver and Marwen in Chicago, amongst many others, programs also included workshops on topics as diverse as meditation and mindfulness; healthy eating; college readiness; and financial literacy.

At **Marwen**, an organisation that provides free art classes and college and career programming for high school students from under-resourced communities and schools, CYD also now informs the professional development they offer their teaching artists. As Sarah Atlas, Assistant Director of Education, explained, “We want our teaching artists to be really well-developed in their medium and to be able to effectively communicate painting and all those things. But that’s not enough... over the last couple of years [we’ve been] intentionally shifting our professional development and our support for teaching artists to really look at the whole student. To think about how they’re building community in the classroom and how they’re working with students beyond the art-making skills. How are they meeting their social-emotional learning needs? How are they able to work more effectively with diverse learners? How are we addressing implicit biases and thinking about identity?... Training that isn’t even rooted in the arts.”¹⁹

17 Ellen Hirzy, op.cit., p.5

18 <https://www.creativeyouthdevelopment.org/national-action-blueprint/what-is-cyd-and-its-impact/>

19 Interview with Sarah Atlas, Assistant Director Education, Marwen, Chicago, 13 May 2019



Student work at Marwen, Chicago. 13 May 2019



Alumni wall at RAW Art Works celebrating all the young people who have gone on to college. 24 May 2019.

At **RAW Art Works**, another youth arts organisation offering free arts programming to underserved young people aged 7-19, dedicated CYD programs include Core, which supports junior and senior high school students to create portfolios of high level work and apply to schools; Project Launch, which works with school guidance counsellors and social service agencies to support RAW's young people to apply for college, many of whom are the first generation in their families to do so; and FLY, which is a RAW alumni program that works to keep in touch with young people throughout their first year of college, when vulnerable young people are most likely to drop out.

With a lot of the work undertaken in a CYD approach falling outside the traditional realms of art education it was incredible to see just how many organisations actually work with social services or a social worker to support both staff and youth participants. **PlatteForum**, an arts, youth-development and artist-in-residence program in Denver, is currently in the process of contracting a licenced social worker and therapist to support their young people's social/emotional learning and who will also be available to ArtLab interns. Marwen too is currently hiring someone to work with them full-time while other organisations, like **ICA Boston** and **MCA Denver**, have social workers who meet with staff regularly to debrief and discuss issues and to help staff think through approaches to programming, pastoral care and evaluation.

Everyone I spoke with acknowledged that supporting young people's mental health and wellbeing was part of the job but that also, they weren't trained social workers. As Betsy Gibbons, Director of Teen Programming at ICA Boston observed, "We all know there's that line, beyond which it's not us that can help, and [so having a social worker] helping us identify what that line is, and then connecting us with the right resources to direct those young people to, is invaluable."²⁰

ii. Theoretical frameworks: Critical Youth Empowerment

Critical Youth Empowerment, or CYE, is another framework that shares several characteristics with CYD, including the offering of a welcoming, safe environment; meaningful participation; and a focus on supportive relationships. CYE though goes further – it “builds on, integrates and expands existing conceptual models of youth development and youth empowerment. The aim of CYE is to support and foster youth contributions to positive community development and socio-political change, resulting in youth who are critical citizens, actively participating in the day-to-day building of strong, more equitable communities.”²¹

There are six key characteristics of a CYE program²²:

- A safe, supportive environment
- Meaningful participation, with young people given responsibility and decision-making power
- Shared power, where young people are given increasing amounts of power as their confidence and leadership capacity grows
- Individual and community empowerment are interwoven
- Socio-political change goals, with young people gaining a critical understanding of the impact of social and structural inequality and participating in transformative actions
- Critical reflection

While none of the organisations I met with discussed CYE explicitly as a framework within which they worked, their active recognition of the expertise of young people, and the ways in which they advocated for the role of young people within their institution can be understood as part of a CYE pedagogy. Similarly, those programs with an articulated social justice focus can also be seen as having a CYE approach and these three particular approaches – social justice, the role of young people and young people as experts – are worth unpacking further, given how many illustrations of them I encountered across the course of my Fellowship.

1. Social justice art education

Social justice was an education framework I encountered a lot during my Fellowship, with programs explicitly working to address and positively impact social inequality and injustice. In a social justice context, knowledge and learning is seen as emancipatory and the focus is on the development of a “critical awareness

of the world that can be used to dismantle oppressive social structures.”²³ In social justice art education, there are typically three main components to any project or program – the artist/young person who imagines a new way of being in the world; the artwork or event that confronts difficult ideas that would otherwise be challenging or impossible to talk about; and the audience as a participant, not a passive spectator, having to engage in dialogue or exchange.²⁴

Young New Yorkers (YNY) is an arts-based diversion program for court-involved young people that began in 2012 when founder Rachel Barnard received a fellowship to investigate the impact of mass incarceration on young people. Today there are five main programs offered by YNY, plus a graduate program, and the aim is to “empower participants to transform the criminal justice system through their own creative voices.”²⁵

The YNY programs are offered by the criminal court to eligible 16 and 17 year old defendants, who are charged as adults in New York State, as an alternative to jail time and a permanent criminal record. Over 300 young people are now served annually through 1-day, 4-week or 8-week community or court-mandated programs that uses art-making and creative strategies to discuss issues including representation, criminal justice, normalisation, leadership and personal power. The 8-week Arts Diversion program culminates in an exhibition of work, usually held back in the courthouse, with judges, district attorneys, police officers and parents all invited to attend. On completion of the program, participants have their cases dismissed and sealed. (For more on Young New Yorkers, see *Section 7b.ii – Programs for dedicated youth audiences.*)

Another example of a program with an explicit social justice agenda is **InterseXtions: Gender & Sexuality at the Brooklyn Museum**. This nine-month program is one of the largest teen programs at the Museum and is exclusively for self-identified LGBTQ+ teens who are also predominantly young people of colour. Part One of the program explores gender and sexuality in art through an intersectional queer lens, leveraging the Brooklyn Museum’s encyclopaedic collection and Elizabeth A. Sackler Center for Feminist Art, while Part Two of the

21 Louisa B. Jennings, Deborah M. Parra-Medina, DeAnne K. Hilfinger Messias & Kerry McLoughlin, “Toward a Critical Social Theory of Youth Empowerment” in *Journal of Community Practice* (The Haworth Press, Inc.), Vol.14, No 1 / 2, 2006, pp.31-55, p.40

22 Ibid, p.42

23 Marit Dewhurst, op.cit., p.144

24 Ibid., p.145

25 <https://www.youngnewyorkers.org/about>. Accessed 25 August 2019. 28



Brooklyn Museum's dedicated Teen Programs department.



Embroidered beanbags for teen meetings at Brooklyn Museum, 17 April 2019.

26 Becky Alemán, Cheri E, Ehrlich & Lindsay C. Harris, "Looking Back and Forward: Reflections on Starting LGBTQ+ Teen Programming at the Brooklyn Museum (2011-2018)", National Art Education Association, 2018. As accessed: <https://medium.com/viewfinder-reflecting-on-museum-education/looking-back-and-forward-reflections-on-starting-lgbtq-teen-programming-at-the-brooklyn-museum-531a46e8d183>. Accessed 31 May 2019.

27 Interview with Hillary Cook, Associate Director Youth Programs Art Institute Chicago, 10 May 2019

28 Interview with Molly Nuanes, Manager of Failure Lab Program, MCA Denver, 8 May 2019.

program focuses on planning and delivering youth-led arts programming for LGBTQ+ teens and their allies, including an annual Teen Night. Lindsay C. Harris, the Teen Programs Manager at the Museum has written that, "As a mixed black queer woman, educator, media artist and social justice advocate, I wanted to create the program I wished I had as a teen. My original goals for the program echoed predecessors – to build creative, inclusive spaces for LGBTQ+ teens to be able to see, be, and craft themselves and their futures. I have discovered the immense power this program, its teens and other educators and museum professionals can have to push museums forward and impact multiple audiences. LGBTQ+ explicit programming and the increased availability of resources... hold museum staff at all levels accountable to LGBTQ+ inclusion in all our spaces – from all gender restrooms to personnel policies. As such, new goals and outcomes have emerged for me – reimagining what museums can and should be for their communities."²⁶

2. Understanding the role of young people within an organisation:

"We're currently grappling with those same questions [as everyone else] – how do young people see themselves here? Do they see themselves here? What is the experience like coming in to the museum for a teen?"²⁷ – Hillary Cook, Associate Director, Youth Programs, Art Institute Chicago

Understanding the role of young people within an institution – how visible they are (both literally and organisationally), what they can/could/do contribute, why they're there and what their experience is of the museum are ongoing questions even for organisations who have been programming with and for teens for a number of years.

At some of the organisations I visited, this visibility was structurally explicit. At the Brooklyn Museum and **Yollocalli**, at the National Museum of Mexican Art in Chicago, for instance, Teen Programs are their own departments, straddling education and public programs; while at museums including MCA Denver and the Art Gallery of Ontario in Toronto, there is a dedicated, permanent space for young people to meet, work and make.

At **MCA Denver**, their original Teen Council formed in 2007, when their new building opened with "a directive that there should always be some sort of youth programming"²⁸ and today there is a formal subset



Teen space at MCA Denver, 6 May 2019.

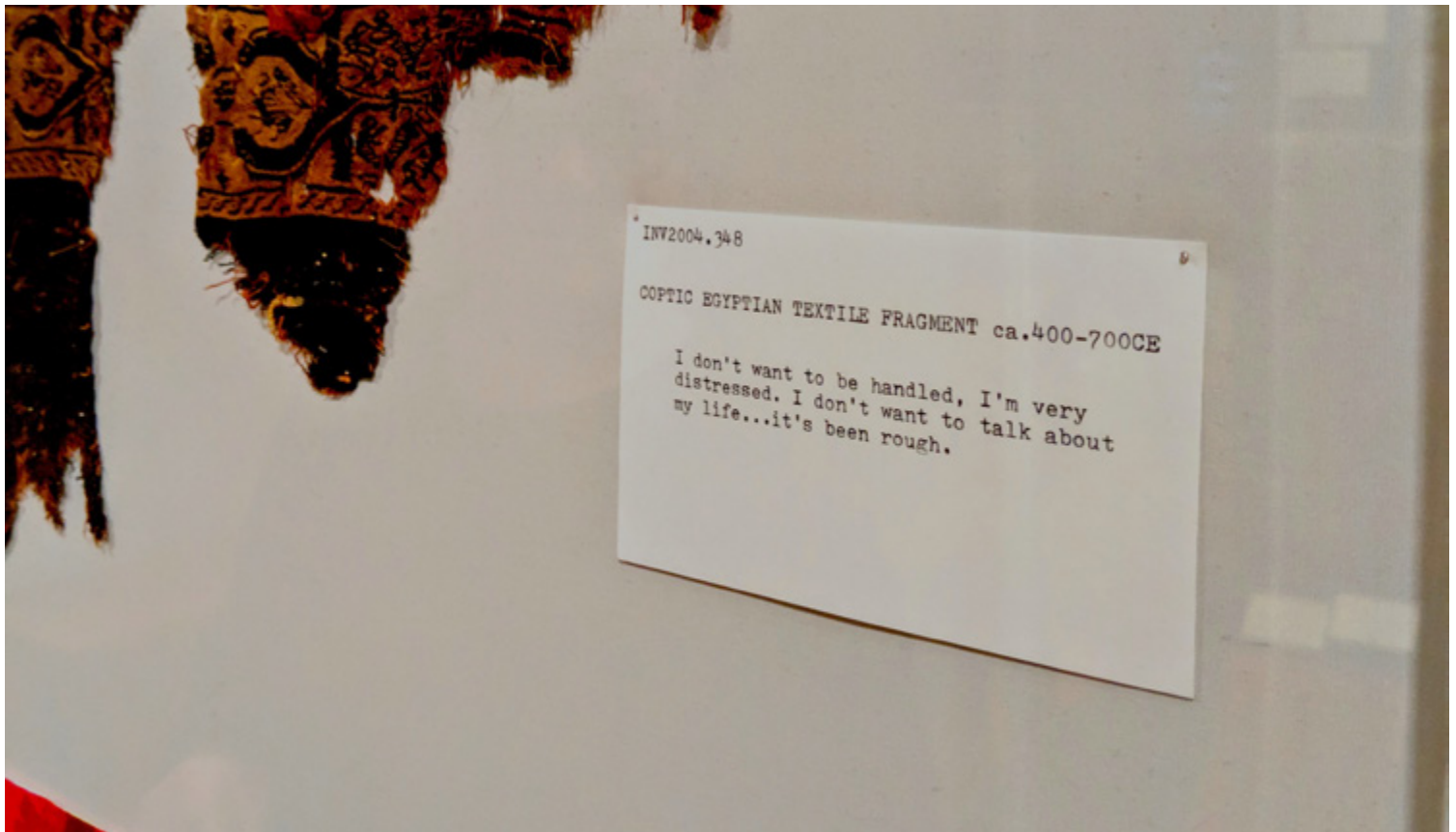
“We’re currently grappling with those same questions [as everyone else] – how do young people see themselves here? Do they see themselves here? What is the experience like coming in to the museum for a teen?”

– Hillary Cook, Associate Director,
Youth Programs, Art Institute Chicago

of the MCA Denver Board called the Youth Audience Taskforce who advise and work with the Museum on a higher strategic level regarding youth programming. The formalisation of the Taskforce Committee several years ago has ensured consistent buy-in and interest from staff across the Museum and visibility for the programs at a Board level. In 2012, when the Taskforce decided to focus on teens, the Teen Council became what is now the current creative youth leadership program, Failure Lab.

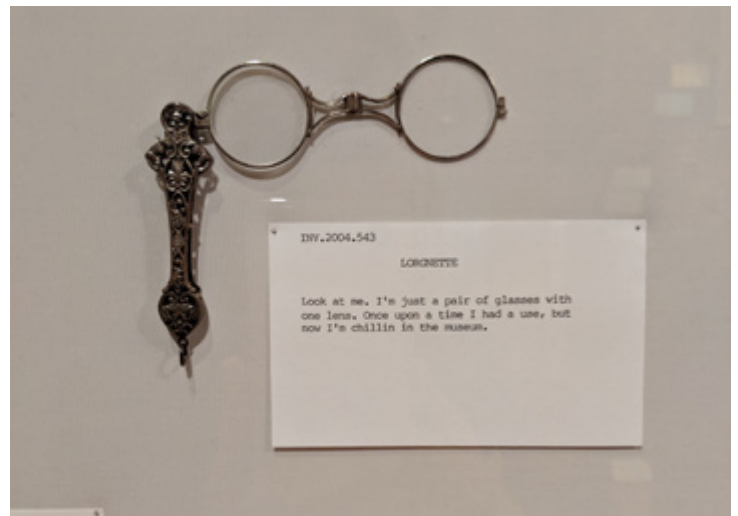
For MCA Denver, teen programming was identified as a gap in the cultural sector in the city and in the absence of a huge school’s program at the Museum, teen programs were recognised as a valuable way for the institution to engage young people. Also, as Molly Nuanes, Failure Lab Program Manager observed, “Teens really understand this art. It’s the art of their time. They think a lot like contemporary artists in that they question norms, they think a little bit outside the box, so there’s a nice affinity there too.”²⁹

Elsewhere, at **PlatteForum**, ArtLab interns participate in interview panels for all new PlatteForum staff hires and two interns sit on the organisations board as a ‘youth voice.’ In 2019 ArtLab interns crafted a Cultural Equity statement for PlatteForum, designed to ensure



all stakeholders have a voice at the table that was approved and adopted by the PlatteForum board over the Summer. ArtLab members also make decisions around resident artists and are given regular, paid artist assistant opportunities across the year.

At **Park Avenue Armory**, young people have been part of the institution's mission since the very beginning and Youth Corps members are embedded in every aspect of the organisation as part of their paid internships. They work on events and artistic productions as front of house staff, provide feedback to teaching artists on education programs and workshops, and every artist who presents at the Armory is strongly encouraged to have some kind of engagement with young people. There is an "intentional cultivation of investment in young people across the organisation, regardless of hierarchy"³⁰ and Chelsea Emelie Kelly, Associate Director of Youth Corps attests a lot of the success of the programs to the commitment from Chief Education Officer Cassidy Jones and Armory President Rebecca Robertson, who come to all youth-led presentations and treat Youth Corps members with the same levels of warmth and respect shown to every other stakeholder in the organisation.



Details from RISD Art Circle's 2018 exhibition at the RISD Museum, questioning the authority of unattributed wall quotes, 26 April 2019.

Young people do not have to be central to an organisation's mission however in order to participate or play a meaningful role. They do, though, need to be seen as more than a customer or marketing tool to get more young people in the building.

Christina Alderman, Assistant Director of Family & Teen Programs at **Rhode Island School of Design Museum** (RISD) in Providence, believes that the role of young people and youth programs in museums should be less about audience generating and more about identifying connections, asking challenging questions and having conversations that encourage ideas, creativity and personal development.³¹ And so, the focus for RISD Art Circle (RAC) is “more, how do you inhabit an idea versus how do you create a program?”³²

For instance, in 2018 RAC members, during a walkthrough of the Museum collection, questioned why the wall labels didn't include attributions or footnotes, starting a conversation around the issue of labelling, institutional authority and singular narratives. Those questions in turn led to a RAC-curated exhibition and youth-led public program that invited members of the public to write their own wall labels for inventory objects in the RISD Museum collection.

At institutions including the **Art Institute of Chicago** and the **Metropolitan Museum of Art**, participants in their intensive internship programs are embedded with staff across the Museum. At the Met, interns spend 40 hours across the organisation and are assigned a supervisor according to their area of interest – education, curatorial, design, digital etc. – and supervisors (who both self-nominate for the role and are approached by Education staff) work with their young person to identify and develop an authentic project for them to work on. This might be developing a piece of marketing collateral for the Museum, a drop-in workshop series or piece of curatorial research.

Summer Interns at the Art Institute of Chicago are set up with a job shadow as part of their program, where they spend 2.5 hours with someone outside the Youth & Family Programs teams. Young people are again matched according to their interests and past Directors including Douglas Druick would always take a teen. Maura Flood, Program Manager, Teen Engagement & Partnerships reflected that “there was something really important about having a teen just shadow the Director of our Museum and having that contact... it's about bringing visibility to the programs as well as [offering] that direct contact.”³³



Details from RISD Art Circle's 2018 exhibition at the RISD Museum, questioning the authority of unattributed wall quotes, 26 April 2019.

31 Interview with Christina Alderman, Assistant Director Family & Teen Programs, RISD Museum, Providence, 26 April 2019.

32 ibid.

33 Interview with Maura Flood, Program Manager, Teen Engagement & Partnerships, Art Institute of Chicago, 10 May 2019.



WACTAC members Corr and Avahnij giving a tour during the Walker Art Center's Teen Takeover, 24 May 2019.

“Museums must respond to the needs of their communities and strong teen programs are one way of doing that.”

– Lindsay C. Harris, Teen Programs Manager, Brooklyn Museum

Even without dedicated youth programs, there is still a way to effectively and meaningfully engage young people in a holistic way. **SAW Video** in Ottawa, Canada is a not-for-profit, artist-run media art centre that offers equipment access, training, mentorship and programs and they have a multi-generational approach to their audiences that is inclusive and respectful. While they don't regularly run programs dedicated to young people, they have previously run an employment program for at-risk youth and their holistic approach to engaging young people across the organisation means that they don't believe in gate-keeping equipment or opportunities from teens and have processes in place to help young people overcome simple barriers to participation, such as providing bus tickets and discounted hire fees.

“Museums must respond to the needs of their communities and strong teen programs are one way of doing that.”³⁴ – Lindsay C. Harris, Teen Programs Manager, Brooklyn Museum

From my own experience and everything that I learned during my Fellowship, for an organisation looking to develop programs, roles or opportunities for young people, the following questions offer a starting point and need to be answered honestly if that program or offer is going to be authentic and successful:

- What role do you want young people to play in your organisation?
- Why? What are you offering young people in real terms? What do you hope they will offer you?
- How much input will young people have in shaping that role?
- What are the challenges or limitations in giving space to young people in your organisation?
- How will that inform or impact what you offer young people?

3. Recognising the expertise of young people:

Successful youth programs recognise that young people are experts in their own lives and meet them where they are at, emotionally and developmentally. Ginny Huo, Youth Programs Coordinator at **The Studio Museum Harlem** in New York believes that, “We have so much to learn from teens and they should be taken seriously,”³⁵ pointing to the ways in which the current generation of

34 Lindsay C. Harris, “Being Explicit: Creating Space by and for LGBTQ+ Youth of Colour” in *What We May Be. Art Museums and the Implications of Special Programs*, Clark Art Institute, 2019, pp.60-71, p.65

35 Interview with Ginny Huo, Senior Coordinator, Youth Programs, The Studio Museum Harlem, New York, 29 May 2019.

young people are pushing for gender equality and able to have deep and complex conversations about everything from the environment to mental health.

Almost every program that I visited, where young people took a leadership role, teens were paid either an hourly minimum living wage or stipend for their participation. Simona Zappas, Youth Programs Coordinator at the **Walker Art Center** in Minneapolis believes that, “It’s really important to give teens money [for their work]... It’s important to provide jobs for teens that honour them as people and not just labourers.”³⁶

Paying teens for their work not only acknowledges their expertise and contribution, but it also creates an expectation of professionalism, accountability, good communication and the delivery of agreed outcomes, all of which are valuable life skills for entering the workforce. Critically, by offering paid roles, Museums and other arts organisations are also able to ensure that young people, regardless of their socio-economic situation, are able to participate; and this in turn ensures genuinely diverse voices and lived experiences are considered. At **PlatteForum**, where programs are targeted at underserved young people, many of whom are first generation migrants, paying teens is critical to their involvement and retention. It also legitimises their participation with parents, who might otherwise see the arts as a hobby or extravagance, and it enables them to contribute to the family income too if needed.

ArtReach in Toronto is an organisation that provides direct funding and mentoring for community-based arts projects by young people 13-29 from under-served communities. Here, young people’s expertise is embedded throughout. As well as funding and mentoring young creatives, ArtReach pays an honorarium to youth leaders to be part of the Grant Review Committee, sit on the Program Advisory Committee and to bring their perspectives and experiences to the table with government bodies, policy advisors and funders, helping to authentically advocate for the work that ArtReach does, with and for young people. ArtReach’s financial priority is ensuring that young people receive money across all levels, in the forms of grants, fees, honorariums and income.

Even if organisations are unable to pay their young people, involving teens as decision makers and giving them responsibilities and opportunity to shape their learning should be a central element of any program. At **RAW Art Works**, Program Director Käthe Swaback always approaches the building of new programs in

terms of a small-scale pilot with young people involved from the get-go, making it easier to work out any kinks in the program and to be responsive to community feedback. “I recommend that method – low risk – and that you really take the time to research, and that you really make sure that the kids have a voice in developing their own program.”³⁷

In recognising the expertise of young people, museums not only give teens the opportunity to develop their ideas and confidence, they also ensure that the institution is responding to the needs of their communities in the most engaging and socially and culturally relevant ways.

“In fact, youth have a remarkable capacity to imagine and experiment with new ideas and partnerships and take positive risks. Understanding what goes on during this pivotal period of individual development and building programs that promote adolescents’ assets will enable your organisation to benefit from teens’ high levels of energy, creativity and commitment.”

– Ellen Hirzy, *Engaging Adolescents: Building youth participation in the arts*, National Guild for Community Arts Education, 2011.

36 Interview with Simona Zappas, Youth Programs Coordinator, Walker Art Center, Minneapolis, 24 May 2019.

37 Interview with Käthe Swaback, Program Director, RAW Art Works, Lynn, Massachusetts, 24 April 2019.

38 Ellen Hirzy, *op.cit.*, p.15

iii. Other pedagogical approaches:

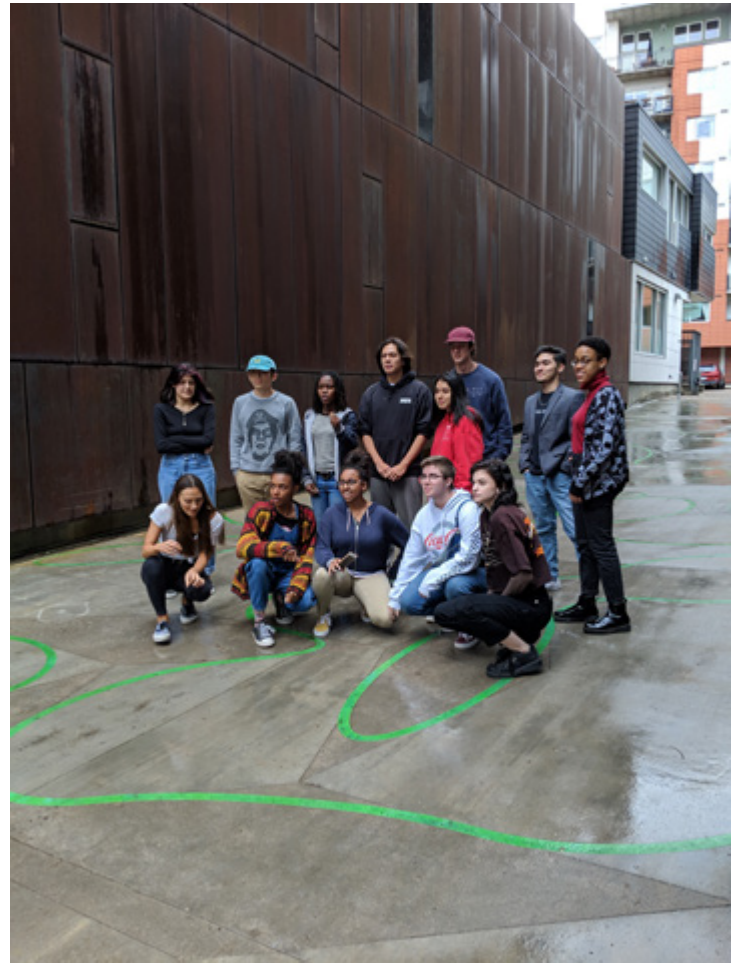
Almost all of the programs I visited had characteristics of the Creative Youth Development framework outlined in Section 7a.i – *Theoretical frameworks*. But across the different programs, I also observed a number of unique pedagogies for working with young people, shaped by each organisation’s mission, collection or community and some of these are worth noting here, to illustrate the breadth of approaches to working with young people, even within a CYD framework.

For instance, at **MCA Denver**, failure and risk-taking are the overarching pedagogies, with one of their two teen programs actually called Failure Lab. “The zine [making] is the construct [for program Point of View], much like exhibition-making is the construct for Failure Lab, but that’s not really the point. The point is not to learn a particular fine art skill. It is more to have those conversations and engage in the creative thinking process with a group of your peers.”³⁹

Alex Jimenez, the Program Manager for Point of View, approaches her work with the belief that “everybody has the capability to engage and adapt and find space, if given the opportunity. And so, as educators, as programmers, that’s our role, to create that space... Participants might not know how to do something. They might not be aware of something or have an education that gives them that set of knowledge. But through a process of working together in that collaborative nature, we find a way. So, my approach is that everybody contributes something and then figuring out what those parts are.”⁴⁰

At the **Art Gallery of Ontario**, Sarah Febbraro, Programmer, Youth Programs, prioritises community building over the production of ‘art’. She said, “I approach the job as my art practice, I see the youth council as a practice that’s experiential for them; where the youth council is a community, so anything that builds that community or relationship building, like eating, like long check-ins, like social time, that comes before the ‘art’ for me... I am really into using art as a tool for social engagement so I see this first as a social cultural space, and then the art is what we do together.”⁴¹

At organisations including **New Urban Arts** in Providence, there is a HOMAGO pedagogy, that is: Hang Out, Mess Around, Geek Out. HOMAGO focuses on self-directed exploratory learning, collaboration and experimentation in social, informal spaces that are not adult-led. Most of the drop-in programs that I learned



Point of View members at MCA Denver posing for an end of term photo, 7 May 2019.

“Our number one, overarching goal for all the work we do with teens is to just create a lifelong relationship to arts and culture for these students on a personal level. And we don’t want to dictate what that looks like for them in the future.”

– Molly Nuanes, Failure Lab Program Manager, MCA Denver

39 Interview with Molly Nuanes, op.cit.

40 Interview with Alex Jimenez, Manager of Point of View Program, MCA Denver, 8 May 2019.

41 Interview with Sarah Febbraro, Programmer – Youth Programs, Art Gallery of Ontario, Toronto, 2 May 2019.



Whitney Youth Insights Artists program, Whitney Museum of American Art, 18 April 2019.

“Museums have a responsibility to our young people. Not only are museums a space where young people can have real leadership, learn about the arts, all these things, but also... Museums need young people.”

– Lindsay C. Harris, Teen Programs Manager, Brooklyn Museum

about are centred on this way of working, with open studio space and mentor artists available to young people, where there is a focus on process and creative risk-taking.

At **The Studio Museum** in Harlem, Ginny Huo sees her role as a facilitator of conversations, recognising that young people are on the cusp of major changes, socially, emotionally, educationally, politically and physiologically and that youth programs should be a space to incubate those things. “My goal is that they take a risk, leave a little braver and more in love with themselves. It already exists within them, my role is to help them recognise it and reinforce it; to create a space where they can see it for themselves.”⁴² Ginny also talked about the importance of teaching young people to think like artists, in the spirit of writer James Baldwin. Encouraging them to make their own rules, to think and advocate for themselves, and to build the tools to be able to express themselves and cope with what it means to be human – feelings of happiness, pleasure, sadness, anger, conflict and insecurity amongst others.

Artistic practice and process is also at the centre of the **Whitney Museum of American Art’s** approach to programming. Teen Programs Coordinator Dyeemah Simmons explains that, “We consider ourselves the artist’s museum and I think that’s a really important part of all that we do... We really encourage experimentation, trying out new techniques, giving access to resources and supplies that maybe people wouldn’t otherwise have access to. Really, at the core of our programming is just creating a space for people to create whatever they want; to challenge themselves and helping them to feel a connection to the art that’s in the galleries and making it accessible in different ways.”⁴³

At the **Brooklyn Museum** all teen programs are organised through a critical and intersectional feminist lens that reflects the Museum’s collection and their approach is about being explicit. Lindsay C. Harris explains, “This is my personal perspective, but I think it’s also been the perspective of teen programs at Brooklyn Museum, is that we’re interested in being explicit; that young people need and deserve to be heard. Museums have a responsibility to our young people. Not only are museums a space where young people can have real leadership, learn about the arts, all these things, but also... Museums need young people. If this space is meant to be a cultural institution that is responding

42 Interview with Ginny Huo, op.cit.

43 Interview with Dyeemah Simmons, Teen Programs Coordinator, Whitney Museum of American Art, New York, 18 April 2019.

to the needs of community, that is a living archive of culture, we need our young people to be at the forefront of shaping that, of shaping how things get interpreted, what gets on the walls, what is programming, what does that look like, how are we talking about these histories, these lives – [asking] what’s missing?”⁴⁴

Sketch in Toronto is also interested in how participation can affect an impact on community. Sketch is a community arts enterprise that engages diverse young people, aged 16–29 and living homeless or on the margins, with artist programs and opportunities for creative entrepreneurship. All their programs are driven by their theory of change around participation and impact. So, for Program Director Rose Gutierrez, the focus is on radical art-making and how arts and art experiences can inform how young people navigate those issues affecting them. It is not about trying to directly ‘fix them’.⁴⁵ Sketch is not a social service and so their aim is to be a social agent informing the lives of the young people they engage with.

This is not an exhaustive list of pedagogies – instead, just some of the many different approaches to engaging young people that I learned about over the course of my Fellowship. These pedagogical approaches underpin and help to explain the value and significant impact of the program models I will outline in *Section 7b – Program models*.

44 Interview with Lindsay C. Harris, Teen Programs Manager, Brooklyn Museum, 31 May 2019.

45 Interview with Rose Gutierrez, Program Director, Sketch, Toronto, 2 May 2019.

7b. Program Models

Across the 33 different organisations that I met with I was able to identify seven different program models including:

- Drop-in, after-school programming
- Intensive semester or summer-long programs
- Internships
- Teen Councils
- Youth-led public programs
- Community programs
- Creative entrepreneurship

These seven categories are helpful in terms of understanding the logistics of programs but also for understanding the different ways that organisations see the role of young people within their institution.

It's worth saying though, that these are not definitive categories. Across the more than 30 different programs I learned about, there were a lot of similarities in their approaches to working with young people and a lot of programs also drew on multiple models of engagement – internships that involved the development and delivery of public programs, community programs that focused on creative entrepreneurship, teen councils that led drop-in workshops. Some programs were also only offered to dedicated audiences – LGBTQI teens; young people with experience of the justice system or homelessness; or young people for whom English is a second language, for instance.

i. Tiered programming:

A number of organisations also had a tiered structure to their programming, designed to offer different entry points and levels of accessibility. At the **Museum of Modern Art (MoMA)** in New York for example, they have a free, weekly drop-in workshop, Open Art Space, that is for LGBTQ+ teens and their allies; In the Making, a free but application-based Summer intensive program that offers four different, themed art classes to 100 young people each year; the semester-long Cross-Museum Collective, which is a behind-the-scenes program looking at job training and professional development for 18 graduates of In The Making; and the Digital Advisory Board, which is their top tiered program that offers a

small number of teens the paid opportunity to work as content producers responding to MoMA's exhibitions for a year.

This tiered approach to programming is, “designed to serve young people through every stage of their young adult career”⁴⁶ and similar models exist at **ICA Boston**, the **Whitney Museum of American Art**, **MCA Chicago** and **Brooklyn Museum**, where low-key workshops and large-scale, drop-in Teen Nights are often the first experience of a museum for a young person and a starting point towards more sustained relationships as interns or Teen Council members.

ii. Programs with dedicated audiences:

A number of organisations that I visited are dedicated to particular audiences of young people or offer programs for specific communities based on recognised need or particular barriers to participation.

Young New Yorkers, which is also discussed in *Section 7a.ii.1 – Social justice education*, is a court-mandated arts diversion program for court-involved young people and AS220 Youth in Providence also works with young people involved in the justice system. **AS220 Youth** is now the longest running arts education program for incarcerated youth in the USA, running programs within the state's juvenile detention centre, Rhode Island Training School, and in their art-making studios in downtown Providence. AS220's goals with their program are twofold: to expose young people to art-making and the creative process while they are incarcerated and “to build supportive, trusting relationships with youth that pave the way for long term engagement, [encouraging] youth to engage at the downtown studio after release.”⁴⁷ While I did not have the chance to observe any AS220 Youth programs (my visit coincided with the Easter weekend), over the course of my Fellowship I did have the opportunity to observe and participate in two Young New Yorkers programs, which offered an incredibly valuable insight into the transformative potential of art-based programming with a *social justice* focus.

46 Interview with Calder Zwicky, Assistant Director, Teens & Community Partnerships, MoMA, 15 April 2019.

47 AS220 Youth Programs Report, AS220 Providence, Rhode Island, 2012, p.1

EXPERIENCE: On 28 May 2019 I joined a meeting of the YNY Ultra Graduate Program. Participants are all graduates of a Young New Yorkers program who meet monthly with YNY staff to build leadership and advocacy skills and discuss critical issues facing their community. They also help to test ideas for future programming.

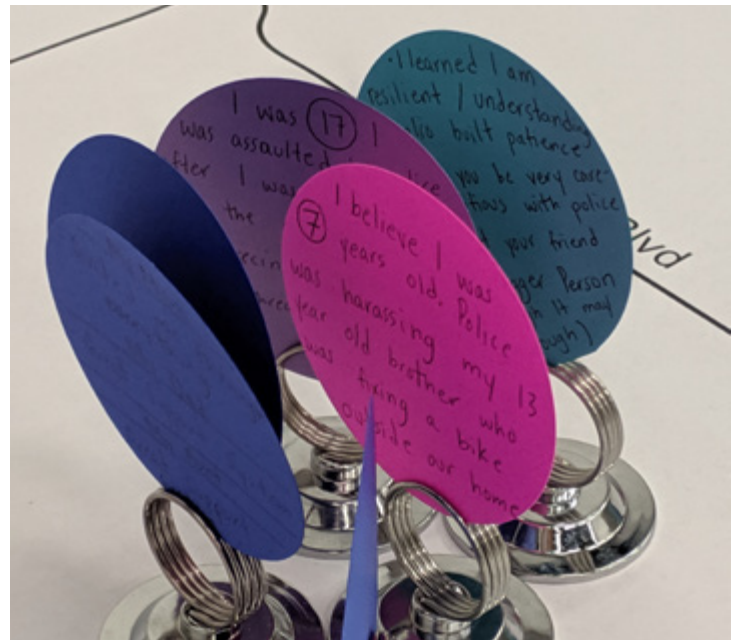
The meeting on the 28th had a focus on location and geography in relation to participants' lived experience within the criminal legal system. After a check-in that involved a short meditation, sharing of highlights and lowlights from the past week and an icebreaker activity, Calder Zwicky from MoMA and Mica Le John from No Longer Empty talked to the group about their teen programs and opportunities they have for YNY Ultra members to get involved. After the presentations we were given coloured paper circles and asked to record our responses to a series of questions. These included how old we were when we first learned there was a police force – and how we learned it; and our first experiences of the criminal justice system. Participants also recorded the story of their arrest.

Because Young New Yorkers actively cultivates a culture of excellence and affirmation, where they see every young person as extraordinary⁴⁸, other questions and activities at the meeting included sharing affirmations of the person sitting next to us and asking us to share an everyday hero who has supported us, what our wisdom is, what strengths we have as a community that we don't always see in ourselves but do see in this space, as well as what participants have learned through Young New Yorkers that they can share with others? We then placed our responses in the related location on large scale maps of the five boroughs of NYC so we could then visualise the clusters of our experience.

The overwhelming culture of Young New Yorkers is one of self-advocacy, community, responsibility, power and self-respect and on 6 June 2019 I attended Clear Vision, the culminating exhibition from Young New Yorkers most recent 8-week Arts Diversion program. The exhibition, held in the US Eastern District Court in Brooklyn, guided visitors, including family, friends, lawyers and court staff, through a series of activities and reflections designed to explore the tensions between how the world sees us and who we really are. In the beautifully and vibrantly decorated courtroom, we were asked to complete a quiz on our Invisible Triumphs, with our final score determining how many diamanté stickers we were given to decorate our eye patches with; we were asked to complete questionnaires about our vision for the future



YNY Ultra members mapping the geography of their experiences with the criminal justice system during a Young New Yorkers meeting at the Swiss Institute, New York, 28 May 2019.



Details from YNY Ultra's mapping activity, 28 May 2019.

of youth justice and the ways in which we see greatness, joy and strength in the young people of New York and the Young New Yorkers program. We were also given stickers, which featured artworks by the participants, that identified what they saw as our assets and had to look into a mirror and see ourselves while these skills were verbally recognised to us. The final activity station involved sitting behind the bench, in the judge's chair, to have our photo taken – holding our own small keepsake mirror with our designated asset written on it. (Mine said 'influencial' [sic]) which, I won't lie, felt like a small gift on what was the last day of my Fellowship!) The entire experience was incredibly affecting and I am very grateful to Young New Yorkers for the opportunity to observe and participate in their programs as part of my Fellowship.

InterseXtions: Gender & Identity at **Brooklyn Museum**, which is also discussed in *Section 7a.ii.1 – Social justice education*, is another program that is offered to an identified audience of young people. This youth-led, nine-month paid internship is exclusively for 14 LGBTQ+ teens aged 14-19 who are predominantly young people of colour. The program began in 2015 as a 10-week paid internship for eight teens, with 3-year funding from the Astor Foundation. It was proposed by then-Teen Program Coordinator Becky Alemán who “was thinking about safe spaces and brave spaces at the time and [I] felt like LGBTQ folks needed a space to be young, creative and social, especially since queer nightlife is mostly limited to those who are 21 and older.”⁴⁹ Responding to the needs of the young people each year, InterseXtions is now one of the Brooklyn Museum’s largest program and in its current iteration, the program includes one teen-led LGBTQ Teen Night along with other public programs and partnerships, but the focus is on a youth-developed curriculum that “expands chances for peer mentorship and leadership. It also includes more exploratory occasions to engage with artworks, artists and community organising through workshops and trips.”⁵⁰ Critically, all of the artists, educators and organisers are also LGBTQ+. As Teen Programs Manager Lindsay C. Harris explains, “For me, this is crucial. It supports the safety and comfortability of the teens to express themselves freely... It also provides the space for them to see themselves and their future potential in others. How can we imagine a future if we don't see anyone who looks like us or shares our experiences?”



Clear Vision Courtroom exhibition, US Eastern District Court, Brooklyn, 6 June 2019. Photo: Anastasia Voron, courtesy: Young New Yorkers.

INVISIBLE TRIUMPHS!

+1	-1
<input type="checkbox"/>	You were raised in a single parent household.
<input type="checkbox"/>	Your ancestors were forced to come to the USA not by choice.
<input type="checkbox"/>	You have health insurance
<input type="checkbox"/>	You have ever been called names because of your race, class, ethnicity, gender, or sexual orientation.
<input type="checkbox"/>	You have ever felt ashamed or embarrassed of your clothes, house, car, etc.
<input type="checkbox"/>	One or both of your parents are/were “white collar” professionals: doctors, lawyers, etc.
<input type="checkbox"/>	You ever tried to change your appearance, mannerisms, or behavior to avoid being judged, ridiculed, or discriminated against.
<input type="checkbox"/>	You went to school speaking a language other than English.
<input type="checkbox"/>	You studied the culture of your ancestors in elementary school.
<input type="checkbox"/>	You have ever had to skip a meal or were hungry because there was not enough money to buy food when you were growing up.
<input type="checkbox"/>	If one of your parents was unemployed or laid off, not by choice, add one to your tally.
<input type="checkbox"/>	If you were told that you were beautiful, smart and capable of being anything you want to be by your parents.
<input type="checkbox"/>	If you have a disability add one to your tally.
<input type="checkbox"/>	If you saw members of your race, ethnic group, gender or sexual orientation portrayed on television in degrading roles.
<input type="checkbox"/>	If you were ever offered a good job because of your association with a friend or family member.
<input type="checkbox"/>	If you were paid less, treated less fairly because of race, ethnicity, gender or sexual orientation.
<input type="checkbox"/>	If you have been divorced or impacted by divorce.
<input type="checkbox"/>	If you ever inherited money or property.
<input type="checkbox"/>	If you were ever stopped or questioned by the police because of your race, ethnicity, gender or sexual orientation.
<input type="checkbox"/>	If you were ever afraid of violence because of your race, ethnicity, gender or sexual orientation.
<input type="checkbox"/>	If you were ever the victim/survivor of violence related to your race, ethnicity, gender or sexual orientation.
<input type="checkbox"/>	If you are generally able to avoid places that are dangerous.
<input type="checkbox"/>	If you were ever uncomfortable about a joke related to your race, ethnicity, gender or sexual orientation but felt unsafe to confront the situation.
SUB TOTALS	
FINAL SCORE (LEFT COLUMN - RIGHT COLUMN)	

Detail from Young New Yorkers' Clear Vision Courtroom exhibition, 6 June 2019.

49 Becky Alemán, cited in Lindsay C. Harris, “Being Explicit: Creating Space by and for LGBTQ+ Youth of Color” in *What We May Be. Art Museums and the Implications of Special Programs*, Clark Art Institute, 2019, pp.60-71, p.60

50 Interview with Lindsay C. Harris, op.cit.



Detail from Young New Yorkers' Clear Vision Courtroom exhibition, 6 June 2019.



Flyer for Open Space, the Museum of Modern Art's LGBTQI+ free, weekly drop-in art space.

An evaluation of InterseXtions in 2016 found that participants “came to the Museum because they lacked opportunities to participate in LGBTQ+ clubs at school or elsewhere, or do not feel safe in these environments due to repercussions for their participation.”⁵² As a result of their participation though, teens “felt greater self-efficacy, less social isolation, and more social connection” and “able to use art and the museum to gain insights about themselves, acquire marketable life skills, and be more readily able to discuss LGBTQ+ topics.”⁵³

Open Art Space at **MoMA** is a free, weekly-drop in program also for LGBTQ teens and their allies that started in 2016. While there is often a guest teaching artist, programming is deliberately low pressure and not even art-based some weeks. Calder Zwicky, Assistant Director, Teens & Community Partnerships said that MoMA is still playing with the idea of what they want the program to be. “Some weeks they’ll hang out and talk, other weeks they go into the gallery. Sometimes it’s about making zines or poetry, other times it’s very high-level art making and complicated print-making. We don’t really care what happens week to week because we know that the real reason young people are coming isn’t primarily for the art-making. It’s for the community, the space.”⁵⁴

Recognising that English language-learning young people were having trouble accessing some of their programs, in 2014 the **Whitney Museum of American Art** began running the annual Summer program, Youth Insights Introductions. Youth Insights is the Whitney’s professional development and youth leadership program and Introductions is an art-making program that introduces young, self-identified English language learners to American art. In talking about creating programs for specific audiences, Dyeemah Simmons explained, that “I think it’s seeing what else is being offered in the landscape of the city [and asking] where are the gaps and what can we do to fill those gaps?”⁵⁵

At other programs I visited, participants from under-resourced schools and communities are targeted and prioritised. At **PlatteForum**, ArtLab participants are from Title One Schools, which are recognised as being under-resourced, with little or no access to arts programming or social-emotional support, with large

51 Becky Alemán, Cheri E, Ehrlich & Lindsay C. Harris, op.cit.

52 Erin Howe, Somjen Frazer & Melissa Dumont, Brooklyn Museum LGBTQ Teen Night Planning Committee 2016 Evaluation Report, Strength in Numbers Consulting Group, New York, 2016.

53 ibid.

54 Interview with Calder Zwicky, op.cit.

percentages of students receiving free or reduced cost lunches. **Marwen** and **RAW Art Works** also both offer free after-school art classes and programs specifically for young people who would otherwise have no access to these resources and experiences.

iii. Drop-in and after-school programs:

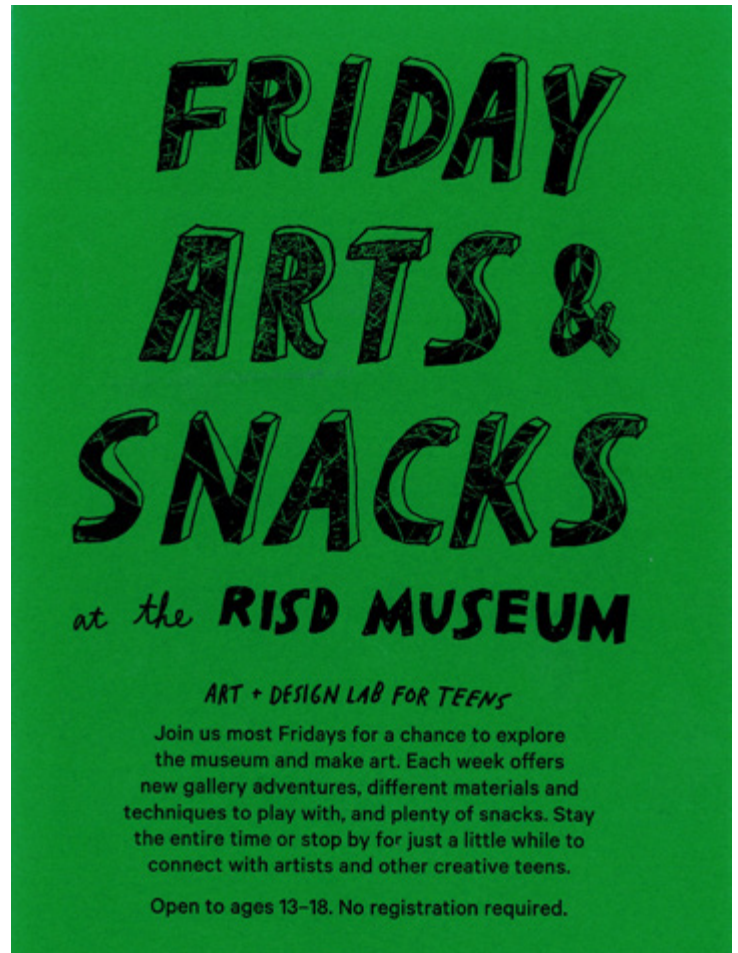
Free, drop-in workshops are offered at a number of organisations including the Whitney Museum of American Art, RISD Museum, Ottawa Art Gallery, the Art Gallery of Ontario and MoMA (Open Art Space, as discussed above.)

Workshops at the **Whitney** and **RISD Museum** are weekly, on a Friday afternoon and welcome anywhere between 8 and 25 attendees (though workshops led by Whitney-exhibiting artists can attract up to 60 attendees.) Dyeemah Simmons at the Whitney hopes that, “the drop-in programs will be an entry point for teens who haven’t come here before, or might not consider coming here unless they had this kind of venue to express themselves, or to meet other teens who’re interested in art.”⁵⁶

RISD Museum’s Art & Design Lab, like MoMA’s Open Art Space, is deliberately low-stakes and while each session will have a ‘big picture’ theme, drawn from the RISD Museum collection, and a creative prompt, the program is also informed by the interests of regular participants who share ideas for activities and skills they want to learn.

The New York Historical Society does not program regular drop-in workshops but they do offer teens free, informal access to their Tech Commons on Thursday and Friday afternoons. The Tech Commons is a relatively new space at NYHS that is aimed at bridging the STEM gap. It has a media lab with computers, scanners and a 3D printer, as well as an interactive media wall, recording booth and space to just hang out. Other programs that run in this space focus on developing basic computing and technology skills but its flexibility and available technology means that NYHS will soon be able to expand programming to include things like music production as a way of overcoming resistance to ‘history’ as a framework for teens’ engagement and to increasing the number of young people who use the space.⁵⁷

Ottawa Art Gallery’s monthly In Studio is another free, drop-in workshop offering art-making as well as snacks and materials for 15 to 25-year olds. In Studio is usually held on the second Friday of every month and



Flyer for Art & Design Lab, RISD Museum’s free, weekly, drop-in art making workshop.



RISD Museum’s Art & Design Lab in action, 26 April 2019.

TECH COMMONS @ NEW-YORK HISTORICAL



Flyer detail for the New York Historical Society's drop-in tech space, Tech Commons.

IN STUDIO
YOUTH WORKSHOPS
OTTAWA ART GALLERY'S YOUTH COUNCIL
AND KIND SPACE PRESENT 3 FREE YOUTH
EVENTS

#2: WORD PLAY
OPEN MIC POETRY, WORD COLLAGE &
CALLIGRAPHY

FRIDAY DECEMBER 14, 5-8PM FREE!
SNACKS & MATERIALS PROVIDED

OTTAWA ART GALLERY STUDIO 10 DALY AVE.
YOUTH@OAGGAO.CA

OAG * kind TD

Flyer for Ottawa Art Gallery's monthly In Studio making workshop.

is facilitated by Ottawa Art Gallery's Youth Council who are upskilled and trained to facilitate activities by Alexis Boyle, Curator Community & Access or another guest artist. After launching with three pilot workshops, Ottawa Art Gallery were approached by Kind Space, a local service organisation working with queer and trans youth about partnering on the program. Kind Space wanted to reach a larger audience and be able to provide additional services for the young people in their community. For OAG, the partnership enabled greater marketing and outreach support while the financial contribution to the program's modest budget has ensured In Studio's sustainment. (Partnerships like this one are discussed further in *Section 7g – Collaboration.*)

At the **Art Gallery of Ontario** their Free After Three programs run 4-7pm Tuesdays through Thursdays over the Fall, Winter and Spring terms. For Sarah Febraro, "the drop-in program plays an almost bigger role than the youth council sometimes, because I'm seeing 20-50 young people a day hanging out in the gallery. That's where I'm meeting tons of youth, learning about the city and other programs and how they found out about the AGO."⁵⁸ Each day offers a different workshop – Tuesdays might be dancing, Wednesdays might be ceramics, Thursdays might be skateboard-making, for instance – and artists or collectives under 30 years old are invited to run them. When I visited AGO on Wednesday 1 May 2019 a house dancing workshop led by Warehouse Jacks was taking place.

Sarah sees these programs as a means for community partnership building and often groups will self-organise to propose a program, such as Blank Canvas, an organisation dedicated to emerging artists from marginalised communities. Other organisations that have been hosted by AGO as part of Free After Three include a voguing house and an Indigenous youth service whose workshops were exclusively for First Nations young people. Giving space, visibility and support in this way, to a community or culture that needs a space, is one of the key programming elements for the AGO's drop-in program.

New Urban Arts (NUA) in Providence, Rhode Island is a non-profit interdisciplinary arts studio whose Youth Mentorship Arts Program offers free, drop-in, after-school access to high school students Monday to Friday, October through to May. NUA was founded in 1997 and the storefront open studio features a dark room, recording studio, library, screen-printing studio

57 Interview with Pauline Noyes, Associate Director of Teen Programs, New York Historical Society, 29 May 2019.

58 Interview with Sarah Febraro, op.cit.

and general making spaces. There are 15–20 Volunteer Artist Mentors, who are interviewed and chosen by members of the teen Studio Team Advisory Board, and who specialise in subjects ranging from print-making to sewing, music production, graphic design, drawing, sculpture, poetry and creative writing.

EXPERIENCE: *During my visit to NUA on 23 April, Artist Mentors roamed the space, during the unstructured hours of the Youth Mentorship in the Arts Program, offering ideas and feedback, while chatting easily and informally to students. They visibly and proactively made themselves available to students who might be interested in learning new skills or working on a project but were also happy to sit back and be led by the teens dictate as to how they wanted to use the space.*

NUA also provide Studio Study Buddies for teens needing support with school work and while attendees at NUA have to complete a registration form to attend, participation is free and drop in. Some young people come once in a year; others come every afternoon.

The approach to engaging young people, according to Ashley Cavallaro, Director of Programs is that, “We propose, we don’t impose... Here is this space, here are artists, there are also mentors here... you can come and work with them or you don’t have to. Everything is here if you want... Our mission is to create a lifelong creative practice but a lot of the time I also say that art is just the vehicle for the relationships.”⁵⁹ NUA also offer intensive five-week long Summer programs as well as paid internships and college advisory workshops but most of the more than 2,000 visits made by over 600 teenagers a year is to NUA’s drop-in program.

**IN SUMMARY, AFTER-SCHOOL,
DROP-IN ART PROGRAMS:**

- Are free
- Are low-stakes
- Require minimal, if any registration
- Tend to provide free snacks
- Provide access to free materials
- Offer access to an artist and/or artist educator
- Can have either a thematic or skills-based focus or just offer unstructured making time
- Focus on creativity, skills building and community as opposed to a finished outcome
- Can run as frequently as every weekday afternoon to once a month
- Are often a young person’s first experience of a museum or arts organisation



House dancing workshop led by Warehouse Jacks at the Art Gallery of Ontario as part of Free After Three, 1 May 2019.



Signage introducing the Artist Mentors at New Urban Arts, Providence, 23 April 2019.



New Urban Arts, Providence, Rhode Island, 23 April 2019.

RISD
MUSEUM

JULY 8-19

SUMMER TEEN INTENSIVE

Apply by May 6th!
tinyurl.com/teenintensive

This free 11-day program immerses high school students in art and the creative experience. Participants spend two weeks surrounded by artists, designers, and fellow creative thinkers as they examine work from across time and cultures and respond through art-making, writing, and discussion.

THE APPLICATION PROCESS IS COMPETITIVE AND
SPACE IS LIMITED.

Family and Youth programming at the RISD Museum is made possible by support from the Carter Fund for Museum Education. Additional support is provided by Mary Jane and Glenn Creamer, Charles and Pamela Meyers, Toots Zynsky and Ernesto Aparicio, and the James W. and Gloria M. Winston Endowed Scholarship Fund.

 
risdmuseumteens
RISDMUSEUM.ORG

Flyer for RISD Museum's 2019 Summer Teen Intensive.

iv. Intensive programs (often semester/summer-long):

A lot of the organisations that I visited also offer intensive programs for young people that run anything from a week to 12-months. All of these programs are free but usually involve some sort of application and a regular commitment from participants. Programs typically have a thematic and/or skills-based focus and give participants regular access to artists and arts professionals.

Examples of Summer programs include **RISD Museum's** two-week Summer Teen Intensive. The program, for 12 to 18 high school-aged participants, is free but by application and while there is usually a discrete theme to the fortnight, the focus is on upending norms and challenging how young people see themselves and understand the creative process in both a museum and social context.⁶⁰ Strategies for this include not allowing participants to use their real names for the duration of the course and instead choosing one at random out of a hat.

New York Historical Society's Tech Scholars Programs is a one-week program that runs in the Spring, Fall and twice in the Summer that is exclusively for girls, 98% of whom are also young women of colour from low-income families. The program is funded by the NY Department of Education's STEM Matters Department, who oversees all the recruitment and costs and was initially structured with a focus on women in history, with teens doing research and building websites about their subjects. The focus is in the process of shifting to be more in line with NYHS's other teen programs, looking at ideas of democracy and how we can use technology for positive social change.⁶¹

Other organisations offer semester or year-long programs:

Marwen run 10-week long after-school programs for under-served youth that are free but require registration and a commitment to attend all 10 classes. With eight dedicated studios, teens can take hands-on classes in sewing, ceramics, photography, digital animation, 3D modelling, oil painting, sculpture, fashion design, print-making and more. **ICA Boston** also offer a range of free⁶², registered semester or school-year-long intensive programs in subjects including beat-making and music production, DJing, photography and film, that are complemented by other short-term programs that might run anywhere from one day to a week. Programs require registration but are free for Boston Public School

59 Interview with Ashley Cavallaro, Programs Director, New Urban Arts, 23 April 2019.

60 Interview with Christina Alderman, op.cit.

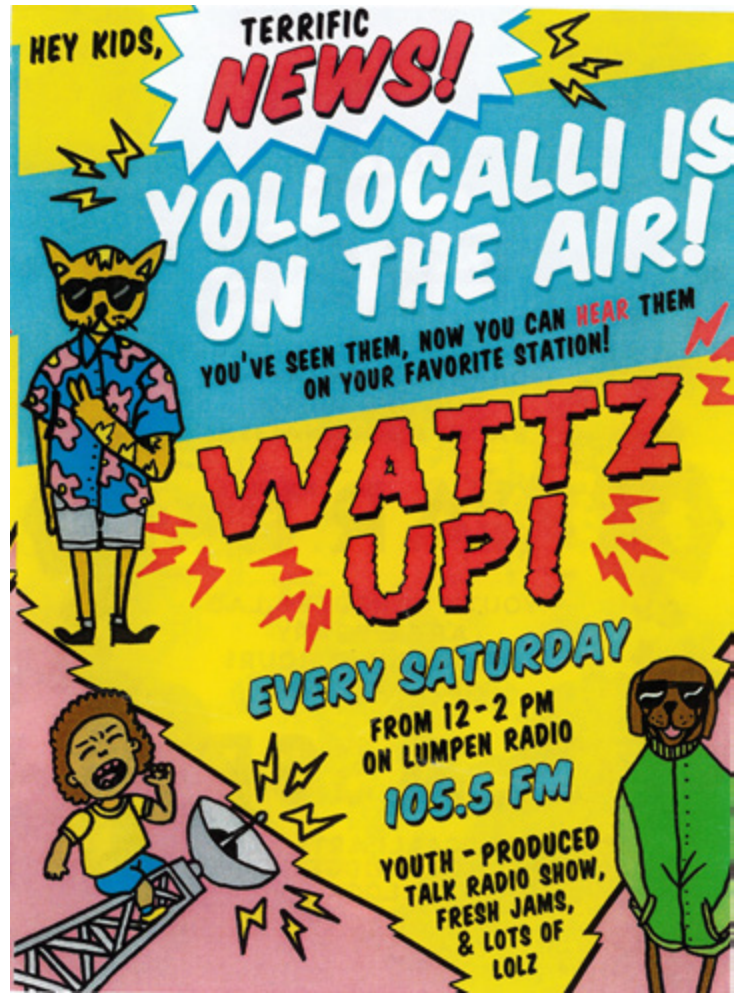
61 Interview with Pauline Noyes, op.cit.

Students and offered to other teens for a nominal fee. Participants in those nine-month long programs with an arts-learning focus have the opportunity to share their work throughout the year and they all come together in a culminating Spring showcase. Participants are given access to materials, equipment, computers, and software and those doing film or photography courses can also borrow cameras and tripods to take home to use.

Yollocalli, the teen programs department of the National Museum of Mexican Art in Chicago, also offers intensive art-making programs. Yollocalli is located offsite from the Museum, upstairs in a Boys and Girls club in South Lawndale, where they have dedicated studio and social space. Running in the Fall and Spring terms, with places for up to 15 teens, the programs are designed by Yollocalli staff with a view to what they think young people will be interested in but are also shaped by feedback and ideas from the young people themselves. Yollocalli programs include street art (drawing, wheat pasting) and digital media, and these free classes, which offer a paid stipend, are by application through Chicago's After School Matters⁶³. Yollocalli's programs are open to anyone but because programming is located in a Mexican-American neighbourhood of Chicago, participants are mostly Latinx young people, aged 13-24. Yollocalli also run summer programs that offer a shorter, more intensive experience with the same kinds of creative focus.

Yollocalli's other intensive program is Difusion Media, a radio journalism training program that focuses on developing young people as media makers, storytellers and journalists⁶⁴. Participants are taught journalism ethics, how to write, create and edit content, including live video streaming and how to interview and be on-air. Yollocalli has a sound studio on-site and the radio program, **Wattz Up!** is broadcast live every Saturday, with repeat shows aired between terms. Yollocalli fig.2,3 The National Museum of Mexican Art used to have its own Latin-focused, youth-produced FM station, and was the only one nationally for some time but Yollocalli now partner with new community radio station Lumpen Radio to produce and air the program.⁶⁵

MoMA's Summer program In the Making is referenced above, under Tiered Programming, and is a similar offer to the **Whitney Museum's** Youth Insights Artists program. YI Artists, though, is a free, application-based, semester-long program with two streams running concurrently on Wednesday and Thursday afternoons. Over the course of 12 to 14 weeks, participants will work



Flyer for Wattz Up!, Yollocalli's weekly radio program.



Inside the radio studio at Yollocalli, Chicago, 14 May 2019.

- 62 All of ICA Boston's longer teen programs are free for all teens. Introductory workshops are free for Boston Public School students and offered to other teens for a nominal fee.
- 63 After School Matters is a non-profit organisation that administers after-school and summer opportunities for Chicago high school students.
- 64 Interview with Vanessa Sanchez, Director, Yollocalli, Chicago, 14 May 2019.
- 65 <https://soundcloud.com/yollocalli/sets/wattz-up-season-10-spring-2019>

with a different artist to explore themes and materials relevant to their own professional practice. Teen Coordinator Dyeemah Simmons will work with the artist to shape a loose curriculum, which might have a single project focus or a series of mini-projects each week that focus on experimentation and process. Involving artists in this way is core to the Whitney's mission to be the 'artist's museum' and "connecting teens to that artist and de-mystifying what it means to be an artist and what that path could look like, and then also getting direct advice and feedback; those conversations [for teens] are really awesome."⁶⁶ Each semester ends with an exhibition of produced work that is curated by the YI Artists.

MCA Denver's free, semester-long Point of View (POV) program is structured around the conception and production of a zine but for Program Manager Alex Jimenez, "the emphasis is more on [participants] creating a community within the organisation and having a place to experiment and talk through ideas."⁶⁷ MCA Denver also invites an artist, often a print-maker, to lead on the program, which has a strong focus on process. For Alex, the finished zine operates more as a record of the experience than a final, finished product. Participation in POV is by application and teens receive a stipend for their involvement.

The **New Museum** in New York's Experimental Study Program (ESP) also runs twice a year, in the Fall and Spring semesters, for 10 weeks at a time. Also free and also by application, ESP has 15 places for 15-19-year-old local young people and the program centres around the Museum's exhibitions. There is no set curriculum and like POV at MCA Denver, the focus is on process-based experiences, though there is no commitment to an outcome in ESP.

In Fall 2019, **PlatteForum** is launching a new year-long project that will run each term, off-site, across four different schools in Denver. Inspired by Conversations with Gen Z, the social justice-focused, intergenerational public program developed by PlatteForum's ArtLab members (see *Section 7b.vi – Teen Councils* for more on ArtLab), Our Views, Our Voice, Our Vote will have a civic engagement focus aimed at increasing voter knowledge. Artists will work with groups of young people after school once a week, where they will decide on an issue and then determine how to address it through art-making. Workshops will take place on-site at the schools and once a month all four groups will meet at PlatteForum for a day of grassroots organising and training.

Other intensive programs elsewhere offer a career focus. The **Whitney's** Youth Insights Arts Careers, which runs over the Summer, and **MoMA's** Cross-Museum Collective are two such programs, offering participants the chance to go-behind-the-scenes of the Museums to meet artists and arts professionals and learn about different jobs in the art world. As MoMA's Calder Zwicky explained, "The idea isn't to turn them into artists or get them to art school... the idea is really to just give them an educated idea as to what the contemporary art scene really is."⁶⁸ Participants in both programs must have completed a previous term in another program to be eligible but participation, again, is free.

Longer programs I observed include Young Exhibitions Makers, which is a paid three to five-month intensive program for 14 to 18-year olds offered by **No Longer Empty**. NLE is an arts organisation in New York City that curates temporary, site-responsive exhibitions and public programs in response to current social, cultural and political issues. It began in 2008 in the wake of the global financial crisis and the number of empty shop fronts and buildings that appeared as a result. As part of Young Exhibition Makers, local high school students are trained and paid in all elements of exhibition making, from site visits to artist call outs, curating, installation and docent tours. There is a focus on skills including youth leadership, creative writing, public speaking and community advocacy.

EXPERIENCE: *On Saturday 1 June 2019, the Young Exhibition Makers exhibition, InJustUs, opened in the lobby of the Kings County Hospital in East Flatbush, Brooklyn and featured work by young artists that explored social injustices affecting the local community, including immigration, police brutality, mental health and gender representation.*

It was incredibly powerful to talk to some of the Young Exhibition Makers about their work and to hear how it was being received by visitors to the Hospital. One young artist, Jade Villegas, had created beautiful pencil-drawn portraits of people who had been illegally deported from the United States. She and her fellow co-curator Umahani Hamad, told me how the work, which was about giving a voice to immigrants in the media who don't have the chance to speak for themselves, was relocated from the front of the lobby to the rear, after people reacted angrily to her portrait of Donald Trump. Their point had been that when people think of immigrants, they think of him – not of individuals and their unique circumstances – and this response to Jade's work unintentionally proved her point.

66 Interview with Dyeemah Simmons, op.cit.

67 Interview with Alex Jimenez, op.cit.

68 Interview with Calder Zwicky, op.cit.

Expanding the Walls at **The Studio Museum Harlem** is another longer-term intensive program. This is an eight-month photography-based program for a select group of students enrolled in a high school or GED program. Participants work with a diverse group of arts professionals to explore issues related to community, history, and culture while learning the basics of photography in a regimen of art workshops, discussion groups, and field excursions. The program also involves several sessions in partnership with The School of Visual Arts with artist and photographer Isaac Diggs. 16 participants, who apply via application, meet every Tuesday and Saturday, plus three days a week during the Summer. Teens are given a stipend and camera to keep and over the eight months, they learn technical skills, meet different stage career artists, work on assignments and undertake professional development, including curatorial visits, learning to write artist statements and the inner workings of mounting an exhibition. This year the program culminated in an exhibition on view in The Metropolitan Museum of Art's Ruth and Harold D. Uris Center for Education in August 2019.

At the **Art Institute of Chicago**, Teen Lab participants are also paid a stipend for their commitment to the program, which runs 10-12 weeks in the Fall and Spring semesters and involves two evenings a week, as well as 1-4pm on Saturdays. As part of the program teens (who apply via Art School Matters), undertake a curriculum that focuses on art-making and professional museum experiences. For instance, past participants have created a teen event based on the re-installation of the African Art galleries. AIC staff consider Teen Lab to be an advanced apprenticeship and the program culminates in a final project or program that showcases the work they've done each semester.

IN SUMMARY, INTENSIVE LEARNING PROGRAMS:

- Are free or offered for a nominal fee
- Are application-based
- Sometimes require teens to have participated in an earlier program
- Often provide a paid stipend
- Offer free snacks, metro cards/bus passes
- Can run for as little as a week to as long as a year
- Require commitment from the young person to attend regularly
- Have a theme or focus that can be ideas, skills or experienced-based
- Offer sustained engagement with a project or skill and/or artist



Young Exhibition Maker's Umahani Hamad and Jade Villegas at No Longer Empty's InJustUs exhibition, King's County Hospital, Flatbush, Brooklyn, 1 June 2019.

- Can culminate in outcomes including finished artworks, zines or publications, showcases, portfolios, murals, radio shows and exhibitions

v. Internships:

Internship programs for teens are another form of intensive programming and they share a lot of similarities with the programs in the previous Section. Internships differ however in that they tend to have more of a focus on professional development and leadership skills and will also often culminate in one or a series of public facing outcomes, whether that's a public program or an exhibition.

The **New Museum** offers a six-week summer intensive internship called the Teen Apprentice Program in partnership with the NYC Department of Youth Community Development's Summer Youth Employment Program (SYEP). SYEP manage all of the applications and also pay participants, who in the past have been aged 15–19 but in 2019 would be 16–24, a decision made by SYEP partner organisation, the Chinese American Planning Council. Participants are chosen, after submitting an application, via a lottery system, with consideration given to those young people with income barriers. Working four days a week over the six weeks, they develop professional and creative skills, while actively engaging with the exhibitions and the Museum's resident artists, activating museum spaces and interacting with the public.

The program has a different theme each year and in 2019 it was going to be restorative justice, inspired by the exhibition *Mirror/Echo/Tilt* by artists Melanie Crean, Shaun Leonardo and Sable Elyse Smith. As an earlier example, in 2017, participants worked with artist Paul Ramirez Jonas, whose exhibition and residency explored ideas of bureaucracy, law and truth. As part of their internship, the group spent time creating in the galleries – making fake IDs and notarising and pinning up lies shared with them by members of the public. Each year as part of their internship, teens also have regular “career chats” where they learn what it means to work in a museum and undertake reciprocal visits to institutions including the Brooklyn Museum and Dia Beacon.

At the **New York Historical Society**, the 25 teens in the semester-long Student Historians internship use objects in the NYHS collection to explore the idea of democracy as an ongoing process. The program is funded by the Onassis Foundation and since the 2016 US elections, it has focused on the idea of democracy, given both its

Greek origins and the question of why so many people chose not to vote that year. Over the course of the program, interns undertake research, meet with museum professionals, learn about objects in the gallery, develop public speaking and leadership skills are trained to give tours for their peers as well as working on digital projects.

The **Metropolitan Museum of Art** receives over 1,200 applications for the 30 places in their high school internship programs, which have a Spring and Summer cohort. (They receive more than 2,500 applications for their 50 college internship positions!) Students are recruited from all NYC boroughs and the tri-state area and applications focus on interests and passions, not grades or resumes. Teens are recruited from a variety of schools and backgrounds, across a range of interests. While some under-served schools are prioritised, emphasis is on ensuring there is a mix of young people across the program generally. Interns are paid a stipend based on an hourly minimum wage of \$15 and all interns undertake 40hrs over the course of their six months, with additional programming that brings all the interns together and adds up to a further 20–25 hours.

As part of their application, teens identify the areas of the Museum they would like to work in and each intern is assigned a supervisor who works with them to identify and develop a project that is authentic and meaningful. While 70% of interns end up in the Education Department, others might work in Curatorial, Digital or Marketing. According to Darcy-Tell Morales, Educator for Family and Teen Programs at The Met, those staff who do agree to take on a supervisor role tend to have an interest in supporting and building relationships with young people and will go on to become advocates for the work and presence of young people across the Museum.⁶⁹ While some staff self-select, others are approached and some staff actually have lived experience of the internship program – the Met has been offering internships to teens since 1965 and alums include the current Met Head of Conservation as well as fashion designer Zac Posen.

Interns who work with Darcy take on front-facing roles, helping with programs like Saturday Sketching, as well as administrative work supporting the Met's bi-annual Teens Take The Met!, which welcomes upward of 2,000 teens for an evening of workshops, performances and art-making. Career Labs are also offered four times a term to each cohort of interns, with the Spring Career

69 Interview with Darcy-Tell Morales, Educator for Family and Teen Programs, Metropolitan Museum of Art, New York, June 2019.

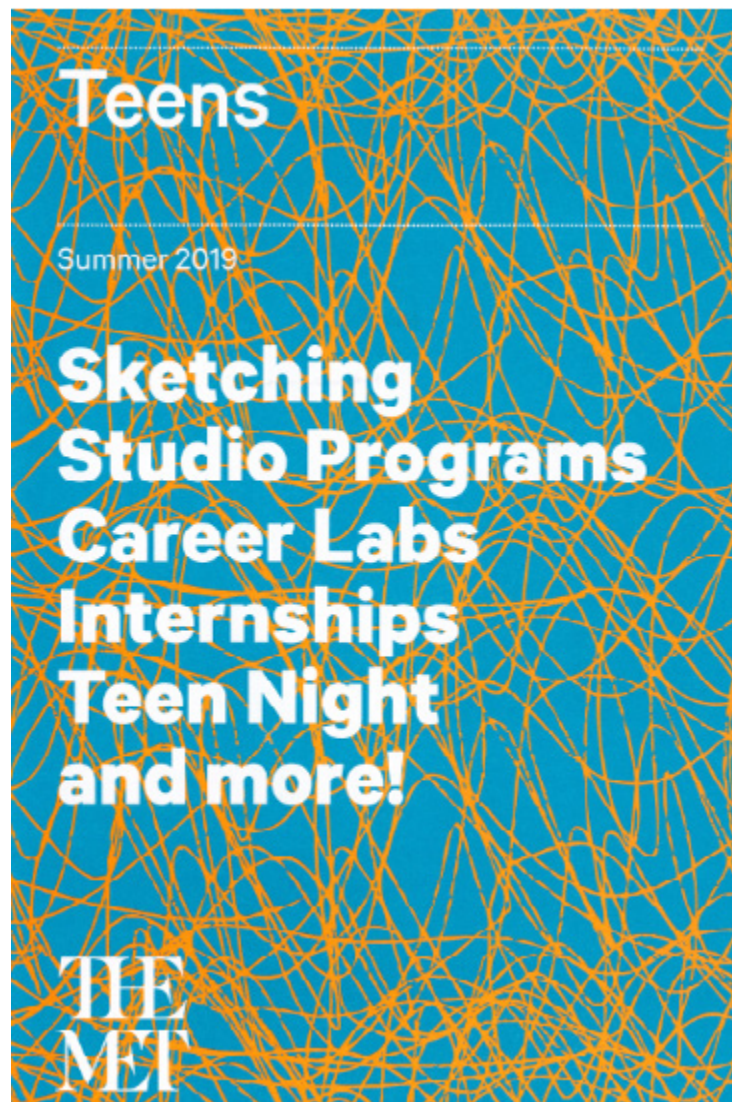
Labs also open to the public. These interactive panels and discussions have a thematic focus and invite a mix of Met colleagues and external art workers and specialists to speak. For example, in response to the 2019 exhibition *Apollo's Muse: The Moon in the Age of Photography*, panellists who work at the intersections of art and science were going to be invited. While teen interns do not drive the programming for Teens Take the Met!, the museum's flagship public program offer for teens (see *Section 7g – Collaboration* for more information), they do support the planning process and are regularly asked for their input on all aspects, pre- and post-event. For instance, at the Teen Interns meeting I attended following Teens Take the Met! On 31 May, participants were asked about their experiences on the night and for their feedback on the collateral, including the program, with a view to making changes for the next event. Many also work on the night supporting workshops and assisting with wayfinding and front of house.

The **Art Institute of Chicago** offers four different teen internships: Teen Council; Teen Lab; an After School Matters Summer Internship; and a school-year-long internship that is offered annually to six Marwen students who work as part of the education team, supporting family programs. Marwen interns design and facilitate kid's workshops, create signage for the Family Room and go behind-the-scenes of the museum, learning about the collection and how the Institute works. All of these internships are paid – either an hourly wage or stipend.

As part of the new Diversifying Art Museum Leadership Initiative (DAMLI), which has been funded by the Walton Family Foundation and the Ford Foundation, the Institute has been able to make programming and institutional changes across all their internship programs, from high school through to post-graduate. The DAMLI is designed to increase equity in art museums and the funding has enabled Associate Director of Youth Programs Hillary Cook, as part of a cross-departmental working group, to create structure around these now-paid teen internships, “that is about making sure young people can connect with each other when they are here. They can form cohorts, they have programming that connects them to things happening outside their department, to different career paths and different levels of leadership.”⁷⁰ As part of the DAMLI internships, a lot of mentor training is also offered because the Art Institute recognises that there are “culture shifts here that have to



Met interns at Teens Take the Met!, Metropolitan Museum of Art, 31 May 2019.



Flyer for the Metropolitan Museum of 2019 teen programs, Summer 2019.

happen to make sure that interns who are part of under-represented groups feel like they are actually welcome here and not experiencing any harmful interactions.”⁷¹

Brooklyn Museum’s InterseXtions internship program for LGBTQ+ teens has been discussed previously (see Sections 7a.ii.1 & 7b.ii – *Programs for dedicated youth audiences*) but it is one of four youth-led, paid internships offered by the Museum. Teens apply for all four internships via application and while participants come from all five NYC boroughs, Lindsay C. Harris explained that, “all of the Museum’s paid teen internships are geared towards those with marginalised experiences who have historically been excluded from access to paid opportunities for skills development; namely low-income and working-class youth and youth of colour”⁷² and teens from Brooklyn in particular are prioritised.

Brooklyn’s Museum Apprentice Program (MAP) began in 1999 with a focus on developing opportunities for young people to learn about art, art education and how to teach from art. It is a 10-month program with 15 participants who are paid a NYC minimum hourly wage, with a two-tier leadership model and built in peer-mentorship. Over the course of the year, MAPs are trained as museum educators. They undertake workshops and curator tours; learn how to work with young children; and support public programs including weekend family programs, First Saturdays, Creativity Lab and Family, Art & Magic, a program for 4 to 6-year-olds and their carers. Throughout, they develop and prepare the lessons they will run Wednesday to Friday during the summer to day camp and other visiting youth groups.

EXPERIENCE: *On 30 May 2019, I joined MAP, as they were preparing to do a test-run of their lesson on Object Exploration. This involved teens introducing the theme and key inquiry questions for their lesson, before guiding us through a series of creative strategies in response to chosen artworks in the Museum’s collection. I got to experience first-hand (while role-playing a six-year-old...) the expertise and insights that the MAP participants develop as part of the program and other Museum staff, including the Director of Education, also joined the workshop. We were then asked to reflect on our experience as a ‘student’ and together with their peers and peer mentors provide constructive feedback, sharing what we thought could be added to their teaching, what examples of strong facilitation we saw and what, if anything, we thought could be changed.*

Teens can stay as part of MAP for up to four years and returning teens are able to apply for Senior Leader roles, where they receive a higher hourly wage in exchange for increased responsibilities, including mentoring younger participants, leading on interviews and helping to design the curriculum. “The peer mentorship and leadership is ingrained in every single element of this program” and Seniors start the year, “both building leadership, mentorship; having meeting where we’re talking about what things look like. We have them actually design the curriculum for the program – we ask them, ‘What do we want to keep?’ ‘What do we want to change?’”⁷³

Brooklyn Museum’s third internship program is the Teen Night Planning Committee. These 10 young people work together to develop and deliver three Teen Nights across the year. These large-scale public programs feature performers, art-making, music, dancing, free food and some type of gallery activation or activity, all of which is programmed, MC’d and run by TNPC members.

EXPERIENCE: *At the Teen Night I attended on 17 May 2019, Essence/Imprint, inspired by the exhibitions Eric N. Mack: Lemme walk across the room and Liz Johnson Artur: Dusha, there was a film screening and panel discussion – “An Immigrant’s Dream”; a dance performance by students from Educated Little Monsters, a local arts organisations for young people of colour in Brooklyn; a dress-up photo booth; a fashion parade by Levnar and Pink Bandanaz, two gender non-confirming, youth-run fashion labels; live music and hands-on activities inspired by the exhibitions. There was also free food and information tables from NYC services including Planned Parenthood, which was really incredible to see. I think Brooklyn Museum does an excellent job in recognising the role that this informal, social space plays for teens, particularly their LGBTQ+ Teen Night, and by inviting community services as well as young creative entrepreneurs to have a space to promote their work, teens are empowered with information and opportunity for self-directed activity in a safe and positive environment.*

71 *ibid.*

72 Interview with Lindsay C. Harris, *op.cit.*

73 *ibid.*

Bk M Teen Night

May 17, 2019



Flyer for Brooklyn Museum's Essence/Imprint Teen Night on 17 May 2019.



Essence/Imprint Teen Night, Brooklyn Museum, 2019.

MCA Denver's other teen program, alongside POV (see Section 7b.iv – Intensive Programs) is their 12-month long internship, Failure Lab. Young people from all across Denver are chosen via application and interview and the program's focus is on creative process and risk-taking. Outcomes are not known at the start of the year but MCA Denver invites a local, emerging artist to work with the group of 12 teens and "they work with the students to come up with a concept [and] it's [Program Manager Molly Nuanes's] job to just facilitate that and let that happen... to give them the space to develop whatever it might be."⁷⁴ In 2018-2019 Failure Lab participants worked with artist Marsha Mack to curate the exhibition *Water Closet* in the Teen Idea Box, a dedicated exhibition space on the top floor of MCA Denver. Exploring ideas of consumerism, vanity, privacy and sexuality, *Water Closet* was an immersive, playful look at "the unseen layers of the daily experiences which occur in the privacy of one's bathroom"⁷⁵ with works made and curated by Failure Lab members. As with POV participants, Failure Lab members are also paid a stipend in recognition of their work.

***EXPERIENCE:** During my time at MCA Denver I was able to join Failure Lab for their final meeting, where they ate the obligatory free snacks(!) and undertook evaluation of the program. Evaluating impact is explored in more detail in Section 7d – Evaluation & reporting but it's worth sharing here how invaluable it was to see the way that MCA Denver's pedagogical approach to programming extends to their evaluation. With a focus on creative process and risk-taking, participants were asked questions about how much creative risk they felt they took as both an individual and group during the year; to measure their perceived sense of growth from when they started to now, with a retrospective pre/post-survey that included prompts such as "I often turned down chances to try new things because I was afraid that I would not be successful" – measured on a scale of strongly disagree to strongly agree. Other brilliantly thought-provoking questions included asking teens to describe their specific role in Failure Lab – with options including Ninja, Sherpa and Wedding Planner.*

⁷⁴ Interview with Molly Nuanes, op.cit.

⁷⁵ Wall text for *Water Closet* exhibition, Teen Ideas Box, MCA Denver, May 2019

The final internship model program that I had the opportunity to learn about was the Youth Corps at **Park Avenue Armory** in New York. Youth Corps members are aged 15–26 and drawn from five of the Armory’s partner schools. There are three different phases to the program, each of which is paid and there are over 150 members, about 100 of whom are really active each year.

In the high school program, 16 high school students meet three afternoons a week (four full days in the summer), and, after setting an individual goal for themselves at the start of the year, which might be improved public speaking or the creation of an artwork, they then work towards a capstone project inspired by an artistic production happening at the Armory that is shared at an all-staff presentation. At the same time, teens are placed in a mentor group with a member of staff and Phase II peer mentors. They also undertake administrative jobs; front of house roles during productions and act in an advisory role for teaching artists developing pre- and post-visit workshops for schools. Applications involve two short essay questions and Associate Director of Youth Corps Chelsea Emelie Kelly will often ask teachers to encourage those young people “who haven’t found their thing yet” or who are struggling with traditional classroom learning to apply to the program.⁷⁶

After their first semester as a Phase I Youth Corps, participants continue to work on front-facing roles and can apply to mentor new participants as a Phase II Intern. Youth Corps work on a different production and capstone project each semester, such as building a robot, staging a debate, creating a movement piece or visual art project, or devising an interactive sound installation – all while still completing administrative work, goal-setting, and advising educators. And each year, when Youth Corps members graduate high school, the Armory hosts a gala-like graduation party for them, where staff serve mocktails and hors d’oeuvres and young people are treated like VIPs.

The final tier of the program, Phase III, is for post-high school young people. As a group, these young people develop youth events, for example, a student summit for partner schools in relation to an Armory show; are also embedded with other departments and take on roles such as house manager or box office; and can apply for advanced internships to be placed with mid to high-level management staff. Phase III participants are also eligible to join Armory staff on overseas visits to preview work and advise on possibilities for youth engagement.



Installation view of Water Closet, the Failure Lab-curated exhibition at MCA Denver, 6 May 2019.



Installation detail, Water Closet, MCA Denver, 6 May 2019.

The overarching focus of the Youth Corps (which is just one of three education strands at the Armory) is on constant learning, both communication and professional skills, with participants also offered programs in Adulting – everything from wellbeing to Microsoft skills; and college support and readiness. The intensive Teaching Apprentice Program also trains interested Youth Corps graduates in how to work as a teaching artist and, as practicing artists and artist educators, many go on to teach at cultural institutions throughout the city and country.

The Youth Corps was one of the most unique programs that I encountered; embedding young people in every aspect of the organisation and centralising their professional experience. What Chelsea recognises as “the intentional cultivation of investment in young people across the organisation, regardless of hierarchy”⁷⁷ is pretty extraordinary, from presenting artists having to have some sort of engagement with young people – if not with a Youth Corps member then a visiting school group – to all education team staff having to work as mentors and the Armory President attending youth presentations. The program is not without its challenges, but the top-down support for the Youth Corps and the visibility and agency of young people within the organisation was incredibly inspiring.

IN SUMMARY, INTERNSHIP PROGRAMS:

- Are paid
- Are time-intensive and can run from six weeks to 12 months
- Have a focus on professional development and leadership skill building
- Offer sustained, behind-the-scenes engagement with an institution
- Often have one or a series of public facing outcomes

vi. Teen Councils and Youth Advisory Groups

Teen Councils; also called youth advisory groups or leadership programs, are the most intensive programs offered to young people by museums and other arts organisations. Some are treated as advanced internships; others are paid leadership roles where teens produce content and programs for the museum or work with and mentor fellow teens in a *peer-led* capacity; others have an informal drop-in framework or invite teens to act in an advisory capacity on everything from programming to staffing.

Teen Councils have become increasingly common place in arts and cultural organisations across North America over the last 20 years and whatever their form, the focus is on creating opportunities for youth leadership and enabling a way for young people to engage and lead museums on best practice for engaging teens and new audiences.

At **MoMA**, the Digital Advisory Board (DAB), which is the highest tier of engagement for teens after their In the Making and Cross Museum Collective programs, is “this great, kind of capstone to this long, transformative experience, where we now step aside and say, ‘You understand MoMA better than any other young person in the city, how can you share this with other people?’”⁷⁸ MoMA’s teen leadership program has evolved over the years but in its current iteration, members work as paid content producers, responding to MoMA’s exhibition program and artists and creating MoMA branded content that is shared out across the Museum’s different platforms. In 2019, while the building undergoes renovations, DAB members have also been working with other departments to evaluate existing programs and propose new initiatives. When I visited, they had just completed an evaluation of MoMA’s Volunteer Program, spending six weeks looking at people’s behaviours in the galleries, sitting with volunteers, working at front of house and considering how these operational aspects could work for young people. DAB members presented their findings and recommendations to the Directors of MoMA expansion, Education and Volunteer Departments, who will come back to DAB with next steps for what changes are achievable and to work with them to launch the new initiative.

At **Marwen** and **New Urban Arts**, their respective Youth Advisory Boards undertake similar work, including feeding back to staff on processes, helping to shape future programs and advising on – and at NUA even interviewing – mentor artists. Unlike DAB at MoMA, where teens meet weekly and have a budget to spend on programming, at Marwen and NUA, advisory group members meet only once or twice a month and act mostly in a consulting capacity.

The **Whitney Museum of American Art’s** Youth Insights Leaders program is framed as a year-long paid internship for high school seniors where, like at MoMA, participants must have completed a previous course to be eligible to join. YI Leaders work with artists and staff to program events for other teens, such as their annual

Halloween Night event, but they are also trained to lead tours for their peers and to work at the Friday drop-in Open Studios, explaining and facilitating workshops. The YI Leaders program takes an *inquiry-based* approach to learning. Dyeemah Simmons explains, “we try to help our students look and teach them how to look and observe for themselves, to find the answers on their own...”⁷⁹

The Youth Action Council (YAC) at **No Longer Empty** is also driven by *inquiry-based learning* with teens undertaking a year-long creative leadership program that encourages them to explore the intersections of art and *social justice* through skills building workshops, conversations with artists, scholars, activists and other collectives of teens across the city, as well as the creation of two public events. For instance, in 2019 YAC members organised a youth-only dinner party called *Slip the Tea*, where NYC teens were invited to join YAC to discuss the social issues that mattered to them while making art and eating food.

Social justice is also one of the three strands of programming that shapes **PlatteForum’s** ArtLab. A core strand of programming at the Denver arts organisation, ArtLab is an intensive three-year paid internship for 15-18-year olds where the focus is on community building through art-making. ArtLab members meet every Saturday afternoon and Mondays through Wednesdays during the Summer where they develop art projects with PlatteForum’s artists-in-residence, work as artist assistants and develop programs around social issues affecting them. As previously outlined in *Section 7b.ii – Programs for dedicated youth audiences*, ArtLab participants are recruited from local Title One schools and the program uses art-making to support every aspect of their social-emotional wellbeing. In addition to social justice education, where teens develop and run public programs that centre youth voice, such as their ongoing series *Conversations with Gen Z* (See *Section 7b.vii – Youth-led public programs*); and their art-making, where they also develop and run hands-on making workshops for their peers, ArtLab participants also receive mentorship from PlatteForum staff, support with college applications, and during the Summer, lessons in ‘Life101’. Teens are surveyed about what information and skills they want to learn that they’re not receiving at home or school and workshops are run on everything from financial literacy to reproductive and LGBTQ rights, to healthy eating, resilience training and self-care.

At the **Art Gallery of Ontario**, the role of the Youth Council is to advocate for youth culture within the Museum and to advise on programming and potential partnerships for Free After Three (see *Section 7b.iii – Drop-in and after-school programs*) but, members also have the opportunity to collaborate with artists on two 10-week projects a year.

Participation to the Council is by application and in 2018/19 there were 27 members, aged 14-25, who are recruited for their diversity of motivations, interests and experiences. While the Youth Council is responsible for interviewing and selecting their fellow members, Sarah Febbraro is clear that she “[doesn’t] want a billion of those kids who are checking a box; who are head of every youth council in their class, every club... we try to pick a mix of kids who have no experience... who’ve never been to the art gallery”⁸⁰ but who will benefit from the social, community space offered by the Council.

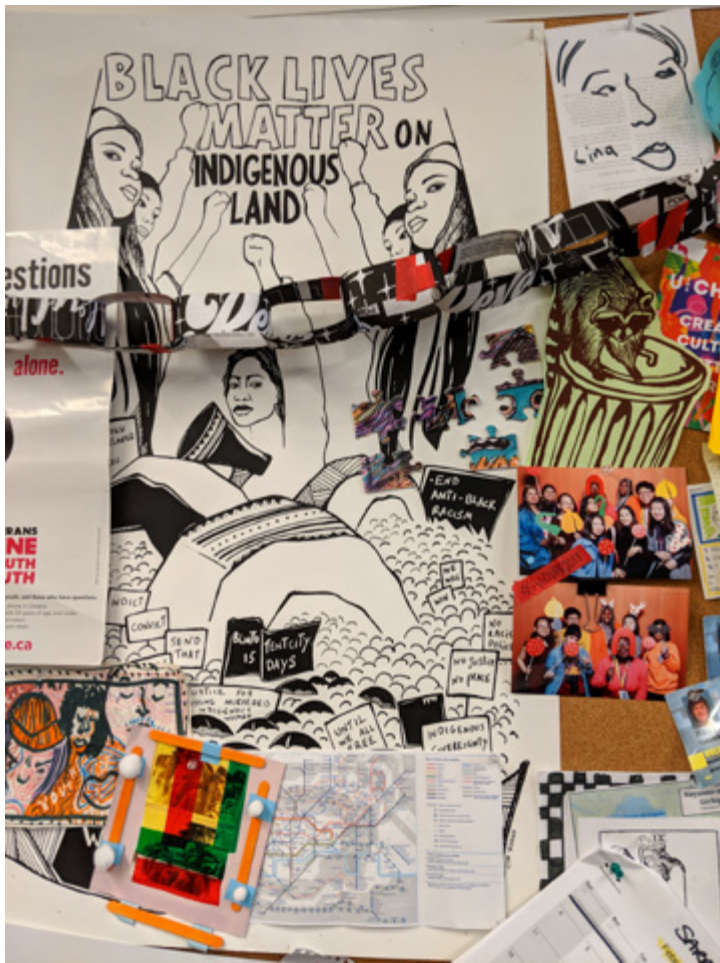
The Youth Council program one big ‘teen night’ a year but because the Council is an informal space and they are not committed to delivering regular, public-facing outcomes, members are not under pressure to turn up to meetings every week and the focus is on community and confidence building, rather than high pressure ‘outcomes’. Their artist collaborations are driven by a self-identified issue or idea and the artists are also chosen by the Council. Sarah will invite up to four artists with a practice related to the nominated issue to meet with the group, who then vote on who they want to work with. Past collaborations have resulted in an interview series, *Singing Softly When No One’s Around*⁸¹, working with artist Abbas Akhavan in 2015 to interview the AGO’s security guards about their lives, jobs and favourite works of art; and *Lost and Farmed*, collaborating with artist Micah Donovan in 2018 to grow edible plants in the galleries in assemblages made from lost and found clothes and objects. The food was then harvested at the end of the exhibition and used as pizza toppings at a Youth Council meeting.⁸²

79 Interview with Dyeemah Simmons, op.cit.

80 Interview with Sarah Febbraro, op.cit.

81 <https://ago.ca/exhibitions/singing-softly-when-no-ones-around>. Accessed 13 August 2019.

82 <https://ago.ca/exhibitions/lost-and-farmed>. Accessed 13 August 2019.



On the walls in the Teen Council room at the Art Gallery of Ontario, 1 May 2019.



Pizza during an AGO Teen Council meeting, 1 May 2019.

Yollocalli's Youth Council is also informal with a drop-in nature but, unlike the AGO's Youth Council, there is no application process. Members of the Council are young people participating in other Yollocalli programs who are interested in programming events and gaining professional experience and so advise staff on wider programming decisions. Meetings vary from weekly to monthly, depending on programming, but over the Summer, the Youth Council becomes a paid internship. Council members develop one-off programs that are held in partnership with the Chicago Park District, such as graffiti projects, slime obstacle courses and giant tie-dye water balloon fights, but they also work to curate the annual Yollocalli exhibition of young artists that is held on-site at the National Museum of Mexican Art. Yollocalli Youth Council members also have a particular focus on creative enterprise, which is discussed in more detail in *Section 7b.ix – A focus on creative entrepreneurship*.

The Youth Council at Ottawa Art Gallery is similarly structured. The group was formed in 2017 to help plan and deliver OAG's inaugural Youth Arts Symposium (see *Section 7g – Collaboration*) and they now meet monthly on an informal basis. Aged 15-25, the group of 20 (with six core members) plan and run ad-hoc public programs driven by their own interests and community connections, but they also work with Curator of Community & Access Alexis Boyle to plan the monthly drop-in In Studio program, which they help to facilitate (see *Section 7b.iii – Drop-in and after-school programs*). When the Council first formed participation was by application, but youth are now welcome to join on a rolling basis throughout the year.

At the **New Museum**, the Youth Council program is at a beta stage, and, as with the program at Ottawa Art Gallery, is an outcome of a wider youth public program, here, the Museum's Youth Summit (see *Section 7b.vii – Youth-led public programs*) and their Experimental Study Program (see *Section 7b.iv – Intensive programs*). There are currently four members, all self-starting young people, who sought out the opportunity⁸³ and the goal for the program is that it will help to establish a stronger youth presence in programs and advocate for the kinds of experiences that young people want within the Museum.

82 <https://ago.ca/exhibitions/lost-and-farmed>. Accessed 13 August 2019.

83 Interview with Christina Chan, Manager School, Youth & Community Programs, New Museum, New York, 20 May 2019.

The **Brooklyn Museum's** Teen Council is also in a pilot phase but was created in 2018 as a way to think about how the Museum could amplify and engage alumni, and to create opportunities to bring the three core Internship programs together (see *Section 7b.v – Internships*). In the first year of the Council, the five members met once a month, with a focus on outreach and planning events for current teen staff, but they are now experimenting with more of a board model that will meet every few months and contribute to programming ideas and community building across the Brooklyn Museum Teen Programs.

EXPERIENCE: *On 19 April 2019 I participated in one of the Teen Council's programs for all BKM Teens. Called Note to Self: Self Development & Community, the evening was moderated by Council members Max, Djino and Mahnoor and included music and food, icebreakers and a series of workshops and activities that focused on well-being and professional skills development. It included sessions on CV writing and career advice and an interactive panel discussion with mentors from Global Shapers NYC⁸⁴. After closing out the evening with a gratitude game led by Mahnoor, the Teen Council debriefed with Lindsay, Teen Programs Assistant (and MAP alum) Orlando Pazol Mendoza and Teen Programs Coordinator Ximena Izquierdo Ugaz, reflecting on how they felt the evening had gone and what their highlights and takeaways were.*

The creation of **The Studio Museum** in Harlem's Teen Leadership Council was also borne in part to create more space for young people – for more ways to participate across the Museum. The Leadership Council runs January to June with bimonthly meetings to create free teen programs for the public, Art Looks and Studio Works. The 6-8 members, who join by application and interview, have a flexible curriculum that introduces them to the Museum in more depth and creates a space for the group to brainstorm ideas and experiences they would like to create. In recent years the Teen Leadership Council has created a variety of public programs including an upcycling fashion event with a stylist, Becky Akinyode; a talk with former Met Social Media Manager, Kimberley Drew and when I visited in May, they were preparing for a juried teen film screening that would take place in June 2019 hosted by Maysles Documentary Center.

Teen Councils also exist at **MCA Chicago** (Teen Creative Agency), **ICA Boston** (Teen Arts Council), **Walker Art Center** (WACTAC) and the **Art Institute of Chicago** (Teen Council) and all play similar sorts of



Yollocalli, Chicago, 14 May 2019.

**NOTE TO SELF:
Self Development & Community**

FRIDAY APRIL 19, 2019 5-7pm
EDU GALLERY & STUDIOS

4:30pm - 5:00pm | EDU Gallery
Music + Food + casual conversation

5:00pm - 5:05pm | EDU Gallery
Welcome & Intro to day

5:05pm - 5:15pm | EDU Gallery
Love thyself, Despite thy hate: Self Discovery Interviews led by Max

5:15pm - 5:35pm | EDU Gallery
It's about you: Self Love/Chanting activity & Words of Wisdom
led by João Rafael Brites

5:35pm - 6:10pm | Studio 1
Show Me Off: Resume Workshop led by Marvin Mathew,
Rebecca Distler, Jen Sanduski, Aashima Praveen & Hiba George

6:10pm - 6:20pm | EDU Gallery
Break (Food)

6:20pm - 6:55pm | EDU Gallery
Pull and Tell: Interactive Panel Discussion with Cherie Chung, Daichi Ishikawa,
Diana Haro, Ali Matalon & Adegboyega Asanpoala moderated by Djino

6:55pm - 7:00pm | EDU Gallery
Gratitude Game led by Mahnoor & Debrief

Program for Brooklyn Museum's Teen Council curated evening, Note to Self: Self Development & Community, 19 April 2019.

84 Global Shapers is a network of inspiring young people under the age of 30 working together to address local, regional and global challenges that is an initiative of the World Economic Forum.

85 Interview with Simona Zappas, op.cit.

86 ibid.



Icebreaker activities at Brooklyn Museum's Teen Council curated evening, Note to Self: Self Development & Community, 19 April 2019.



WACTAC members filming their guided tour ahead of the Teen Takeover at the Walker Art Center, Minneapolis, 22 May 2019.



Teen Arts Council members at ICA Boston lead members of the Institute's Advisory Board on a guided tour of Huma Bhabha's exhibition, 25 April 2019.

roles within their organisations. WACTAC, which has been running since 1996, is today, "kind of an amoebic program, because it's really responsive to not only who's leading it, but also the teens in the program."⁸⁵ The high-school aged group is responsible though, for planning and running two Teen Takeover events a year and is encouraged to respond to other opportunities and programs as they occur across the Museum. WACTAC have previously created zines (including one in 2015-16 that critiqued the whiteness of the Walker Art Center's board, which they distributed across the Twin Cities); collaborated with exhibiting artists including Glenn Ligon; and they also plan a regular small-scale drop-in event each Fall.

EXPERIENCE: *When I visited in May 2019, WACTAC was in the final stages of a year-long research project, that would culminate, amongst other outcomes, in curated teen-led tours shaped by the group's unique interests and experiences. These tours, which they debuted at the Teen Takeover on 24 May 2019, engaged their peers in conversations around gender representation and the use of symbolism. It was really incredible to see not only the confidence with which they led these tours and facilitated really engaging conversations with their peers, but also how many teens were open to joining them. The group had worked across the year with academic Dr Yolanda Majors to develop the framework for the tours – "She loves asking, where's the rupture? Where is the itch in this situation? What's the thing that doesn't line up?"⁸⁶ – and other enquiry models that will continue to be shaped and led by WACTAC.*

TAC at **ICA Boston** is considered a creative arts leadership program where high-school aged participants plan teen nights, interview exhibiting artists and create digital content, and are also trained to give tours of exhibitions. TAC also program and run The Current, a drop-in public program series of gatherings and youth-led conversations around current social issues.

EXPERIENCE: *At the TAC meeting I joined on 25 April 2019, the group met with members of ICA's Advisory Board for the first time for a mutual Q&A about their respective roles at the museum before TAC members led us all through a series of creative strategies in the galleries, responding to the exhibition *Huma Bhabha: They Live*.*

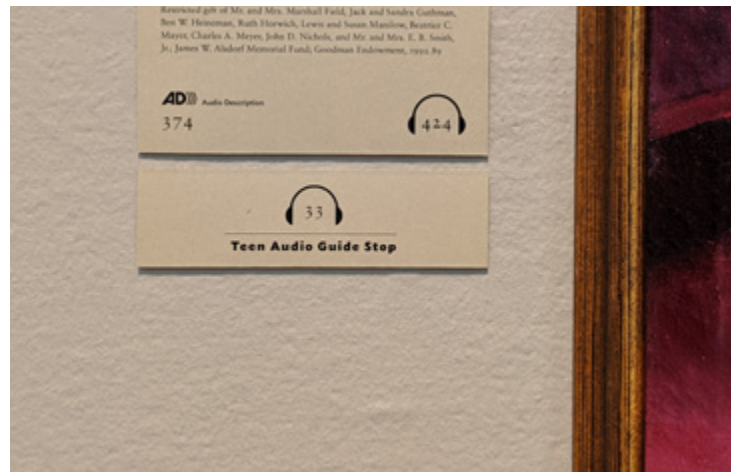
MCA Chicago's TCA are aged 15–20 and like WACTAC and TAC, they meet weekly at the Museum. Over the course of a year, TCA follow a loose curriculum that focuses on ideas of collaboration and community building and the development of public programs, including annual zine parties and the youth-led takeover 21 Minus. What was interesting to learn about TCA is that most of their work and public programming has a general public focus; it is not specifically by young people for young people. But in creating opportunities for, and programming young and emerging artists, musicians and collectives for 21 Minus and The Commons⁸⁷ (see *Section 7b.viii – Youth-led public programs*), TCA are ultimately advocating for young creatives and youth culture across the whole of the institution.

Like TAC at ICA Boston, the **Art Institute of Chicago's** Teen Council is considered a school-year-long creative leadership program for high school teens that meets three Saturday's a month. The focus of the program evolves year to year. As Maura Flood explains, "Each year we've taken on a different project based on meeting the young people where their interests are and something they feel committed to"⁸⁸, but it is also about trying to strategically increase the visibility of young people across the museum. In 2017-2018 the Council created a Teen Audio Guide⁸⁹ that is freely accessible via the Art Institute's mobile app and in-gallery audio guide. The Audio Guide, which features incredibly engaging and thoughtful responses to some of the Institute's most iconic works, including Marc Chagall's *America Windows, 1977* and Archibald John Motley Jr.'s *Nightlife, 1943*, came from conversations around the entry points and perceived barriers for young people visiting the museum and a desire to offer an authentic youth voice and response to the collection.

Other projects have included teen exhibitions, 24hour hack-a-thons, where young people have applied to stay overnight in the museum responding to different design challenges depending on their interest – for example, fashion students redesigning the AIC security guard uniforms). Teen Council members also program an annual teen night, *Exuberus*, and monthly *Teen Hangs*, a drop-in program curated around themes inspired by current exhibitions. For both Maura Flood and Hillary Cook, reflecting on the Teen Council and the work they do, they are particularly interested in the idea of engagement, both with and by young people, as a form of creative practice.⁹⁰



Flyer for MCA Chicago's 21 Minus on 15 June 2019.



Wall text for the Teen Audio Guide at the Art Institute of Chicago, by Archibald J. Motley Jr.'s painting *Nightlife, 1943*. 10 May 2019.

87 The Commons is an open space on the MCA Chicago's second floor that hosts programs, community meetings and artist projects and is designed to "place artistic and civil exchange at the heart of the museum." <https://mcachicago.org/Programs/The-Commons>.

88 Interview with Maura Flood, op.cit.

89 <https://www.artic.edu/learn-with-us/teens/teen-audio-guide>

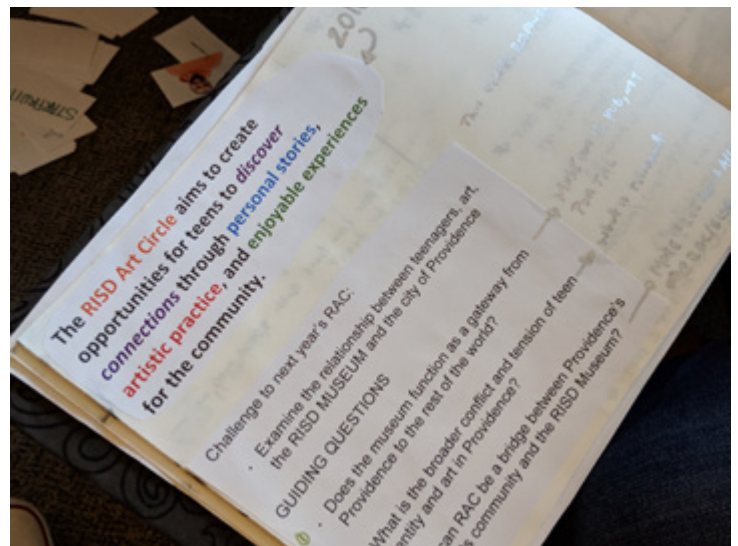
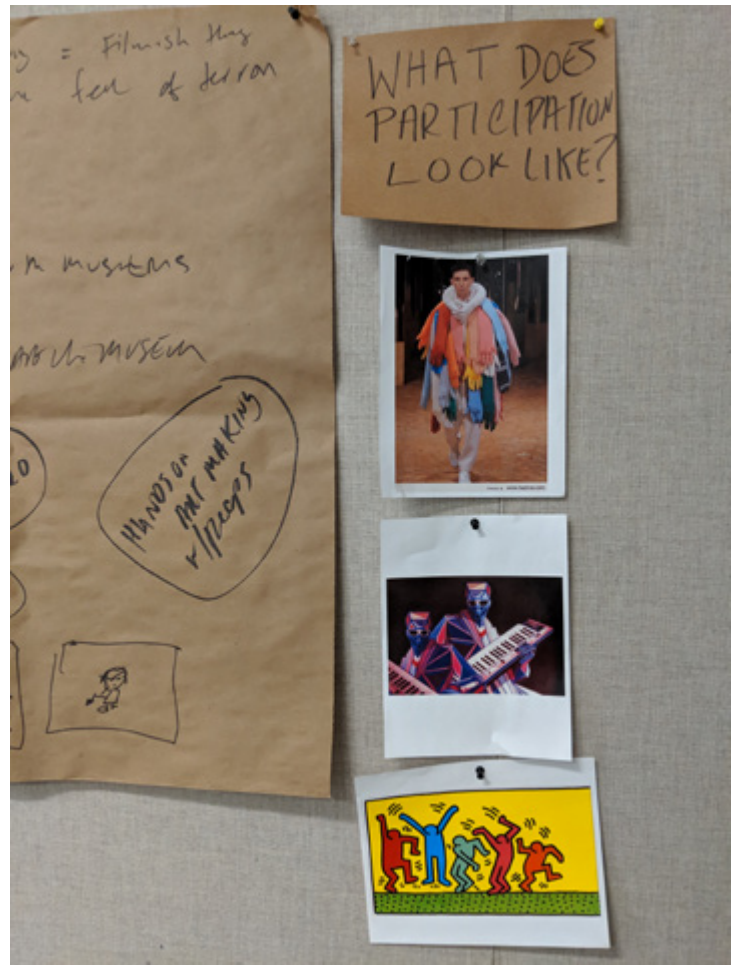
90 Interviews with Maura Flood and Hillary Cook, Art Institute of Chicago, 10 May 2019.

It is worth noting that Teen Council members across all four of these institutions are paid stipends for their work.

RAC (RISD Art Circle) at the **RISD Museum** was the other youth leadership ‘teen council’ program that I observed during my Fellowship and it was one of the more interesting, in part because of the way that Christina Alderman sees the role of young people within an arts organisation (See *Section 7a.ii.2*). At the start of each year RAC work to come up with a mission statement for themselves for the next nine months – in 2016, for example, the aim was “to create opportunities for teens to discover connections through personal stories, artistic practice and enjoyable experiences for the community.” In 2018/19 it was to “collaborate with artists and teens to create programs that showcase the connections between art and the lives of young people today.”

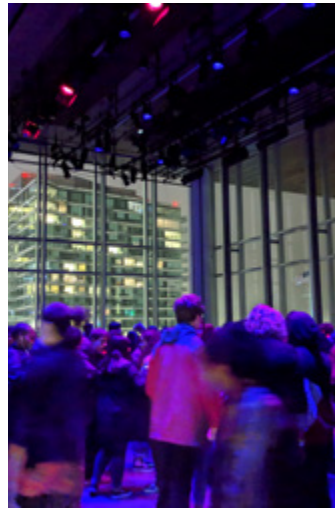
Critically, there is no predetermined framework for the program and no expectation or commitment to an outcome. As Christina explained, RAC have to “*justify their existence*” because otherwise they risk getting bored, but the direction they choose to take their mission statement is totally open-ended.⁹¹ At the start of the year in the Fall term they set a date for ‘something’ to happen around November – an event or moment – to help the group test and consolidate their mission statement and in 2018 this led to the exhibition discussed earlier. The focus for the group, as discussed previously, is more, “how do you inhabit an idea versus how do you create a program?” and for Christina this means sometimes allowing the group to flounder so that they learn to ask questions about why they’re there and what they can do.⁹² Past RACs have questioned the values of the Museum and their own relationships to objects in the collection, through publications such as *Objects Are Closer Than They Appear*, and others have curated community pop-up programs.

EXPERIENCE: *When I joined a RAC meeting on 27 April 2019, the group were working towards finalising the concepts for the workshops they were hosting as part of a large-scale teen program, Nonsense, on 18 May. Resisting thinking initially in terms of ‘workshops’ and ‘programs’, the group had come up with a series of mood boards for how they wanted the event to feel and from that, they had created a series of key word concepts distilled from a group brainstorm – “Disney alien architecture” for example. At that stage, Christina and Julia Gualtieri, Educator in Family & Teen Programs, introduced the group to a series of artists whose practices related to their concepts, who could work with RAC members to then develop their ideas into concrete experiences.*



RAC brainstorming at RISD Museum ahead of their public program

91 Interview with Christina Alderman, op.cit.
92 ibid.



Left: Flyer for ICA Boston's Teen Night on 26 April 2019.
Right: End of Teen Night dance party in action.



Fashion parade by gender non-confirming, youth-run fashion labels Levnar and Pink Bandanaz at Brooklyn Museum Teen Night, 17 May 2019.

RAC members apply to join the program, with RISD Museum recruiting teens with a range of skills, interests and social-emotional needs and teens can stay for as long as they like during their high school years. What is also really fantastic about the RISD Art Circle program is that at the end of every year the group reflect back on their mission statement and 'hand over' to the next years' group with a set of follow-up questions, provocations and challenges to help them create their own mission statement.

IN SUMMARY, TEEN COUNCILS OR YOUTH LEADERSHIP PROGRAMS:

- Advocate for youth culture and a youth voice within an institution
- Focus on leadership and critical thinking as forms of creative skills development
- Provide young people with the space to engage with and respond to the institution's wider programs and values
- Will often involve the creation of programming by young people, for young people
- Often act as an advisory body to a museum or arts organisation on anything from programming to evaluation, marketing or staff hiring
- Can sometimes require previous experience in another program to be eligible
- Are typically a paid experience, with teens receiving a minimum wage or stipend

vii. Youth-led public programs:

Youth-led public programs have been discussed throughout the previous Section as examples of the kinds of events developed by Teen Councils but they warrant unpacking a little further.

Teen Nights or Teen Takeovers are a flagship youth event for a lot of organisations, whether they happen annually, like Exuberus at the **Art Institute of Chicago** or 21 Minus at **MCA Chicago**, to as often as four times a year, as at the **Brooklyn Museum**. For a lot of Museums, such as **ICA Boston**, these events are seen as 'gateway' programs⁹³, a low-stakes point of entry for many teens which are also often their first experience of a Museum. Evaluation undertaken in 2016 by the Brooklyn Museum of their LGBTQ program InterseXtions revealed that 35.5% of attendees to Teen Night had never been to the Museum before and that 40% had never been to a LGBTQ+ themed event.⁹⁴

93 Interview with Betsy Gibbons, op.cit.

94 Erin Howe, Somjen Frazer & Melissa Dumont, op.cit.

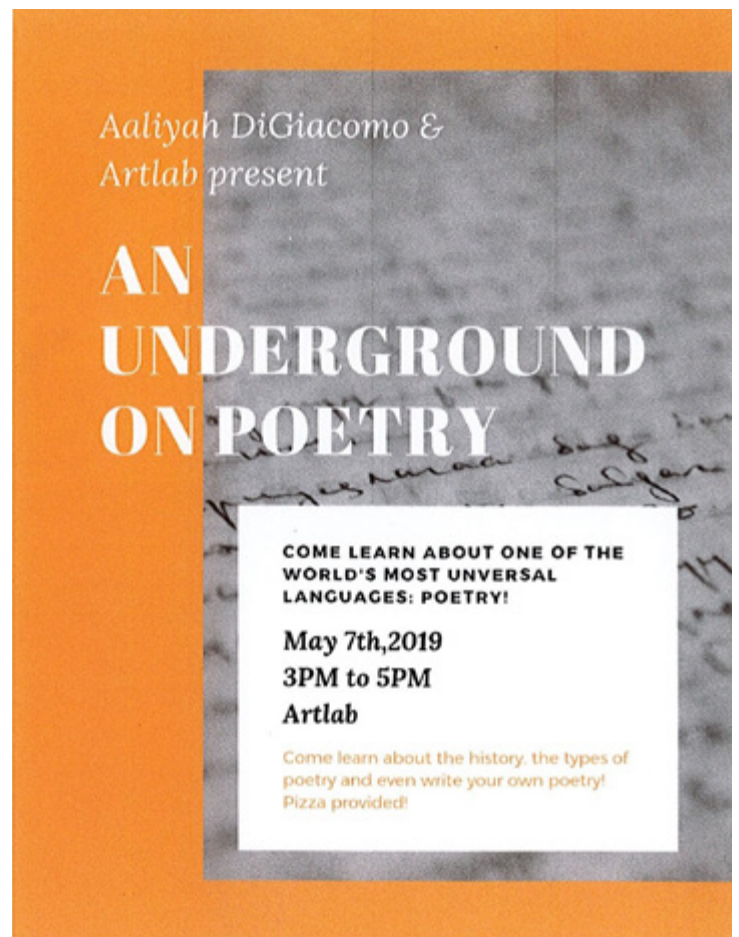
For the teens that develop and run these events, opportunities include developing skills in interpreting content, facilitating workshops, marketing, public speaking, event management and evaluation. Teen Night can draw hundreds of attendees to the **Brooklyn Museum** but for Teen Programs Manager Lindsay C. Harris, the success of a Teen Night is the event in and of itself. “That’s what I really see as the highlight for the TNPC [Teen Night Planning Committee]. The 10 folks in that program are literally planning things from start to finish; seeing that they are actually doing it and that they can do it. And regardless of if we have a huge crowd or a smaller crowd, or if the performers don’t show up – and all those things can happen – they come away with a feeling of, ‘Yes. We did that.’”⁹⁵

Teen-led tours are another example of youth-led programming, where teens are trained and supported to give public tours of exhibitions as part of wider public programs. **ICA Boston**, **Brooklyn Museum** and the **Walker Art Center** all support their teens to learn how to give tours and to bring their unique perspectives to their exhibitions and tours are also something that the **Art Institute of Chicago** is looking to introduce, after the success of their Teen Audio Guide (see *Section 7b.vi – Teen Councils*).

Youth-led or facilitated workshops are another way that young people are able to engage with exhibition programs. This peer to peer learning can happen in drop-in workshops, where activities are led or facilitated by teen council leaders in collaboration with an artist. Monthly Teen Hangs at the **Art Institute of Chicago** and **Ottawa Art Gallery’s** regular In Studio are two examples of these kinds of programs, and while YI Leaders don’t program the Whitney’s weekly Open Studio, they do help to facilitate it. These programs might not be curated in response to an exhibition; they might instead focus on a particular skill, like OAG’s silk screen printing workshop for In Studio, but these informal spaces tend to be more relaxed and intimate than a Teen Night and offer dedicated access to materials and making. And for teen leaders, the opportunity is to hone skills including workshop development and facilitation. For instance, in December 2018, the **Whitney Museum of American Art’s** YI Leaders helped to run a free, hands-on portraiture workshop inspired by the Andy Warhol exhibition showing at the time. Teens could join YI Leaders, who posed as the models, to learn skills in printmaking, collage, drawing and photography.



WACTAC members giving an exhibition tour during the Walker Art Center’s Teen Takeover, 24 May 2019.



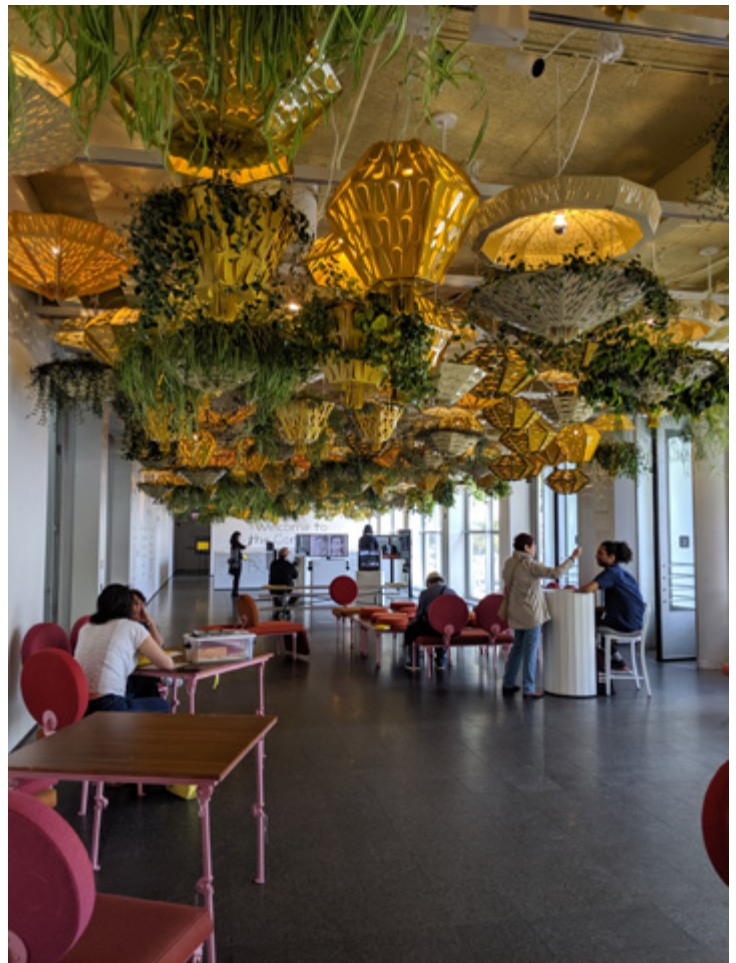
Flyer for Underground, PlatteForum’s weekly open studio curated and run by ArtLab participants.

Underground is a weekly open studio offered by **PlatteForum** that is curated and led by ArtLab members, who are paid an additional fee for this work. Teens must develop a lesson plan outlining their concept, medium, materials, any research they need to do, how they would like to structure the workshop and what their desired outcomes will be. Workshops might focus on spoken word poetry, dance or drawing but for Amanda Flores, Youth Program Coordinator, the aim of the program is to encourage young people to realise that they don't need to be an 'expert' in order to share what they know; and that they can build skills and expertise through teaching.⁹⁶ Because ArtLab members are not told what to do or how to do it, the program model validates young people's wisdom and confidence. For Amanda, giving these young people, who have typically overcome any number of social, cultural or economic barriers to be part of ArtLab (see *Section 7b.ii – Programs for dedicated youth audiences*), the opportunity to translate their interests and life experiences into art is a powerful way for them to realise that they can solve problems and reflect and express their lives through art.⁹⁷

Other public program series allow teens to advocate for a youth perspective within an institution to a more general public. At **MCA Chicago**, the Teen Creative Agency (TCA) contribute to MCA-wide public programs, which include weekly panel discussions, performances or screenings, which are often held in The Commons. The aim, for Manager of Youth and Family Programs Grace Needlman, is that one of these a month is TCA-led⁹⁸ as one of these a month is already youth-led, if not by TCA then by other young artists or partner youth organisations.

In Progress is another a stream of public programming at MCA Chicago. Currently in its beta year, In Progress invites artists to share a performance or work-in-progress before a reverse Q&A, where the artist asks the audience about their experience and TCA members have also been showcased as artists as part of In Progress, alongside other, adult artists.

During the Spring term, TCA also works in four teams to develop a series of programs for a general public. MCA provides the dates and budget, but TCA must decide what they want to offer and the learning focus for TCA members is on creative ideation and testing new engagement strategies. For instance, for their March 2019 workshop *On Belonging*⁹⁹, TCA turned the MCA into a "laboratory for public engagement" with activities and conversations around what it means to belong in



The Commons, MCA Chicago, 14 May 2019.

96 Interview with Amanda Flores, (then) Youth Program Coordinator, PlatteForum, Denver, 7 May 2019.

97 *ibid.*

98 Interview with Grace Needlman, Manager of Youth and Family Programs, MCA Chicago, 14 May 2019

99 <https://mcachicago.org/Calendar/2019/03/Teen-Creative-Agency-On-Belonging>. Accessed 14 August 2019.

America today. Members of the public were invited to learn strategies for healing, create business cards communicating the complexities of their identities and take quizzes about the US Naturalisation Test.

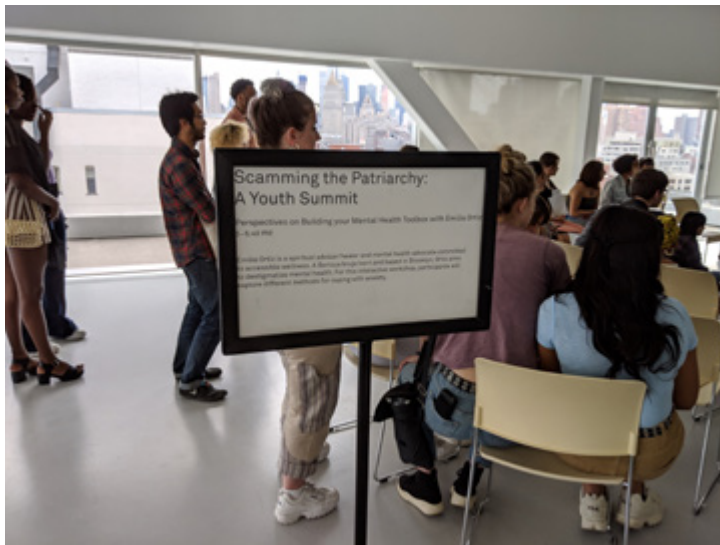
The Current at **ICA Boston** is a similar-style public program that has been developed by ICA's Teen Arts Council (TAC), that is focused on a teen audience but open to the general public and which uses the exhibition program to respond to current issues. For example, in April 2019, TAC led tours of the exhibition *Huma Bhabha: The Live* before facilitating a series of conversations around the issue and impact of community displacement.

Youth-led public programs are an effective way for teens to proactively engage with and respond to contemporary issues. Conversations with Gen Z is another program run by ArtLab members at **PlatteForum**. It began in the lead up to the 2018 US midterm elections, from conversations with ArtLab members about how to combat ageism and to get civic leaders to listen to young people. ArtLab led a series of small-scale conversations with different civic leaders from across Denver before restaging the event at the Denver Art Museum. The idea was not just to influence leaders to listen to young people, but for the teens themselves to realise that they have experiences and ideas to share too. The next iteration was going to be in August 2019 as part of RedLine Contemporary Art Center's 48hour Summit, followed by a session at Denver's Biennial of the Americas in September focused on diversity, equity and inclusion, with leaders from across North America.

The platform and infrastructure that a museum or arts organisation provides to teens can also be leveraged to advocate for youth culture and increased representation in other ways. At the National Museum of Mexican Art in Chicago, **Yollocalli** program an annual Anti-Valentine's Day teen event that focuses on sexual health and healthy relationships and in 2017, members of the **Ottawa Art Gallery** Youth Council members leveraged their relationship with the youth council at Capital Pride, a local LGBTQ advocacy service, to host a queer youth art exhibition at OAG that saw hundreds of teens turn up the gallery. More recently the Youth Council held an off-site event at skateboarding shop Birling that featured a temporary tattoo parlour and presentation from a queer, femme tattoo artist. "They wanted to do it and a lot of [my work] just had to do with delegating. 'You really want to make this happen? Ok. Well you have to do it. You find the artists. I can order the materials but you figure out the food.' It was a really great opportunity for them in terms of event organising."¹⁰⁰



Program cover for the New Museum's Youth Summit: Scamming the Patriarchy, 13 April 2019.



Above: Mental health toolkit workshop, led by Emilia Ortiz at the New Museum's Youth Summit, 13 April 2019.

At the **New Museum**, they have held an annual Youth Summit for the last three years. Organised by an educator in partnership with a group of teens, like a lot of other youth-led public programs, it was created in response to the 2016 US elections and the desire to find ways for young people to feel empowered. In 2019 the New Museum worked with their newly formed Youth Council to invite different communities of young people, emerging artists and young collectives of creatives and activists to run workshops and hold talks. New Museum Youth Council members who have worked with the Museum then took on roles, from introducing speakers to co-facilitating conversations.

EXPERIENCE: *On Saturday 13 April 2019 I attended Scamming The Patriarchy: A Youth Summit at the New Museum from 2–8pm, where the focus of this year's program was self-care and advocacy. Partners in the program included the Asian American Feminist Collective and the Unapologetically Brown Series, a street-based multimedia series highlighting communities of colour that focuses on "the importance of acknowledging queer folks in the arts and storytelling through accessible public art."¹⁰¹ The New Museum is a ticketed venue but teens could attend the Summit for free and there were nine different workshops across the Museum including a cooking class with Veggie Mijas, a collective of women, femmes and non-binary young people of colour who advocate for a plant-based lifestyle with the goal of "decolonising [our] diet"; New Museum a how-to-build your mental health toolkit workshop with spiritual healer and mental health advocate Emilia Ortiz; and an interactive workshop with Naimah Efia, the founder and co-creator of the healing justice movement #FreeToo, where we were guided through a series of physical activities and conversation prompts with other participants. In the foyer, pop-up Thrift Party offered original and altered second-hand apparel for sale and the Free Black Women's Library, a mobile reading resource with a collection of 1000 books by black women was also there. The final two hours of the Summit were given over to a dance party in the New Museum's rooftop Sky Room programmed by Discakes, who "employs video, music and parties to create spaces for queer, trans, nonbinary and PoC friends."¹⁰² The inclusion of a concluding dance party was a way for the New Museum and Youth Council to incorporate one of the most popular aspects of the more traditional Teen Night model.*

101 From the "Scamming the Patriarchy: A Youth Summit, 13 April 2019" program. New Museum, New York, April 2019.

102 *ibid*

IN SUMMARY, YOUTH-LED PUBLIC PROGRAMS:

- Are shaped by the interests, experiences and expertise of young people
- Create space for authentic youth perspectives within an institution
- Provide teens with a platform to:
 - Advocate for youth culture
 - Respond to contemporary social and cultural issues in ways that are authentic to them
 - Respond to a Museum's exhibition programs, collections and wider values
 - Experiment with ideas and take risks
- Provide teens with the opportunity to gain skills in:
 - Ideas development and curation
 - Workshop facilitation
 - Event planning and management
 - Marketing
 - Documentation
 - Teamwork and collaboration

viii. Community-based programs

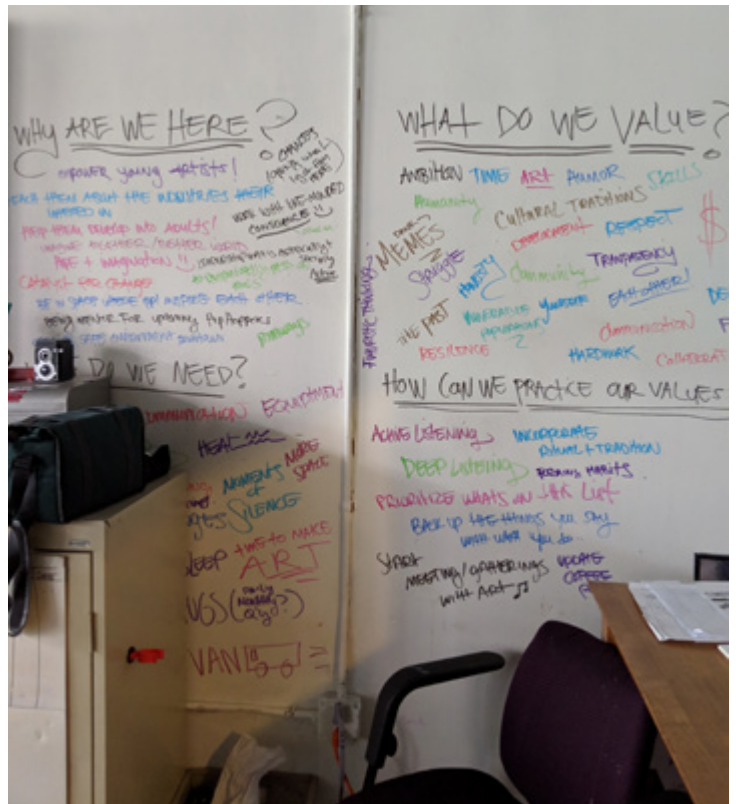
With a focus on providing art-based opportunities for creative self-determination, community-based arts projects share a number of common elements with previously outlined program models:

- Participation is youth-led
- Programs are free
- There is access to artists and art-making materials are provided
- There is a holistic focus on the wellbeing of the whole person
- Additional levels of support are offered outside of 'traditional' studio-based mentoring – college readiness, work experience, connections to mental health services, funding opportunities etc.
- There is often a strong *social justice* focus

Several examples of community-based youth arts programming have already been discussed, including Chicago's **Marwen**, **AS220 Youth** in Providence and **RAW Art Works** in Lynn, MA. (*Section 7a.i – Theoretical frameworks* and elsewhere). These nationally-awarded youth arts organisations all work with under-served youth in their communities and, as Barbara Banda, Student & Family Engagement Coordinator at **Marwen** explained, so much of what is offered by these programs is the work done around and outside the classroom or studio; supporting young people's relationship to, or transition into the community, and the development of their own agency.¹⁰³



Art-making studios at AS220 Youth, Providence, 23 April 2019.



Youth-articulated values on the walls at AS220 Youth, Providence, 23 April 2019.

103 Interview with Barbara Banda, Student & Family Engagement Coordinator, Marwen, Chicago, 13 May 2019.

AS220 Youth is the youth arts program run by non-profit community arts organisation AS220. They offer free, drop-in classes four afternoons a week over three terms a year for 14–21-year olds in subjects including dance, photography, apparel design, video production and painting. There is a strong focus on creative entrepreneurship across the programs (which will be discussed in *Section 7b.ix*), but with an audience where 90% are young people of colour and nearly 75% are living below the poverty line and in the custody of the state, there is also a strong focus on art-making in a social justice context¹⁰⁴. According to Ruth Harvey, Director of Development at AS220, the mission of AS220 Youth is to “raise a justice league of young leaders who use their experience, influence and creativity to build an alternative future for themselves and their community.”¹⁰⁵ FutureWorlds is a year-long program created and presented by AS220 Youth Apprentices and teens that incorporates multimedia, art, dance, AfroFuturism, popular culture and visionary fiction “to imagine a more just and equitable world free from systems of oppression.”¹⁰⁶ The program employs Stanford University’s Design Thinking methodology and engages young people in a process of learning about issues that impact them and their communities and supporting them to create collaborative artworks that identify the problems and imagine solutions.¹⁰⁷ In 2019 it was a hip hop play; in previous years it has included a fashion show, concerts and large-scale installations.

AS220 Youth also have a Creative Workforce Development program that provides opportunities for young people to develop leadership and civic engagement skills. Teens 16 or older can apply to become a Youth Apprentice, which offers a City-funded paid stipend, and for AS220 the goals of the program include helping teens identify what they need in order to be successful (skills, portfolio, experience etc.) and supporting them to build artistic and career readiness skills while they work on FutureWorlds. It is about offering them meaningful employment while supporting them to become more confident and socially engaged, so, feeling able to participate in a protest around increased voter rights awareness, for example.¹⁰⁸

Sketch in Toronto is another community-based arts organisation. Their focus is on providing young people aged 19–26, living on the margins of society and experiencing homelessness, with the creative skills and agency to better navigate their lives. Sketch offer six streams of studio programs, including printmaking, ceramics, movement and industrial arts over four



Artscape building in Toronto, home to Sketch and ArtReach, 2 May 2019.

104 In 2018, approximately 35% of AS220 Youth was known to be involved with the Rhode Island Department of Children Youth & Families through either foster care or juvenile justice. Email correspondence with Ruth Harvey, Directory of Development, 11 September 2019.

105 Interview with Ruth Harvey, Director of Development, AS220, Providence, 23 April 2019.

106 <https://youth.as220.org/programs/futureworlds/>. Accessed 15 August 2019.

107 Interview with Ruth Harvey, op.cit.

108 *ibid.*

10-week blocks across the year, as well as a 6-week summer intensive. Sketch offers free meals and young parents support to participants and in addition to their studio program, Sketch have also developed programs for identified audiences within their communities who are recognised as being especially vulnerable. These programs include Weave & Mend for gender non-confirming Indigenous youth; and another program for racialised young men exploring toxic masculinity.

Sketch also has a mentoring program, providing 1:1 coaching and support across any creative field; a Folio Program that helps young people to create and build a portfolio that meets their professional and artistic goals; and training in how to access fundamental services, including further education. According to Rose Gutierrez, Director of Programs at Sketch, young people might come to Sketch initially just for the free meals, with no interest in joining a workshop – there is no pressure or obligation to participate in a program in order to be there¹⁰⁹. But that usually, through relationship building with Sketch staff and mentors, and an increased sense of safety and familiarity, sometimes developed over more than a year, young people's curiosity and need for a creative outlet will lead them to participating. Sketch began 24 years ago and now sees over 10,000 young people through their doors each year.

Art Start, which formed in 1991 in New York, is another arts organisation working with young people on the margins. Unlike Sketch, which has on-site studios and resources in the building, Art Start partners with social services to deliver programs at three different shelters across the city, in Harlem, the Bronx and Bushwick, Brooklyn. The communities they serve include young mothers, homeless youth, domestic violence victims and young people in secure or alternate sentencing homes.

The young people who join **Art Start** workshops range from 5–18 but 6–13 is their core audience, with programs also focused on engaging parents. Art Start run drop-in, 45-minute workshops 2–5 times a week, depending on each program's funding. Given the challenges of a constantly changing community (most families are in care for an average of 14 months), the focus of all the programs is on creative process over and above everything else. Programs are often themed month-to-month and there is usually a social justice focus – in July programs would respond to National Gun Violence Awareness Month, for instance. While programming prioritises creative process, workshops are not always strictly traditional art lessons – past workshops have

included cooking, tie-dye, lip gloss making, theatre workshops, gardening (growing vegetables and herbs in the Bronx) and classes in writing, recording and performing hip hop. Art Start also run an Emerging Artist Program that is detailed in *Section 7b.ix – A focus on creative entrepreneurship*.

In Toronto, Power Youth is a youth arts program run by **The Power Plant Contemporary Art Gallery (TPP)**. Unlike programs at other art museums, Power Youth is an off-site program where Artists-in-Residence run programs in collaboration with young people aged 12–17 at four different Boys & Girls Clubs in priority neighbourhoods across Toronto. At the start of every year, The Power Plant calls for proposals from artists, ideally experienced with community arts programming, and select a shortlist who are first interviewed by TPP and Boys & Girls Club staff. From there an even smaller shortlist is interviewed by the youth at each site, who decide which Artist-in-Residence they want, based on the proposed program. Traditional media have included painting, photography and printmaking; but programs have also included hip hop dance, creating gifs and jpegs, and spoken word/rap.

There are Fall and Winter programs each year at each site that run for 14–15 weeks, with weekly 2-hour workshops that focus on hands-on making experiences. While the Artist-in-Residence is responsible for devising and proposing content in consultation with the Power Youth Coordinator (who also manages partner/stakeholder relationships), the Power Plant Teaching Assistant looks after materials and snacks and is the consistent presence at each Club across the year. Over the course of each program, the group will go on at least one field trip to TPP and once a term a session involves a guest visitor, who might be an industry professional. At the end of the year TPP organises an exhibition and showcase of all the art that's been made and invites family, friends, and supporters to celebrate.

Any young person who accesses these Clubs can sign up for free to participate in Power Youth, but participation is drop-in and one of The Power Plant's goals is that young people complete a program and, hopefully, return again, until they "age out". The other is that these young people, for whom contemporary visual art is not at all part of their day-to-day existence, will come to understand creativity as a part of life.¹¹⁰

109 Interview with Rose Gutierrez, op.cit.

110 Interview with Josh Heuman, Curator of Education & Public Programs, The Power Plant Contemporary Art Gallery, Toronto, 3 May 2019.

IN SUMMARY, INFORMAL, COMMUNITY-BASED ARTS PROGRAMS:

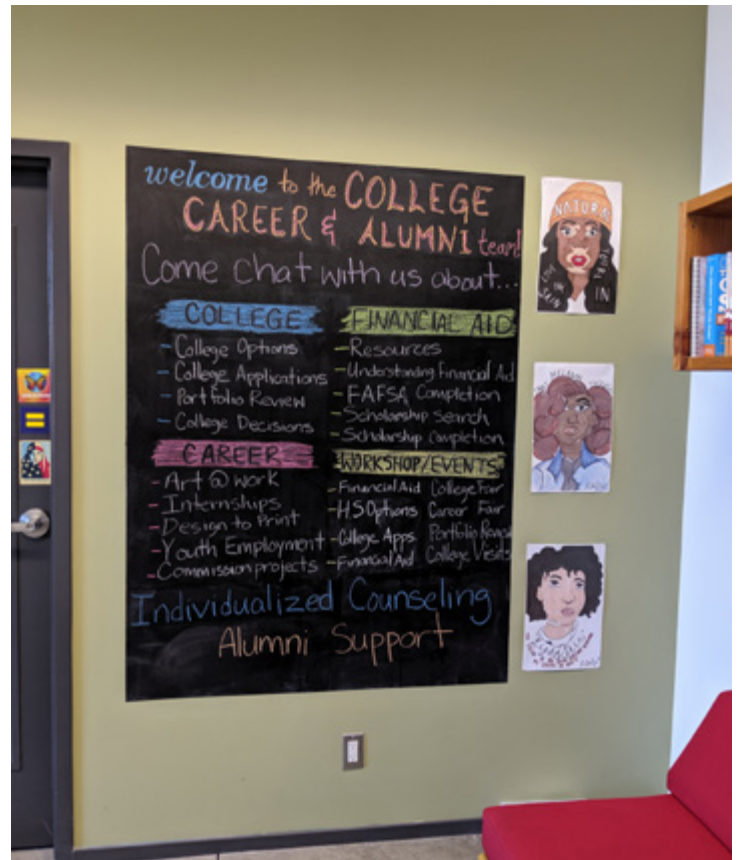
- Are free and drop-in
- Provide opportunities for creative engagement with young people living on the margins, whether economically, socially or culturally
- Provide access to artists and artist mentors
- Are often delivered off-site
- Often provide additional support and resources such as meals or child supervision

ix. Programs with a focus on creative entrepreneurship

Across my Fellowship so much of the conversation was around ideas of lifelong learning and the value of art and creativity. A lot of the programs I saw, but especially the internships and teen councils, also had a focus on professional development and it was interesting to see that even as part of this, a lot of organisations were quite explicit about supporting creative entrepreneurship amongst their young people.

AS220 talk about **AS220 Youth** as a “youth arts production house and creative incubator” and as part of the programs they offer, from video production to apparel design, participants work with artists and mentors who help them to create an online portfolio of their work that includes an artist statement and resume. In 2012, 74% of regular attendees had an online presence for their work¹¹¹ and part of AS220’s work is connecting young people in their programs with the residents who live in their subsidised studios and work across the creative industries.¹¹² They also structure programs to include monthly performances or events to showcase outcome and demonstrate pathways for professional work in the arts.

At **Marwen**, young people can apply to join Immersion Programs, such as their paid Art at Work internship. Organisations across Chicago are supported by Marwen to host one of 20 teens to work 60 hours over five weeks of the summer across a range of creative industries including fashion, architecture and graphic design. Participants also undertake a core career development curriculum each morning, before heading to their internships in the afternoon. As Sarah Atlas explained, “They’re being hired, but there’s also a real core curriculum, where we’re talking to young people about professionalism, about their creative identity, about being in an adult workspace for the first time.



College and Careers office at Marwen, Chicago, 13 May 2019.

“We really believe in meeting students where they’re at, so: what do they want to do? What are their goals? What’s their vision and how can we help them get there?... We don’t push students to go to art school... that’s not our goal, that’s not our mission. We want to help students figure out what they want to do and then help them get there.”

– Sarah Atlas, Assistant Director, Education, Marwen

111 AS220 Youth Programs Report, AS220 Providence, Rhode Island, 2012.

112 Interview with Ruth Harvey, op.cit.

We also talk a lot about things like public speaking and communication.”¹¹³ Teens are also paid for their time – “All our internships are paid experiences because we really want to instil this value of ours that we believe labour in the arts should be paid.”¹¹⁴

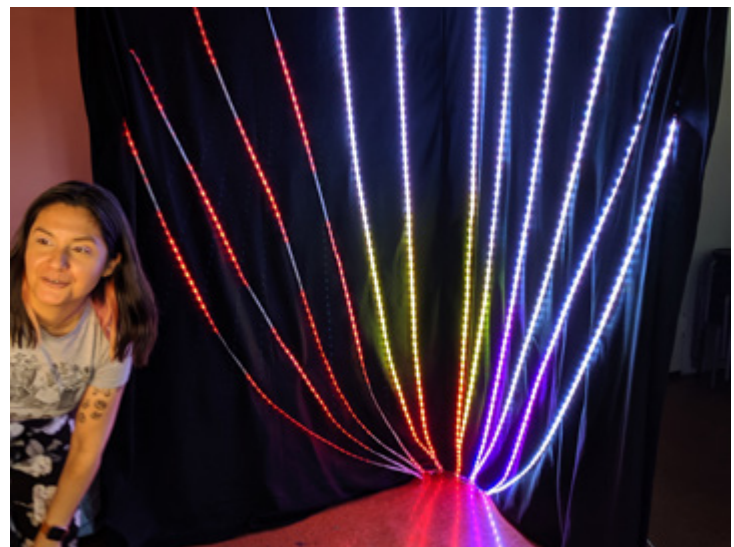
Marwen also have a Commissions program where community partners offer paid project-based work to teens that have a learning focus. For Sarah Atlas, “These projects are really meaningful. They get students out of the building and connected to other organisations in Chicago. These projects are about young people getting hired for their creative skills and learning how to make work for a client.”¹¹⁵ Recently a group of Marwen students undertook a photo-documentation portrait project for a youth LGBTQ resource space in Chicago and part of the value for Marwen in these kinds of opportunities is teaching students to apply their creative skills to something that isn’t self-reflexive.¹¹⁶ “We’re really trying to show young people what a creative pathway can look like if they want it.”¹¹⁷

In addition to their drop-in classes, **Art Start** run an Emerging Artist Program. This six-month program for ten 14–20-year olds also has a focus on helping teens to establish creative pathways and build professional skills. Young people apply via an informal application (and are often referred through a partner organisation) and over the course of the program are paired with a mentor who can help them develop their skills and articulate possible career pathways. Four weeks of the program is spent learning about personal and artistic branding and participants also undertake creative courses outside of Art Start (classes at the Alvin Ailey Dance Theatre or the Fashion Institute of Technology, for example) that are paid for by Art Start. Regular field trips are also taken with the goal of demonstrating all the different ways that you can work as a creative.¹¹⁸

Creative enterprise plays a significant role in the work and programs developed by the **Yollocalli** Youth Council. In addition to programming the annual Yollocalli exhibition by young artists, the Youth Council create merchandise including pins and zines that they sell in the store at the National Museum of Mexican Art and elsewhere. They have also created a travelling selfie booth business that can be hired out for festivals and public programs across Chicago, with all funds raised going towards their Yollocalli Scholarship, which they want to use to send someone to college.



Yollocalli-produced zines, which can be purchased in the gift shop at the National Museum of Mexican Art, Chicago.



Director Vanessa Sanchez testing Yollocalli’s travelling Selfie Booth, 14 May 2019.

113 Interview with Sarah Atlas, op.cit.

114 ibid.

115 ibid.

116 ibid.

117 ibid.

118 Interview with Hannah Immerman, Director, Art Start, New York, 4 June 2019.

At **ArtReach**, the focus is on empowering young people through the process of applying for, receiving, managing and reporting on grants for community-based arts initiatives. ArtReach is an organisation dedicated to supporting youth-led arts projects by young people aged 13–29 from under-served communities who have experienced exclusion. Essentially a funding body for young artists, there are three pillars of work done by ArtReach; the grants they offer young artists; the provision of grant writing clinics, resources and professional development on all aspects of creative business development; and 1:1 mentoring.

Young people can apply for one of three levels of grants for projects that are typically one to two years long. Pilot phase projects can apply for up to \$5,000, Phase 1 projects for \$10,000 and Phase 2 projects, up to \$15,000. Phase 2 projects must have received previous ArtReach funding for the same project and be looking to develop the next phase of the project, such as hiring staff or ongoing mentorship. Projects are not always ‘traditional’ arts projects. A lot of young people who apply to ArtReach are personally experiencing or have seen the lack of something in their community and want to fill that gap and past projects have included everything from nail art to parkour and krump. For ArtReach Director Paulina O’Kieffe-Anthony, these programs really demonstrate the breadth of the arts and ArtReach “provides an opportunity for young people to tell us what art is – and what is missing.”¹¹⁹

ArtReach itself is a funded program by the Toronto Arts Council and they currently receive \$300,000 annually that they can allocate for grants. ArtReach’s financial priorities are that young people receive money across all levels – in the form of grants, but also fees, honorariums and income, and a lot of the guidance they offer to grant recipients is around ensuring that they pay themselves a fee for their own work. Young people are also paid to be on ArtReach’s Grant Review Committee, where applications are judged on a comprehensive matrix and eligibility criteria that considers merit, equity and access; and to work as facilitators and mentors for younger artists.

Across every aspect of **ArtReach’s** work, young people are familiarised with grant processes, application forms and language to enable them to go on to apply for funding as emerging artists through Toronto Arts Council and even unsuccessful applicants receive feedback from the Grant Review Committee with links to further resources. 1:1 mentoring is available for young people at every stage of their careers – looking to apply for grants;

wanting to transfer their projects to Arts Council funding streams; looking for trustees; and on all aspects of their project development and delivery. Key to ArtReach’s success is their constant support of and communication with grantees at every stage in their project delivery. This is a hugely time intensive investment for an organisation with only three members of staff but something that I saw again and again – educators and programmers who believe deeply in the value of their work and the young people they support. This staff and time factor will be discussed further in *Sections 7f – Challenges*.

For a summary of what all successful programs, across all models, involves, see *Section 8 – Learnings & Recommendations*.

7c. Defining “Success” – Measuring Impact

One of the biggest challenges for youth arts programmers and educators is finding ways to articulate their success in what they do, with and for young people.

Wider museum metrics like ticket sales, press coverage and social media mentions are not especially valuable and while measuring attendance is possible, it's not a particularly insightful measure of why teens are turning up and what they're getting from the experience once they're there.

The challenges of measuring impact and working with funders to change the way programs are reported on – moving away from quantifiable, number measurements of success to storytelling and documentation – is discussed further throughout *Sections 7d,e,f*. It was fascinating to talk to Grace Needlman, Manager of Youth and Family Programs at **MCA Chicago** about this challenge, and how it's something she is also trying to do institutionally; to change the outlook on 'success' to move away from numbers. There is a sense that numbers should be a measure of success for the marketing and communications teams, not the public programs and education teams.¹²⁰

In 2016, as part of their annual Teen Convening (see *Section 7g – Collaboration*), **ICA Boston** held a series of roundtables with teens and educators to discuss a number of issues, including what growth and/or success looks like in an art museum teen program. Their report summary is worth including here:

“Growth and success in an art museum teen program are much more than increasing attendance and meeting objectives. From ‘allowing teens to make decisions and have meaningful responsibility’ to developing ‘leadership skills’, finding their ‘own voice’, and gaining ‘confidence’, teens view their programs’ growth and success in qualitative, rather than quantitative terms.... Other teens noted they measure growth by their increased willingness to ‘challenge’ themselves and try new things...”

Both teens and educators agreed that success can be measured by how the teen program experience resonates beyond museum walls. ‘A successful teen program would not just encourage teens to be active in the museum but to be active in the place that surrounds the museum, where they live, where they’ve come from, and just build that sense of community everyone,’ said Darcy Olmstead” [Teen Council member, Crystal Bridges Museum of American Art.]¹²¹

The impact and success of arts-based teen programs is long-term, even life-long, and not easily quantifiable. Which doesn't mean that success can't be measured in concrete terms.

At places like **Art Start** and **The Power Plant**, retention is one way they do track success – teens turning up despite everything else that is happening in their lives. But at The Power Plant they are also looking at subjective qualitative measures such as; did participants produce something independently AND collaboratively, and more importantly, were *they* satisfied with what they produced?¹²² And at Art Start, success is also understood in terms of a young person's personal development: their levels of confidence, agency and sense of identity.

At the **Metropolitan Museum of Art** and **Park Avenue Armory**, the number of interns who go on to work part-time at the organisation is another quantifiable measure of success. But for Met educators Darcy-Tell Morales and Jeary Payne, success for them is also measured by teens' levels of curiosity, their sense of ownership over the Met, and their confidence to remain independently in touch with the Met after finishing a program.¹²³ Chelsea Emelie Kelly at Park Avenue Armory also talked about success in terms of curiosity, connection and young people feeling able to be themselves in the social, educational and professional space that the Armory creates.¹²⁴

120 Interview with Grace Needlman, op.cit.

121 AFTER THE BELL, Teen Convening 2016 Education Report, ICA Boston, 2016, p.22.

122 Interview with Josh Heuman, op.cit. Interview with Darcy-Tell Morales, Associate Educator & Jeary Payne, Assistant Educator, Teen Programs, Metropolitan Museum of Art, New York, 5 June 2019.

123 Interview with Darcy-Tell Morales, Associate Educator & Jeary Payne, Assistant Educator, Teen Programs, Metropolitan Museum of Art, New York, 5 June 2019.

124 Interview with Chelsea Emelie Kelly, op.cit.



Public garden installation created by the Indigenous female-identifying collective Weave and Mend, supported by Sketch, 2 May 2019.

“Who’s gone on to become a famous artist? We get that question a lot but that’s not our goal, that’s not our mission. We’re not trying to churn out famous artists, although we do care about diversifying the arts. That matters. Who is represented in museums? Who is represented in the creative industries? Whose voices are getting heard? Who’s at the table in the arts? So we care about that, but that’s incredibly hard to track.”

– Sarah Atlas, Assistant Director, Education, Marwen

At **Sketch**, funders are interested in numbers through the door but Director of Programs Rose Gutierrez is currently working to find ways to legitimise more meaningful, longer-term outcomes such as successful grant applications by young people in their programs, exhibitions they go on to have, employment they gain etc.¹²⁵ For example, when I met with Sketch, Weave & Mend, a collective of female-identified and nonbinary Indigenous artists, had just received a \$30,000 grant from the Laidlaw Foundation in Toronto. Weave & Mend had been supported by Sketch through a year-long Community Engagement Fund from Toronto Arts Council that culminated in a public art project – a garden installation – that was asking where and how can homeless women recline in public without being abused. Their Laidlaw Foundation grant will now enable them to run a year-long program of cultural teaching, creative retreats and production with four artists working across theatre, art and food, looking at how they connect to land.

Day to day though, **Sketch’s** measures of success are much harder to quantify but include a young person being able to be held accountable for their behaviour or actions; someone who has come to Sketch for years for the meals but then participates in an art-making activity; and a young person who is both physically present and able to contribute and take on leadership roles. For Rose, the most important thing, in talking about success and impact, is ensuring that when talking in the third person, the experience and agency of that person remains with them – that their story isn’t told without them.

As outlined in the *AFTER THE BELL* Report by **ICA Boston** cited above, ensuring young people have the opportunity to define success for themselves is an important part of their experience. At the **Whitney Museum of American Art**, Dyeemah Simmons is always re-evaluating what success looks like and how they measure it. “If we don’t always get the numbers that we want, that can feel like it wasn’t a success, but I don’t actually think that’s the case... I think if we meet the goals that the Youth Insights Leaders have laid out for themselves for these events and the Leaders feel successful; that they’ve had a good time, then I think we’ve done a great thing. With the teens we interview during the event, if they learned one new thing, or they talked to a new person, or if they just did something that they didn’t expect to do, it feels like a success.”¹²⁶ The Whitney’s approach to involving their Youth Insights Leaders in shaping their evaluation processes is outlined further in *Section 7d*.

125 Interview with Rose Gutierrez, op.cit..

126 Interview with Dyeemah Simmons, op.cit.

At the **Art Institute of Chicago**, Teen Programs staff report on numbers as one measure of success but department leadership prioritises measures of success that don't rely solely on attendance.¹²⁷ In talking about success, Maura Flood, Program Manager of Teen Engagement & Partnerships reflected that, "We get those big numbers [for events such as Teen Night Exuberus], but then we also want to protect that space to be able to be developing individual young people. We have 55 interns that come through our programs each year, and we're really thinking about that growth... about each individual and how they've developed confidence, become more creative; the ways in which they collaborate with other people, their leadership skills, working with the public; we're thinking about professional development..."¹²⁸

At **Marwen**, in addition to monitoring course completion rates, they also undertake student surveys at the end of each program that ask participants to reflect on things such as their sense of belonging, their pride in their work and exposure to different artists and ways of working. Sarah Atlas said to me, "Who's gone on to become a famous artist?' We get that question a lot but that's not our goal, that's not our mission. We're not trying to churn out famous artists, although we do care about diversifying the arts. That matters. Who is represented in museums? Who is represented in the creative industries? Whose voices are getting heard? Who's at the table in the arts? We care about that, but that's incredibly hard to track."¹²⁹

Betsy Gibbons, Director of Teen Programming at **ICA Boston** has a similar position. "The way we measure success is by going back to that idea of 'moving the dial.' If young people can come through our programs, and they can better articulate their future goals for themselves, and they have more resources, and intention, and everything behind those goals is because of things they've learned here? We're thrilled. We want them setting their own goals and moving along the path towards them. That's more important to us than them say, becoming a photographer."¹³⁰

"Moving the dial" – or the "light switch moment" as Ginny Huo at **The Studio Museum Harlem** defined it, was a recurrent qualitative measure of success for a number of organisations – "it's just this whole change – their posture, their body language, their face – when students feel seen and heard."¹³¹ Teens feeling seen and heard is also a measure of success for Simona Zappas at the **Walker Art Center**. "I think success for me means that



Poster promoting teen programs at the Art Institute of Chicago.

127 Interview with Hillary Cook, op.cit.

128 Interview with Maura Flood, op.cit.

129 Interview with Sarah Atlas, op.cit.

130 Interview with Betsy Gibbons, op.cit.

131 Interview with Ashley Cavallaro, op.cit.

WACTAC's feel comfortable responding to things; that they feel knowledgeable about the institution, and that if they have something to say, that the institution will listen."¹³²

At **Yollocalli**, a qualitative measure of success is a young person's ability to see the applicability of the skills they are learning to their future careers, college choices and general social-emotional wellbeing¹³³ and it's the same at MCA Denver where, for Failure Lab Program Manager Molly Nuanes, "Our number one, overarching goal for all the work we do with teens is just to create a lifelong relationship to arts and culture for these students on a personal level. And we don't want to dictate what that looks like for them in the future."

In terms of metrics, **MCA Denver** do have a hierarchy chart of the teen visit, and an independent walk up is at the very top. "Any teen who wants to come to the Museum on their own, in their leisure time, for whatever reason – that to us is the highest form of a visit because it's an independently driven decision to come here."¹³⁵ And they do track things like attendance, so they know, for instance, that 15% of the overall youth population in Denver comes through the Museum each year. But again, the priorities for success are not numbers but authentic experiences: young people developing wild ideas and being able to see them through to fruition and "knowing that this place belongs to them."¹³⁶ Alex Jimenez "will sometimes joke that success is me not having a job!... to be able to equip so many young people with the tools that they feel confident enough to do the things that we do."¹³⁷

One of the biggest takeaways for me of the Fellowship is the evolving conversation around success and how arts organisations are working internally and with funders to change the ways we can and should measure impact. I think it is important to complicate our understandings of what success looks like, and what it means for different stakeholders, but especially for young people. The implications and challenges of doing this, of talking about and measuring success in qualitative terms, will be discussed further in the following Sections on Evaluation & Reporting and Challenges but as the **Walker Art Center's** Simona Zappas reflected to me, "I think we all have a different definition of success, depending on the situation... I hope that as I continue in the job, my definition of success continues to get more nuanced."¹³⁸



Student artwork on the walls at Marwen, Chicago, 13 May 2019.

- 132 Interview with Simona Zappas, op.cit.
- 133 Interview with Vanessa Sanchez, op.cit.
- 134 Interview with Molly Nuanes, op.cit.
- 135 ibid.
- 136 ibid.
- 137 Interview with Alex Jimenez, op.cit.
- 138 Interview with Simona Zappas, op.cit.

7d. Evaluation & Reporting

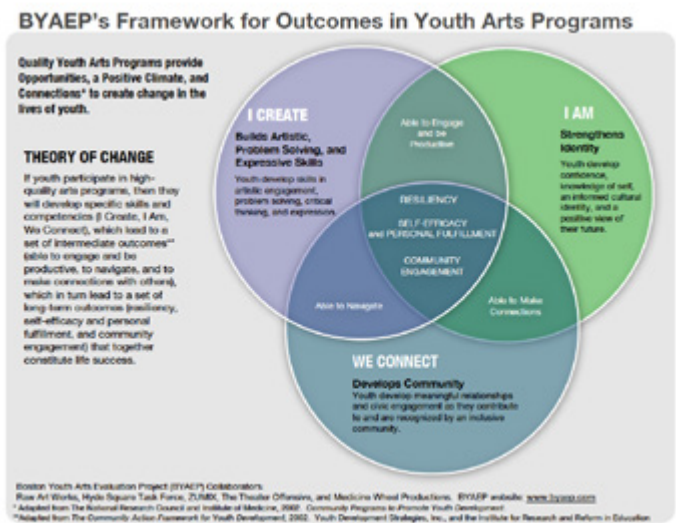
The significant history and investment in evaluating the impact of youth arts programs has been discussed in *Section 1 – Context* and understanding how organisations approach evaluation and reporting – and for what purposes – was a key part of my Fellowship research.

From 1999's Champions of Change report, through to the Whitney Museum of American Art's 2015 report, *Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums*¹³⁹, there is a wealth of qualitative and quantitative research in the United States around youth-led, informal arts learning programs. So much so that even those organisations not undertaking their own evaluation can refer to these reports and common frameworks when advocating for their programs and structuring their logic models and theories of change.

The Boston Youth Arts Evaluation Project¹⁴⁰ is just one example of the kinds of research and resources available to youth arts organisations. Between 2008–2011, five Boston-based youth arts organisations, including lead project partner RAW Arts Works, worked to develop a framework and set of tools to measure the three main outcomes that have come to characterise all successful arts-based youth development programs – the ability to *build skills, strengthen identity and develop community*. These resources are publicly available online.

What all of this research demonstrates is that youth participation in art-making and programs with a creative youth development framework (even when it isn't articulated as being such explicitly) have three core impacts. Participation helps individuals to positively develop their own voice and identity; it uses art-making and creative thinking process to teach and enhance life skills including communication, empathy and positive risk-taking; and it helps young people to create a sense of belonging and community. These outcomes align directly with the three key developmental tasks of adolescents.¹⁴¹

Australian arts organisations are increasingly undertaking their own research that affirms these findings, including the recent report that I co-wrote with research agency Patternmakers in my capacity as MCA Young Creatives Coordinator, looking at the impact of participation at MCA GENEXT, the Museum's flagship, youth-led arts program.¹⁴² But there are still valuable



Theory of Change framework developed as part of the Boston Youth Arts Evaluation Project. Image courtesy: BYAEP.

learnings to be taken from the depth and rigour of arts evaluation in the United States, as well as the different ways that organisations approach and use evaluation and reporting to varying degrees and for different purposes.

It's worth clarifying that evaluation and reporting are not always the same thing. Evaluation is an assessment of the relative success of a project (by whatever measures are determined by the organisation) and findings can be used to improve programs, understand impact and advocate for increased resourcing, whether institutionally or financially. Numbers are one small part of this evaluation process. Reporting is something required by most funders and there is typically a focus on quantitative data – who came through the door and how many. One of the biggest challenges facing everyone in the museum arts education sector is finding ways to move past numbers as an indicator of success and to demonstrate how these programs and interactions positively impact the lives of young

139 <https://whitney.org/Education/Teens/RoomToRise>. Accessed 18 August 2019.

140 Boston Youth Arts Evaluation Project (BYAEP), 2012. http://massculturalcouncil.org/documents/BYAEP_Handbook.pdf

141 Ellen Hirzy, op.cit. p.14

142 Higgins, J., Palmer Williams, T., Boyce, B., & Davis, C. (2019) By young people, for young people: A report on the impact of GENEXT at the MCA. <https://www.mca.com.au/learn/young-creatives/young-people-young-people-report-impact-genext-mca/#Report>. Accessed 19 August 2019.

people. Logic models, which outline a program's needs, resources and activities, as well as its anticipated outcomes, have become one way of doing this. Many funding bodies in fact now require logic models as part of their application process to help organisations articulate how resources will direct outcomes and impact, qualitative and otherwise.

At **AS220**, alumni have been recognised as one way for the organisation to measure the social impact of their programs, offering some longitudinal insight, and over the 2019 summer they were going to have an intern working with them to create a podcast interviewing past participants. But because their current youth surveys are not hugely successful in showing impact to funders, and they are struggling to demonstrate the real, transformative effects of their programming day to day, they are also working with funders to get upskilled on other ways of measuring impact and value. And in the meantime, they continue to report on core data – attendance, demographics and testimonials – for their annual report and grant writing requirements.¹⁴³

The Power Plant report statistics on weekly attendance to funders in their twice-yearly reports to the Ontario Trillium Foundation, but are also required to answer qualitative questions around impact which gives them the opportunity to share insights from the program and After School Matters in Chicago also requires reporting from **Yollocalli** that includes surveys and program and expense reports that are then measured against their own rubric. Yollocalli must also submit a large yearly report to the funders of their Difusion Media radio journalism program but they are able to set their own rubric for success with this program.¹⁴⁴

As one of the leading partners on the Boston Youth Arts Evaluation Project, all of **RAW Art Works'** reporting has a focus on identity, community and skills development, and their approach, to both data and evaluation, is *simple with integrity*.¹⁴⁵ RAW also does an audit every year of current and past evaluation models and findings to ensure that relevant questions are being asked and that the evaluation procedures are still best practice for their audience and other stakeholders.

Art Start reports a mix of qualitative and quantitative feedback, including new and returning participants, but also have their teaching assistants complete a short computerised survey after every workshop that asks them to reflect on project goals and levels of engagement but also: the sense of safety in the space,

how respectful participants were and any anecdotes or comments from teens that can offer additional insight. Art Start's reporting requirements differ according to funder but this tracking enables them to monitor the program across the year and Director Hannah Immerman is also in the process of updating Art Start's logic model to reflect the program's evolution and evaluation frameworks will also be considered as part of this process.¹⁴⁶

At **ArtReach**, Toronto Arts Council (TAC) requires statistical and qualitative reporting on their programs but internal evaluation is used to determine the allocation of resources. ArtReach evaluate every round of grant submissions in terms of the project's geographic base, the communities it engages, the kinds of art practices it involves and the stage of the project. This allows ArtReach to adapt programming – lots of pilot projects means more resources supporting project development; more Phase 2 projects means more towards supporting young people who will be phasing out of ArtReach and into TAC funding. Their 1:1 mentoring program also helps staff determine how they can better support young people holistically post-project.

ArtReach are strategic in the way they use their social media platforms to tell stories about the impact and success of their projects and case studies and story-telling are an invaluable way of illustrating the organisation's role as a launchpad for innovative young creatives. Recent projects they have highlighted in their reporting include a podcast working with incarcerated young men called the F.U Project, (where the F stands for forgiveness); and a cyborg circus by young people with disability for young people with disability that included an access budget to cover the costs of transport and carer support.¹⁴⁷

Given ArtReach's mission to support and capacity build young artists, they also work with their young people to align their own project reporting with TAC's equity strategy so that they have the skills and confidence to report on future grants of their own, once they graduate from ArtReach.

143 Interview with Ruth Harvey, op.cit.

144 Interview with Vanessa Sanchez, op.cit.

145 Interview with Käthe Swaback, op.cit.

146 Interview with Hannah Immerman, op.cit.

147 Interview with Paulina O'Kieffe-Anthony, op.cit.

At **Marwen**, evaluation is also used to adapt programming, with student surveys at the end of every term focusing on both individual and general Marwen experiences, as well as broader holistic issues such as safety and wellbeing. Questions are targeted to ensure that Marwen is hearing what they actually want and need to hear – responses to the question ‘Do you believe that you have a trusted adult in the space here?’ for instance, allow Marwen to adapt programs, improve professional development training for artist educators and sometimes organise a 1:1 check-in with a student. Marwen report data on course completion rates and unique and returning enrolments but avoid tracking things like college acceptance rates as a measure of success, “because we are one of many, many factors in a young person’s life.”¹⁴⁸ Like Art Start, Marwen have their teaching artists complete surveys at the end of every course and they also provide a public comments box for students and teachers alike to share feedback, though this is mostly used by teens to request new snacks...¹⁴⁹

A number of organisations that I visited, including the **New Museum** run only light-touch evaluation on their programs – pre- and post-event surveys and micro-evaluations that focus on the nitty gritty of programs. At **RISD Museum** participants at the drop-in ArtLab complete a short paper survey at the end of each workshop that focuses more on participants’ self-reflexive skills than any critical processing of the activity. Prompts include: one word to describe your mood before you came here; one word to describe your mood now; what was the most fun; what was the most challenging and responses are then collated into ongoing digital word clouds. For Christina Alderman, the priority for all RISD Museum evaluation is that it is not labour intensive and not focused on data. Because it will always take five to six years of consistently asking the same question before you see any real meaning, a self-reflexive evaluation model is going to be more immediately useful to the participant today.¹⁵¹

At **MCA Chicago** evaluation is framed around core goals related to the curriculum and Theory of Change for the Teen Creative Agency. While evaluation is done internally and used to investigate four key areas: agency, collaboration, creative process and audience engagement, the focus for funders is currently only on numbers and diversity.¹⁵² **Park Avenue Armory** also frame their evaluation of the Youth Corps around three main areas of growth – 21st century skills, professional literacy and creativity and innovation. Data is gathered



Art & Design Lab at RISD Museum, Providence, 26 April 2019.



Art-making prompt, taken from the RISD Museum collection at the free, drop-in Art & Design Lab, 26 April 2019.

148 Interview with Sarah Atlas, op.cit.

149 ibid.

150 Interview with Christina Chan, op.cit.

151 Interview with Christina Alderman, op.cit.

152 Interview with Grace Needlman, op.cit.

from an intensive reflective survey at the end of each semester that includes qualitative responses (that enable storytelling for reporting) and 25 questions answered on a sliding scale of 'sometimes' to 'always'.¹⁵³

For Molly Nuanes and Alex Jimenez, Program Managers at **MCA Denver**, evaluation is “mostly for the benefit of ourselves and to make sure that we’re continuously making our programs the best they can be,” and so they advocate for allocated budget to spend on it “because we want to make sure that we’re hitting our goals and the outcomes of our programs that we’ve defined.”¹⁵⁴

MCA Denver work with an independent evaluator, Maggie Miller, who took the logic models that they had previously developed with their social worker to develop a set of evaluation tools. Every Summer the Youth Programs team meet with Maggie to talk about evaluation plans for the year ahead and at the end of every year, Maggie collates all the data (including open-ended survey responses, pre-post-retrospective surveys around growth, and group and one-to-one interviews) and demographic data from large-scale events and writes up a report that reflects on the year.

MCA Denver do not collect demographic measures around census information for their intensive programs because they don’t want to be beholden to money based on any of those indicators. The team is adamant that young people are not tokenised or asked to play a role in the Museum based on any particular aspect of their identity, and so their logic model outcomes for participation instead focus on markers including perseverance and creative self-development.¹⁵⁵ **MCA Denver’s** logic model has also recently been re-evaluated with three Failure Lab alums working with Miller to develop a new rubric for the program that would authentically reflect what young people were getting from participating. “[Maggie] led them through the rubric development exercise to identify ‘what are these big topics that you get out of being in the program?’ And let’s talk about them on a scale from a little to a lot.”¹⁵⁶ When I was visiting **MCA Denver**, they didn’t yet know what the implementation of this would look like, only that it would centre the young person’s voice.

Similarly, during my visit to the **Walker Art Center**, **WACTAC** and the Education team were also in the final stages of piloting a significant youth participation action research project. As Director and Curator of Education & Public Programs, Nisa Mackie explained,

“Over the course of 2015/2016 a lot of things were happening in the Twin Cities that youth in **WACTAC** wanted to both talk and do something about. This included police violence out in the community, and cultural appropriation at the museum. We decided that it was no longer sufficient to just engage youth with ideas through art, rather we needed to empower youth to influence decision making on issues that affect them directly. Over the past two years we’ve been working with an educational anthropologist, Dr. Yolanda Majors, to create a blended methodology that, in effect, teaches youth to think like artists. Over the course of **WACTAC**, youth learn to employ critical thinking skills, analyse texts, and examine how topics play out differently for different communities. Once this groundwork is laid the group isolates an issue, determines a perspective on that issue, and presents information in compelling and creative ways to create change. The method incorporates many facets of museum education such as inquiry-based learning, VTS [visual thinking strategies], and interpretation; it is discursive, but it’s not consensus-based – it encourages youth to bring their whole selves to **WACTAC** and understand that their perspectives might be different from those around them, precisely because of their different identities and lived experiences. Most importantly, it incorporates evaluation into the work the youth are doing. Rather than us evaluating **WACTAC**, they evaluate themselves and the successes and failures of their own projects through reflection.”¹⁵⁷

Käthe Swaback at **RAW Art Works** also spoke about the importance of having young people’s input into program planning and that this should extend to evaluation, as it has at **MCA Denver** and now the **Walker**. At the **Whitney Museum of American Art**, funding from the Matisse Foundation for their Open Studio (see *Section 7b.iii – Drop-in and after-school programs*) required an annual report on the program’s progress but for Dyeemah Simmons, “This was really beneficial for us because we were able to think about: what do we actually want to evaluate, how can we create a full picture of how we’re growing, who we’re serving? And we’ve worked really hard to incorporate the [Youth Insights] Leaders into that process of evaluating.”¹⁵⁸

153 Interview with Chelsea Emelie Kelly, op.cit.

154 Interview with Molly Nuanes, op.cit.

155 ibid.

156 ibid.

157 Email correspondence with Nisa Mackie, Director and Curator of Education & Public Programs, Walker Art Center, Minneapolis, 4 September 2019.

158 Interview with Dyeemah Simmons, op.cit.



RAW Art Works' Rare Kid wall, which celebrates a different young person every month, 24 April 2019.

TEENS TAKE THE MET!

Age: _____

Where do you live? Zip: _____

Manhattan Brooklyn Bronx Queens Staten Island
 New Jersey New York State (Outside NYC) Connecticut Other

What is the name of your school? _____

Is it? Public Private Parochial Home School

How did you find out about Teens Take The Met? (select all that apply)

At The Met Another teen program Posters/ postcards Facebook Instagram
 Email Website a Friend School Radio
 an Adult Other _____

Is this your first time at Teens Take The Met? Yes No

Is this your first time at The Met? Yes No No, but first time in years

I want to receive emails from The Met All the organizations here tonight

Email: _____

Sample exit survey for Teens Take the Met! attendees, Metropolitan Museum of Art.

In creating an evaluation process, YI Leaders were asked to craft their own goals; to think through who they wanted to target and why; and what could be realistically achieved. "In the beginning, when we first started working this way, they were coming up with these really out-there goals, like 'We want people to feel they've learned about feminism...' And so, it's like, well, what are we doing at this event? We're making butterflies. How are we [achieving that goal]?... So I think that has helped to really break down the process of what it means to create a goal, and to make it a tangible goal."¹⁵⁹ YI Leaders also developed a series of strategies designed to be creative, fun and interactive and "Having the team come up with these evaluation techniques has been really helpful... also in making sure that we're asking questions that are actually what we want the answers to."¹⁶⁰

The Whitney use iPads at their drop-in events to capture demographic information, which is also reported back to their funder but as discussed in *Section 7c – Success*, they try not to focus on attendance as a measure of success though for YI Leaders, "I think often, not seeing the numbers that they want really affects them. They're like, 'oh, we thought this was going to be a big party'. I think that weighs on them a bit more heavily than it does staff. But I also think that if they hear other teens give them great feedback, or something worked the way they wanted it to work, they feel successful."¹⁶¹ And this is also why their input into shaping the evaluation is so important.

A number of organisations I visited with are not currently running in-depth evaluation on their programs. At the **Met**, for instance, short paper-based post-event surveys at Teens Take the Met! are issued but there is no significant evaluation currently undertaken because the program's funder is only interested in the program continuing to run. The Met does still measure approximate attendance, which can be anywhere from 2,000-4,000 teens per event and they produce an event report based on their exit surveys that documents basic audience demographics, promotional reach, impact and feedback, as well as feedback from community partners and levels of teen participation in the planning process.

159 *ibid.*

160 *ibid.*

161 *ibid.*

The **Art Gallery of Ontario** have historically not undertaken consistent documentation or evaluation of their youth programs but with recent restructures in their public programs team, there will now be a reporting requirement. It's been recognised that this is needed, both internally and externally, and while this ask raises challenges around resourcing, Sarah Febbraro does recognise that improved reporting and evaluation processes will enable her to better "validate the labour that I'm doing."¹⁶²

In Denver, **PlatteForum** is one of several non-profit arts organisations in the city that uses the Youth Outcomes Toolkit developed by the city's Alliance for Creative Youth Development. PlatteForum reach high numbers across the year thanks to in-class visits and workshops but their in-depth programming with ArtLab is small-scale by comparison. Using the toolkit, ArtLab participants complete a survey at the end of each summer, in addition to feedback collected at the end of each artist program, and these metrics are used to measure success within the organisation but also Denver-wide and nationally. Because PlatteForum are sharing their data and reporting as part of this coalition, they are slowly changing the rhetoric with funders to recognise depth of engagement as a measure of success.¹⁶³

One of the more encouraging discoveries over the course of my Fellowship was the ways that organisations are working to evolve the ways they report to funders, contextualising data with story-telling, documentation and case studies. **New Urban Arts** report on attendance and another funder asks for demographics of participants but they are also trying to educate funders on qualitative impacts. Executive Director Dan Schliefer told me, "There's so many different trajectories that a young person can take through their experience here and metrics can't really capture that... Sometimes it's about creating the opportunities to tell stories and narratives, rather than strictly use numbers to try and describe it... but [in saying that, funders] wouldn't be so keen to listen to the stories that we share if the numbers didn't also represent."¹⁶⁴

Over the last few years, Calder Zwicky at **MoMA** has increasingly prioritised documentation as a reporting strategy as part of the work he does with colleague Kaitlyn Stubbs across all their teen programs. While MoMA's Development team still prepare six-monthly reports for funders, these are deliberately image and



Screenprinting workshop at Open Art Space, MoMA. Photo: Kaitlyn Stubbs, courtesy: Museum of Modern Art.

narrative-driven and statistics are just one part of the report, which will also include information about new initiatives being planned.¹⁶⁵

Even without formal evaluation procedures in place, finding time for reflection is one of the ongoing challenges faced by a lot of educators and public programmers. But even despite the different levels of evaluation and reporting being done across the organisations that I met with, everyone acknowledged the importance of this work. Evaluation provides qualitative and quantitative evidence of impact to funders but it also enables educators to justify programming institutionally and be able to plan or adapt future programs while ensuring that the needs of young people are continually being met.

162 Interview with Sarah Febbraro, op.cit.

163 Interview with Amanda Flores, op.cit.

164 Interview with Daniel Schliefer, Executive Director, New Urban Arts, Providence, 23 April 2019.

165 Interview with Calder Zwicky, op.cit.

7e. Funding

While arts institutions in North America – and youth arts programs in particular – face many of the same challenges as their Australian counterparts, in particular the unreliability of long-term, organisational and strategic funding and the constant need to be applying for said funding, there are nevertheless significant differences in the funding landscapes available to US organisations.

In visiting different arts organisations, I was interested to find out the kinds of budgets they require to run their programs; where their cost points were; how their programs were funded and what, if any, relationships they had with funding bodies and donors.

As per my own experiences of youth arts programming at the Museum of Contemporary Art Australia, every organisation had three major costs – staffing, materials and catering. The provision of free snacks and food for youth meetings and teen public programs is a key part of the offer for young people and a critical element of their success. At the Art Gallery of Ontario, nearly 20% of their annual budget is spent on pizza¹⁶⁶ and more than one arts organisation I met with only half-joked about how transformative a pizza sponsor would be for their budget bottom lines.

Very few, if any of the programs I visited were revenue generating, with free programming another key element to their successful youth engagement. But this puts a lot of pressure on organisations to find funding for programs even with wildly varying budgets. For instance, **Ottawa Art Gallery** have an annual budget of CAD\$4000 to deliver the 12-monthly drop-in In Studio workshops, while the **Brooklyn Museum's** budget for all of their teen programs – three intensive internship programs and four annual teen nights – is roughly US\$125,000, not including permanent salaries. Most of that is spent paying wages to teens.

At the Brooklyn Museum, their LGBTQ teen program launched in 2014 with a three-year Astor Foundation Grant that included funds for Lindsay C. Harris's dedicated teen program coordinator role. She has since gone on to become Teen Programs Manager. For the whole of the teen programs at the Brooklyn Museum,

funding now comes from a range of Foundations, including the Keith Haring Foundation, Constans Culver, Kornfeld Foundation and the Pinkerton Foundation, as well as a portion from the Museum's own general education operating funds.

Foundations are often critical for launching new programs in this way. The Wallace Foundation, a philanthropic organisation based in New York City with a mission to “foster improvements in learning and enrichment for disadvantaged children and the vitality of the arts for everyone,”¹⁶⁷ was instrumental in the establishment of several youth arts programs I visited, including **AS220 Youth** in Providence and the **Walker Art Center's** teen programs, which went on to receive funding from the Surdna Foundation for a number of years following.

Elsewhere, the MacArthur Foundation has been instrumental in increasing the visibility and value of youth arts programming in Chicago. In 2012 the Foundation brought together all the youth serving organisations across the city to explore what out-of-school time spaces looked like. What this financial investment meant for teen programs like the ones at the **Art Institute of Chicago**, was an increased visibility and authority within the rest of the organisation, but particularly at a leadership level. This funding enabled Associate Director of Youth Programs Hillary Cook to better advocate for teen programs to leadership as a result. “It pushed us forward institutionally because we could [now] make that case more clearly through funding opportunities.”¹⁶⁸ The Institute has recently been announced as one of 20 organisations to receive funding from the Walton Family and Ford Foundations as part of the Diversifying Art Museum Leadership Initiative and this will fund a range of programs including a paid teen internship.

166 Interview with Sarah Febbraro, op.cit.

167 <https://www.wallacefoundation.org/about-wallace/pages/mission.aspx>. Accessed 16 August 2019.

168 Interview with Hillary Cook, op.cit.

The **New York History Society's** education programs are funded by the Onassis Foundation, whose mission is to "explore ideas and trigger bold conversations that shape and shake society"¹⁶⁹ and since the 2016 election, funding has focused on programs tied to concerns of democracy.¹⁷⁰

There are a number of philanthropic foundations in Australia dedicated to the arts but there is a significant culture of philanthropy in the United States especially that makes them impossible to compare, particularly in terms of available funding. The Wallace Foundation alone paid out US\$80 million dollars in grants and expenses in 2017.¹⁷¹

While most of the arts funding in America is philanthropic, there is some government funding available at arm's length through bodies such as the Institute of Museum and Library Services. A number of museum-based teen programs receive funding from IMLS, which can offer up to \$250,000 for a three-year project, with matched funding from the museum through cash and in-kind contributions. According to **Walker Art Center** Director and Curator of Education & Public Programs Nisa Mackie, in many ways, government funders such as the IMLS, help determine some of the pedagogical frameworks of a museum's programs, in particular, a focus on 21st century skills.¹⁷²

In Australia, state and federal government arts funding is the majority source of income for most organisations, particularly when it comes to long-term operational costs. And in Canada, non-profit arts organisations are also eligible for some government arts funding.

Funding for **ArtReach** came from a 2006 city-wide initiative instigated by the Toronto Mayor. The summer of 2005 was known as the 'summer of the gun' in Toronto, with a massive spike in gun-related youth violence and in response, Mayor David Miller allocated significant funding towards youth programs that would de-escalate the violence, and ArtReach was one of those initiatives.¹⁷³ After the pilot year, demand from young people was so high that it was allowed to continue and today it receives \$300,000 annually from Toronto Arts Council for grant distribution and some smaller funding towards organisational costs. But funding remains tight and when I visited ArtReach, Director Paulina O'Kieffe-Anthony was in the process of hiring a Full-Time Program Manager who would replace her role; acknowledging that the priority for ArtReach was ensuring grant funding and mentoring for its young artists and a dedicated

Programs Manager was a more effective use of financial resources. The other two staff members work casually and part-time.

The Power Plant's Power Youth was piloted in its first three years with an Ontario Trillium Foundation Seed Grant but is currently mid-way through a third three-year grant.

Private donors are another significant income stream. WACTAC at the **Walker Art Center** is now funded by a private donor and the Fifth Floor at the New Museum, a dedicated education space, also has its own funder. Young New Yorkers' programs were also funded entirely by private donors and foundations for a long time, though the organisation has recently started to receive additional funding from the Manhattan District Attorney.

For **Art Start**, also in New York, ongoing shifts across the funding landscape have a direct impact on the ways they develop and deliver their programs, particularly because so many of their programs are run in partnership with, or under contract to, different social service agencies. Art Start initially offered programs to social services for free but five or six years ago moved some of their programs to a fee-for-serve model when non-profit social service agencies had an arts budget. With ongoing fluctuations in these government budgets, the fee-for-service model is now just one of several income streams. Other funding for Art Start comes from a mix of foundations, corporate sponsors and through contracts with government agencies, including currently with the Administration of Children's Services. Previous contracts have enabled them to provide arts and after-school services to detention and homeless youth sites.

Almost every organisation relied on several streams of income, be that private philanthropy, corporate partners, individual donors and/or research grants. At **Marwen**, income is currently generated through a 1:1:1 stream of individual donors, foundations and twice-yearly fundraisers. They have individual donors who fund dedicated internship programs while others are happy to help fund operational costs involved in keeping the building running.

169 <https://www.onassis.org/>. Accessed 17 August 2019.

170 Interview with Pauline Noyes, op.cit.

171 <https://www.wallacefoundation.org/about-wallace/annual-reports/Annual%20Reports/Wallace-Annual-Report-2017.pdf>. Accessed 16 August 2019.

172 Email correspondence with Nisa Mackie, Director and Curator of Education & Public Programs, Walker Art Center, Minneapolis, 2 September 2019.

173 Interview with Paulina O'Kieffe-Anthony, op.cit.

While there is more funding generally available for education, community and youth arts programs in North America than Australia, and a greater culture of philanthropy, particularly when it comes to individual donors, the challenges of securing funding, articulating success to funders (see *Section 7c – Success*) and advocating for long-term investment in core costs like staffing and capacity building are all familiar.

Another challenge for a lot of arts organisations is ensuring that the values of funders align with their own. Institutions across the arts sector in both the US and United Kingdom continue to receive backlash for taking funds from The Sackler Foundation for instance, given its connections to the ongoing opioid crisis in the US, though none of the programs that I visited in the US are current recipients. At **AS220**, Director of Development Ruth Harvey has a policy not to take money from companies whose business has a negative impact on the communities they serve – so anything to do with guns, opioids or tobacco¹⁷⁴, and AS220 are currently working with their existing funders to get upskilled on better ways of measuring impact and value.

Perhaps the biggest learning from all my conversations about funding, beyond the need to work with funders to change the ways we understand success (*Section 7c.*) and measure impact using tools such as logic models (*Section 7d.*) is that, if youth-led arts programs can articulate and demonstrate the ways they can support Creative Youth Development, there could be a number of opportunities to consider alternative streams of funding for arts programs, including social justice, community health and education. These and other findings are discussed further in *Section 8 – Learnings & Recommendations*.

7f. Challenges for Youth Programming

Australia arguably faces challenges when it comes to informal youth arts programming – inconsistent funding and a lack of longitudinal programming and the culture that comes with it, being just two. But youth arts programming in North America is not without its own challenges and funding is absolutely one of them. In talking to organisations about the kinds of challenges they are facing today, there were recurrent issues, and over the course of my Fellowship I was able to discern three broad categories of challenges: logistical challenges – such as funding, institutional advocacy, program fatigue, how to market to digitally discerning young people; broader sector challenges – around research and politics in particular; and a set of challenges unique to working with young people. The context for a lot of these challenges has already been discussed so the following are in summary.

Logistical challenges – institutionally

- Clarifying the role of young people within an organisation and ensuring they aren't siloed into "learning" or "outreach" modes of thinking by leadership teams
- Ensuring that young people have genuine agency whose voice is listened to and respected
- Ensuring young people's safety – that the culture of the museum is respectful and inclusive
- For programs that have been running for a long time and are considered 'successful', it can be difficult to make changes to programs and challenging to ensure that young people have genuine agency to be able to direct their own learning beyond the institutionalised framework of the program
- Securing funding for long-term projects and operational costs
- Communicating success in terms of depth of engagement, not breadth of reach, and balancing programming to achieve both (small-scale intensive programs and annual teen nights, for example)
- Acknowledging the invisible labour of educators and public programmers when it comes to engaging and supporting young people and the impact this can have on wellbeing. A lot of staff at organisations

now have access to a social worker for guidance on issues and many are also offered training, particularly in regards to secondary trauma

- The need for dedicated staff in dedicated roles. Successful staff must genuinely enjoy working with young people, have excellent interpersonal skills, be deft negotiators and communicators, understand youth development issues and should also reflect the diversity of the young people in their programs
- In/visibility of youth programs within an organisation. A lot of people acknowledged that while having to advocate internally for space/visibility/resourcing was a challenge, and that an increase in buy-in in the programs from across the institution would be valuable, the flipside – being invisible – does also have its benefits. A certain level of invisibility means more opportunities for risk-taking and an ability to 'get away with things'

"That [invisibility] is really what I think has been our strength and power in the past; of people acknowledging that they don't know or have time or care to be as involved & so it's been the case, well we can do whatever."¹⁷⁵

- Having the flexibility to be able to respond to feedback and the needs of young people – for instance, the ask for more time to make art or a social space just to gather with like-minded teens; but also, being able to support young people in their lived experience – so, ensuring there are cultures and procedures in place that acknowledge and respect people's chosen pronouns, for instance

Logistical challenges – day to day

- Marketing to young people who are digitally discerning and can be fickle in an increasingly complicated social media landscape. But also, who only have a certain window in which they can participate, in terms of their age.

"If teens are transitioning out [of programs] and we're relying on word of mouth [for recruitment]... It's hard. It's like a revolving door and in some ways it's more

strategic to put effort into establishing relationships with teachers or mentors or organisations that will be able to continually advocate for your programs and talk about them [to their young people].”¹⁷⁶

- Navigating local public-school systems and social services
- Having to create/expand/adjust programs according to available funding, which can make long-term planning difficult
- Identifying and mitigating against potential barriers for participation – from logistical to financial and cultural. This means paying stipends, offering free metro cards or bus tickets and ensuring programs are free and prioritise under-served communities, but also working to dismantle the idea that you have to be an artist in order to be creative or to make art
- Ensuring, as part of recruitment processes, that there is a diversity of voices and lived experiences within each group of young people
- A lack of physical and/or dedicated space within a museum
- Limited resources. Every organisation I met with was currently working to capacity in terms of their available resources (both budgets and staffing) and audience reach
- The time-intensive nature of teen work – a lot of ‘invisible hours’ are spent on things like communication, recruitment and pastoral care – which can often be misunderstood and done at the expense of administrative work, like reporting and evaluation as well as time for critical reflection and planning
- The increased need for documentation of projects and processes to better advocate for impact (web presence, publications, research etc.)

Broader sector challenges

- Responding to contemporary political and cultural conversations when working with historical collections, but also with communities of young people of colour
- Clarifying the role and expectation of arts organisations in a climate where support services in schools and communities are also being challenged

“The amount of need that’s there [in the community] and the fact that we can only do so much. Our biggest thing is, ‘How do we provide the resources so that kids and families get their needs met?’ Because RAW can’t do it all. I think that’s been a huge learning curve.”¹⁷⁸



Posters of the young people who come to RAW Art Works decorate the halls. 24 April 2019.

“I think sometimes my work is seen as just being very fun and all about the Hot Cheetos... not everyone sees the work as what it is, which is this combination of organisation, event planning, teaching curriculum, child psychology. It’s a million different things but I think because of the age group, it can often be written off as babysitting or goofing around.”

– Simona Zappas, Youth Programs Coordinator, Walker Art Center

176 Interview with Maura Flood, op.cit.

177 Interview with Simona Zappas, op.cit.

178 Interview with Kätke Swaback, op.cit.

- The need for continued development of national frameworks and research modalities to shore up the sector and funding in the current political climate – advocating for the importance of creativity in business, innovation, science, IT, health and other sectors
- The next stage of sector-wide research; finding ways to connect Creative Youth Development outcomes to formal education and neuro-scientific research around the value of creativity

Some challenges specific to/for young people

- Commitment. A lot of young people are also juggling school, family and community responsibilities and part-time work so the ask of these programs can often be challenging
- Maintaining good mental health and wellbeing is also a challenge for a lot of young people. It can affect their ability to commit to projects, their behaviour in group settings and the ways they respond to situations. Almost every organisation I met with provided access to social workers for staff and/or teens and, as part of a broader creative youth development framework, a lot also offer training and counselling in everything from voter and immigrant rights to digital and financial literacy, healthy eating and meditation
- Being too old to be a 'young person'. So many institutions are now dealing with the problem of alumni – large communities of young people who have aged out of programs but are still invested in their relationship with the organisation and wanting opportunities to continue participating. Some places are cultivating alumni programs or communities, who reunite once a year; others have created programs that offer support to teens going off to college, while others work to find employment opportunities for them. At ICA Boston and Brooklyn Museum for instance, both have created a part-time Teen Program Assistant position that is filled by an alum. But there is a broad challenge in creating programs and opportunities for young people who have left high school but have yet to gain the confidence and professional/life skills to independently access more general public programs

This might seem an insurmountable list of challenges but many of these issues are part of the everyday fabric of working across the arts sector. Any program will succeed (see Section 7c) if it has good staff, institutional support and a focus on meaningful engagement that recognises the value of young people.

“From 18 to 25-26, there’s nothing really offered for that audience. It’s a really critical time, especially for people who may not be going to college or university, and may not be able to access the resources that you get when you go to those places. I think there’s a question of should teen programs maybe or maybe not be expanded, but maybe it’s a separate audience. Who do we consider to be a young person?”

– Dyeemah Simmons, Coordinator of Teen Programs, Whitney Museum of American Art

7g. Collaboration, Capacity Building & Knowledge Sharing

As part of my Fellowship I wanted to learn about different models for collaboration and knowledge-sharing. There are so many benefits to working together – on everything from short-term projects to longitudinal research and it's an area with so much potential for the Australian arts sector. Partnerships enable organisations to maximise existing resources, build capacity and provide professional development (both for youth arts programmers and young people alike). They also increase the visibility of existing programs, help to identify and create funding opportunities and build audiences and communities. And partnerships do not have to be exclusively within the arts. For those programs working within a Creative Youth Development framework, partnerships can extend into the health, justice and education sectors, amongst others.

I was so encouraged by the variety of partnerships, consortiums and collaborations that I learned about over the course of my Fellowship, between different arts organisations but also between arts organisations and school districts, state education departments, social services and youth agencies. Some partnerships were informal and driven by the interests of teens and/or staff, while others were focused on research and knowledge sharing or collaborating to deliver programs.

A number of these partnerships and collaborations have been discussed throughout *Section 7b – Program Models* – from **Ottawa Art Gallery's** ongoing relationship with LGBTQ youth organisation Kind Space to deliver their monthly In Studio program, to Yollocalli's partnership with Lumpen Radio Station to deliver the youth-produced program *Wattz Up!* **Yollocalli** also have a partnership with the Boys and Girls Club where they are located, where they are able to support each other's attendance figures and maximise resources; and with Chicago Park District to deliver their off-site Summer programs. For Director Vanessa Sanchez, it's these and other partnerships that make Yollocalli great – “otherwise we'd just be stuck in this bubble”¹⁸⁰ – and for Alexis Boyle at Ottawa Art Gallery, her approach to partnerships is simply, “I've learned how to just always say yes. Or not saying no. I'm not very good at saying no... But I'm really good at leaving doors open and being

flexible... with youth programming, saying yes to everything, being flexible, being open, integrating ideas [is so vital].”¹⁸¹

Other organisations rely on partnerships or collaborations with government agencies to be able to deliver programs. Partnerships like the **New Museum's** with the NYC Department of Youth Community Development, to deliver their Summer Internship; and the **New York Historical Society's** with the NYC Department of Education's STEM Matters program to deliver their Tech Scholars Program, are two examples of partners that recognise the wider benefits of participation in these programs – paid work experience and technical skills development – and who provide the necessary administrative and financial support to make them happen.

Young New Yorkers relies on ongoing partnerships with the Red Hook and Manhattan District Attorney's offices to be able to run their court-mandated programs. But, they also have a partnership with non-profit arts organisation the Swiss Institute, who offer the free use of their space for programs and meetings. For YNY Director Rachel Barnard, the Swiss Institute is the best kind of partner – they are curious; interested in helping to solve a problem and not looking to dictate either the program or the outcome¹⁸². The YNY Ultra Graduates meeting that I attended on 28 May 2019 was held at the Institute and we were given free reign over the upstairs empty gallery space and meeting room and there was something really special about this program taking place in this location – it imbued the meeting with a sense of professionalism and respect for the work being done and the conversations that took place.

Art Start also has a number of partnerships with different social service agencies to enable the delivery of their programs and their current programming partners include Bronxworks, Volunteers of America and Children's Village. But a lot of their other partnerships, like Marwen, are across the creative industries, providing mentorship and internships to young people. These kinds of partnerships aren't without their challenges

180 Interview with Vanessa Sanchez, op.cit.

181 Interview with Alexis Boyle, op.cit.

182 Interview with Rachel Barnard, op.cit.

– ensuring cultural competency and the creation of safe and inclusive cultures for young people outside of their program spaces – but they bring visibility to the arts organisation, increase exposure to professional experience and expertise for young people, and they help to build capacity when it comes to the services that arts organisations can provide.

At **Sketch**, partnerships with social services enable the organisation to provide “wrap around support”¹⁸³. They have a case worker on site one day a week through Central Toronto Youth Services but Sketch are clear that they do not offer an ‘open door’ for social services to intervene, especially as so many young people have traumatic experiences of these organisations. Community collaborations are instead driven by an alignment of practices around positively impacting young people’s lives. So, for instance, they host a seasonal ID Clinic in collaboration with Pro Bono Students Canada and Blakes Volunteer lawyers, who offer legal counsel and support for trans and non-binary youth who want to legally change their identity markers on legal documentation. Sketch also collaborate on research projects with mental health implications – so, questions of how you sustain housing once you leave homelessness and the impact of mental health on a young person’s ability to do that.

At **ArtReach**, their approach to partnerships recognises that there are already a lot of existing collectives and collaborations across Toronto, that include representatives of the City of Toronto government, and that these kinds of cross-sector partnerships not only help to break up siloed ways of working, but also to identify new cross-sector opportunities. In exchange for access to space, ArtReach run their G.O.A.L (Grassroots Organising & Leadership) workshops across the city with different partner organisations and when it comes to programming, partners also help to run workshops. The benefits for community partners is that they then get to use these statistics for their own reporting and can leverage their relationship with ArtReach to promote their services to the community. For a time, ArtReach was also a partner, along with six other non-profit community arts organisations, including Sketch, on the funded project Avenue. These seven organisations would meet monthly to look at the impact of social services on the sector as a whole. The aim of the partnership was to avoid duplication of services, to work to leverage each other’s resources and to figure out how to advocate for increased sector awareness.

I encountered a similar spirit of knowledge sharing and collaboration in New York, with the Teen Programmers Group. This informal coalition of educators from institutions across the city began several years ago and the group meets once a month to share information and cross-promote programs, to look for opportunities to collaborate and to support each other’s professional development. Not all members of the group attend every meeting, there are maybe 25–30 members total, but it exists as a useful space for collegial support and encouragement and there are representatives from institutions including the **Met, The Studio Museum Harlem, Brooklyn Museum, No Longer Empty, American Museum of Natural History, New York Historical Society** and the Queens Museum in the group. I had the opportunity to join a meeting on 16 April 2019 and as part of a session showcasing everyone’s current news and projects, I was invited to share my Churchill Fellowship and about my work at MCA Australia. It was through this meeting that I connected with several educators who I would go on to meet with later in my trip.

Elsewhere on my Fellowship, it was interesting to see the way that larger organisations were leveraging their own resources to offer partnership opportunities to smaller arts organisations and artist groups. At the **Art Gallery of Ontario**, their drop-in program Free After Three (*Section 7b.iii*) is driven entirely by relationships built with emerging artists, collectives and community youth organisations. For Sarah Febbraro, “It’s important to me to be at the forefront of community-based art practice, that what we do is really innovative and best practice and serving communities. When I build partnerships, that’s what important to me.”¹⁸⁴ The benefits of working this way for AGO include increased awareness of AGO as an available space for young artists and as somewhere that offers opportunities to young people and young artists. Having the resources, visibility and privilege that comes with being a larger organisation also meant that in 2018 Sarah was able to offer one of the Free After Three ‘slots’ to an Indigenous youth service to program workshops for their own community. For Sarah, it was important that an Indigenous-focused program be run by an Indigenous organisation for indigenous youth, “because what I have is the space, money and the power of the institution so for me, backing up and [holding that space for others] is the best thing I can do.”¹⁸⁵

183 Interview with Rose Gutierrez, op.cit.

184 Interview with Sarah Febbraro, op.cit.

185 *ibid.*

The Teen Programs team at the **Art Institute of Chicago** have a similar approach. While they are “still figuring out institutionally what [community outreach and engagement] looks like, in youth programs, we’ve been thinking about it through leveraging the resources and spaces that we have here and inviting other youth groups and organisations that are doing really incredible work with young people around the city to come in and be able to access them, to use them to perform and have their work displayed.”¹⁸⁶ For instance, the Art Institute partners with youth spoken word poetry organisation Young Chicago Authors, inviting their summer writing students to use the space before giving them a platform to perform during the Institute’s big summer pop-up public program, Break the Mold. They’ve also worked with travelling photography workshop Shine On, Chicago!, hosting a spring break residency that invited teens behind-the-scenes of the Institute to learn about careers, visit the print rooms and imaging department and to use their professional lighting equipment. They then helped to print and exhibit participant’s photos in their Education Centre.

These kinds of partnerships avoid unnecessarily reinventing wheels, while also welcoming and acknowledging different and already-existing communities of young people in thoughtful and respectful ways.

Teens Take the Met!, the **Metropolitan Museum of Art’s** bi-annual large-scale teen event was one of the most ambitious partnership events I experienced over the course of my Fellowship. Teens Take The Met! has been running for five years now and is a Museum-wide takeover by more than 40 different arts and cultural organisations from across New York City, who submit proposals for workshops, performances, pop-ups and interventions that invite teens to learn more about the opportunities available to them through each institution. High school interns at the Met work with Met education staff in an advisory capacity on Teens Take The Met!, feeding back on programming, collateral and marketing plans and on the night they help to facilitate activities and manage crowds and wayfaring. The logistical complexities of managing partnerships, security and interdepartmental sign offs, plus their flexible on-site hours means Interns aren’t able to be more actively involved in the planning process but they are consulted and updated throughout, with a policy of transparency on all decision-making. Participating organisations come together for three pre-event meetings and the



Flyer for Teens Take the Met!, Metropolitan Museum of Art.



High school step teams perform on the forecourt of the Metropolitan Museum of Art ahead of Teens Take the Met! 31 May 2019.



Program detail for Teens Take the Met!, Metropolitan Museum of Art, 31 May 2019.

New York Department of Youth and Community Services, through the Department of Education, and city councils are partner on the event, providing specialist staff, and the Met hires buses, which are then offered to city council members. Everyone that I spoke to about Teens Take The Met! recognised it as a form of community gathering and an opportunity to cross-promote and support each other's programs to the thousands of teens who attend. (The Met don't track exact attendance numbers but there can be anywhere between 2000–4,500 teens at any one event.) For the Met, Teens Take The Met! is an opportunity to leverage their resources to enable this capacity building but it is also about changing (and challenging) perceptions of what it means for young people to be visible within cultural spaces, and spaces that don't normally cater to them.

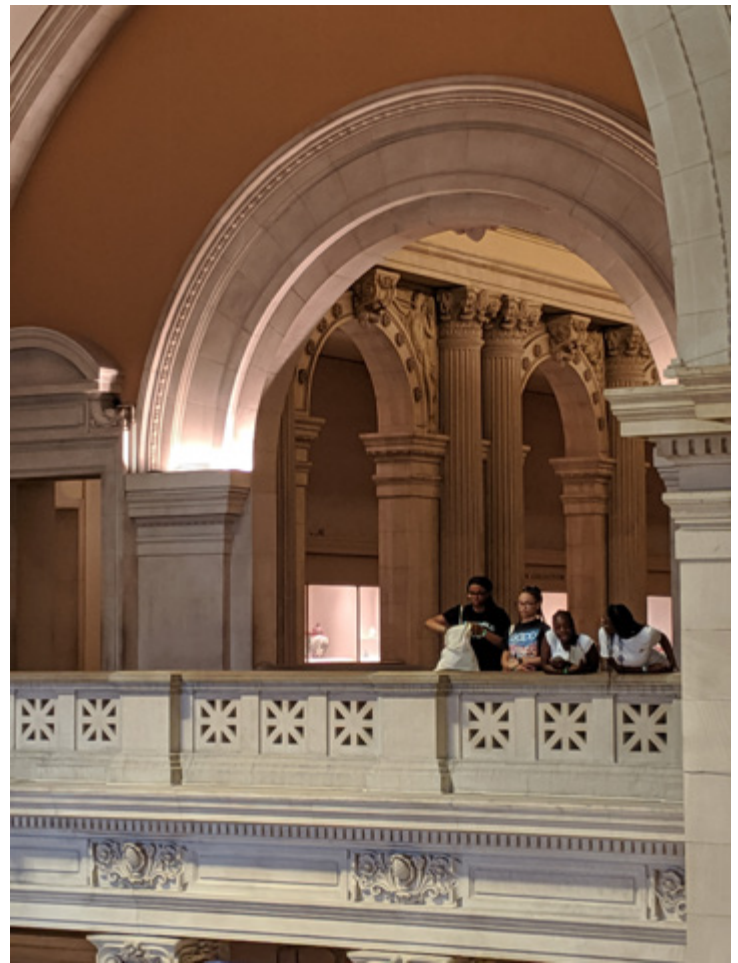
EXPERIENCE: *On 31 May 2019 I got to experience Teens Take the Met! and was positively overwhelmed by the experience. There was an opening dance performance on the forecourt by the Step teams from two local high schools while over 2,100 teens filed into the building. There was a fold-out paper map that offers curated experiences – with things for makers, movers, musicians and spread out through the Education Centre and other wings of the building.*

Workshops included a Writing Relay with the New York City Writing Project, New Foam Who Dis with Cooper Hewitt, Smithsonian Design Museum, a Shakespeare Rap Battle with Titan Theatre Company and Arms, Armor, and Hands with the Lexington School for the Deaf and New York Deaf Theatre. Met fig.6,7,8,12 The Museum remains open to the public throughout the event and there are no boundaries in terms of who can and can't participate – I saw an elderly woman join a voguing workshop led by ballroom icons Omari Mizrahi and Sinia ALaia in the Medieval Art Wing Met fig.10,11 and elsewhere, a row of supportive grandmothers sat amongst hundreds of rowdy teens in the Auditorium to support the young bands performing. Met fig.9 There were also clusters of young people exploring the Costume Institute's Camp: Notes on Fashion exhibition and on the balcony bar, members of the New York Youth Symphony Orchestra replaced the usual string quartet who play on Friday afternoons to discerning, cocktail drinking patrons. At the MCA Australia's teen event, GENEXT, the Museum is closed off to adults, which is an important part of what makes it so special to the teens that come to it, but there was something really exhilarating about seeing groups of young people move through the Met, weaving through the throngs of

visiting adults, with a palpable sense of invitation and belonging – that they had been welcomed here and that these workshops and pop-ups and performances were here for them. And there was something really special too, seeing colleagues from institutions including the Brooklyn Museum, The Studio Museum Harlem, No Longer Empty and others together, chatting collegially and sharing spaces.

The other program I was particularly interested to learn about was the Teen Convening program developed and run by **ICA Boston**. Teen Convening is part of ICA's commitment to fieldwide work and the organisation is recognised as a leader in the field of teen programming, in part because of their leadership role with this program, but also because of their commitment to publishing, capacity building and networking. Teen Convening has been happening annually since 2009 and typically brings together two teens and an educator from seven to nine different organisations, who are invited to Boston for three days of presentations, roundtables and workshops. Over the first two days everyone is together and on the third, teens and educators split into two groups before reconvening to share thoughts and findings. ICA Boston will choose a topic – in August 2019 it was going to be museums and social justice – but over the months leading up to the Convening, nominated Teen Arts Council (TAC) members will develop a series of prompts to unpack the theme. They will then tease these out with fellow Convening participants through a series of online video chats to refine the program and decide on panellists, guest speakers and provocations. Other TAC members will work on the event as MCs, DJs and presenters. ICA Boston covers all the costs for participation, including flights and accommodation and for the Teen Programs team from each organisation, the Convening is less about identifying actionable points or future programs and more about provoking people to work together and encouraging collaboration within the youth arts community. ICA Boston also supports regional Teen Convenings across the country, recognising that there are hubs of dynamic teen programs across the country and these are organised by institutions that have participated in a Teen Convening at the ICA in Boston, with support from ICA.

The model of Teen Convening inspired **Ottawa Art Gallery's** Youth Arts Symposium in 2017, which also invited four partner organisations to bring three young people each to present on their programs and lead a discussion of their choosing. The **Art Gallery of Ontario** was one of the organisations, along with Museum



Young people on the balcony at the Metropolitan Museum of Art during Teens Take the Met! 31 May 2019.



Promotional banner on the front of the Metropolitan Museum of Art announcing Teens Take the Met!

London, Thunder Bay Art Gallery and the Workers Arts and Heritage Centre in Hamilton. Over the three days, programs and conversations emphasised youth programming and issues unique to Canada, including diversity within a colonial context, official bilingualism, the priorities of regional and federal arts funding bodies and what it means to support emerging artists and youth audiences in Ontario. Like the Teen Convening at **ICA Boston**, young creatives were paid to help develop the program and marketing collateral and to facilitate the three days. Paying teens to work as program consultants and creative producers was a way for Alexis Boyle to ensure the Symposium had a strong ‘by us for us’ feel¹⁸⁷ and their involvement led to the formalisation of OAG’s Youth Council. OAG also promoted the event through their network of community partners, who were asked to invite up to 10 young people who might want or value participating, and these young people were also paid a small honorarium for their contribution.

The final collaboration models that I encountered were focused on research. The Youth Arts Impact Network (YAIN) in Boston, which counts **RAW Art Works** and **ICA Boston** among its 55+ members, was formed several years ago as a “peer learning community of arts organisations, funders and partners who are establishing and sharing best practices related to data gathering and measurement for youth-serving arts organisations to demonstrate program impact.”¹⁸⁸ In addition to quarterly meetings, YAIN also has a website that contains tools and templates from all the different Massachusetts organisations. The other organisation, the Alliance for Creative Youth Development in Denver, of which PlatteForum is a founding member, was discussed in the previous section but both illustrate the significant value that collaboration and knowledge-sharing can offer to the arts sector. The Boston Youth Arts Evaluation Project that ran 2008-2011 has been discussed previously in *Section 7d. – Evaluation & reporting*, but the Whitney’s 2015 *Room to Rise* report, which evaluated the lasting impact of intensive teen programs in art museums is another example of collaborative research that also warrants mentioning. **The Whitney** led on this multi-year project in partnership with the **Walker Art Center**, the Museum of Contemporary Art, Los Angeles and the Contemporary Arts Museum Houston, which was funded by a National Leadership Grant from the Institute of Museum and Library Services. Each of these institutions has had teen programs since the 1990s and *Room to Rise* featured practitioner-driven research and evaluation from program alumni that traced

the “relationship between high impact engagement strategies, short-term outcomes and long-lasting impacts for alumni” that demonstrated how significant and transformational these programs were, shaping their adult lives.¹⁸⁹ The report also highlighted key and consistent engagement strategies across the four institutions.

Having common language or terms for evaluating impact and consistent frameworks for gathering data enables the sector to speak with consensus and authority, which is increasingly vital if arts organisations are going to make their case for funding. Partnerships that focus on community and capacity building – amongst peers or between audiences of young people – are also central to a thriving and diverse arts sector and they need to be sought out and nurtured. Every organisation I met with acknowledged the challenge of competing for the same pools of funding but all recognised the overwhelming value of collaborating. Partnerships, consortiums, informal collaborations – they all help to maximise resources and ultimately, serve to improve the provision of services and opportunities for young people.

ROOM

THE LASTING
IMPACT OF
INTENSIVE TEEN
PROGRAMS IN
ART MUSEUMS



TO RISE

Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums, Whitney Museum of American Art.

187 Interview with Alexis Boyle, op.cit.

188 Email correspondence with Käthe Swaback, Program Director, RAW Art Works, Massachusetts, 7 May 2019.

189 <https://whitney.org/Education/Teens/RoomToRise>. Accessed 10 August 2019.

8. Learning & Recommendations

Learning & Recommendations

What my Fellowship really affirmed for me was the incredible opportunity – and responsibility – that arts organisations have to support the development and growth of resilient, critical thinking, creative young people. But also, as Lindsay C. Harris at the Brooklyn Museum noted, museums need young people too.

“If this space is meant to be a cultural institution that is responding to the needs of community, that is a living archive of culture, we need our young people to be at the forefront of shaping that, of shaping how things get interpreted, what gets on the walls, what is programming, what does that look like, how are we talking about these histories, these lives – [asking] what’s missing?”¹⁹⁰

In reflecting on the hours of conversations I had over the course of eight weeks, the number of programs I observed and participated in and how these experiences relate to my own experiences of the youth arts sector in Australia, I have determined the following:

Learnings

1. There are a number of different models of youth-led, informal programming that can be used and adapted according to an organisation’s budget, resources and broader cultural mission. Most successful programs however are informed by a Creative Youth Development (CYD) framework (see *Section 7a.i – Frameworks*)
2. Successful programs require:
 - Dedicated staff positions
 - Institutional buy-in (see *Section 7a.ii.2 – On the role of young people within an organisation*)
 - Sustained, long-term funding in order to grow the offer to young people

3. Successful programs also:

- Have a holistic approach to engaging young people that supports their developmental as well as creative growth
 - Recognise young people as experts in their own lives
 - Pay young people for their contribution and expertise
 - Encourage positive risk-taking
 - Are genuinely youth-led and provide young people with real decision-making power to affect their own outcomes
 - Have a logic model or theory of change that helps to focus programs on outcomes and to advocate for decision-making within the wider organisation and/or with funders
 - Are able to respond to the needs of young people in flexible and agile ways
 - Cultivate a culture of shared learning and responsibility
 - Are aware of barriers to participation and work towards overcoming them (through free programs, free snacks, metro/bus passes, in-community programs and advocacy, paid positions and partnerships with schools etc.)
 - Provide access to the whole of an institution, both in terms of leadership teams and other departments but also by taking up literal, visible space
 - Provide access to artists, arts professionals and materials
 - Are open to partnerships and collaborations
4. There is huge value in these programs when it comes to the wider wellbeing of young people and their communities and there is substantial data that demonstrates that informal, youth-led arts programs:
 - Improve school and college readiness
 - Prepare young people for the workforce both emotionally and professionally
 - Have a positive impact on wellbeing
 - Support the development of artistic skills and creative entrepreneurship

- Provide safe spaces (literally and culturally) for young people to confront issues in their lives
 - Provide access to artists who can role-model critical questioning, positive risk-taking and creativity
 - Celebrate and encourage difference
 - Create communities of alumni who go on to advocate for programs and institutions and often work in the arts themselves
5. That relationships with funders are slowly evolving as they come to recognise the role that these programs play in the social-emotional development of young people and future creatives but that, as in Australia, there is more work to be done in improving communications and building relationships with funding bodies

Recommendations:

1. That a CYD framework is consciously adopted by the Australian youth arts sector. This would enable an improved, collective language around the impact of our work; help to articulate programming decisions and improve our ability to collectively tell the story of how we engage young people and why.
2. That these conversations include representatives from the formal education and social services sector who can help to contextualise the value of these models and outcomes in regards to their own experiences of young people (in terms of both formal curricula KPIs and the sorts of challenges young people are facing socially and culturally)
3. The development of some centralised research and evaluation models (both qualitative and quantitative) that can better reflect impact and depth of experience within a CYD framework across theatre, dance, music and visual arts programs
4. That the breadth of existing research in North America, around long-term impacts of participation and the importance of CYD, also be leveraged to make cases for increased funding in Australia
5. That funders are brought into the conversation about programs and better supported to recognise the long-term value of investing in young people; that the relationship is less about sponsorship and more about dialogue. This means highlighting the benefits and cost points of working with young people on a

deeper level and how this intensive work enables positive adolescent development, which in turn goes on to create resilient, creative, resourceful adults

6. That funding priorities and KPIs for education, engagement and outreach programs promote immersion and sustainability over numbers through the door and that institutions lead on changing this conversation
7. That those organisations looking to develop or continue running youth-led programs prioritise funding to pay young people for their involvement and expertise
8. That organisations and peers in the sector look to develop partnerships, consortiums or collectives, informally or formally, that would support resource sharing, enhance funding opportunities and better support young people to develop their own skills and communities
9. That young people themselves are consulted and directly involved in all of these conversations

9. Conclusion

Conclusion

Returning to Australia after eight extraordinary weeks, I feel inspired and enabled to advocate for these best practice models of informal learning and youth-led engagement that I experienced. So, to that extent, I absolutely achieved what I set out to do.

Even those questions that eschewed any kind of quantitative answer – *what is the role of young people?* *How do you understand success?* – provoked such rich and meaningful dialogue that they only affirmed the opportunity and responsibility that arts organisations have towards young people today. Never mind what they in turn can do for the arts sector and society more generally with all that they gain through participating in these spaces.

My Fellowship wasn't without challenges – thankfully none of them logistical! – and many of them actually shaped my research – issues around funding and resourcing, for instance. Finding ways to comparably translate the role and impact of the US culture of philanthropy will arguably be one of the greater challenges here in Australia.

Perhaps the only other significant challenge that I encountered was the need to find ways to better support the wellbeing and sustainability of artist educators and youth arts workers, whose passion and commitment to their young people is frequently at maximum capacity. This isn't a uniquely North American trait – it's a worryingly normal part of the landscape of youth arts work everywhere; one that was shone into light relief by those organisations that do provide support systems and mentorship to their staff. I'm not sure there's a simple solution to this issue either, except to say that increased opportunities for peer support, professional development and collaboration – and yes, resources – can only help.

This passion, though, shaped the very value of my Fellowship experience. Everywhere I went, I was humbled by the generosity, thoughtfulness and collegiality of my peers, who shared openly, connected me to other organisations, welcomed me into their programs and even took me out for meals. I feel like I've returned to Australia as part of an international network of youth arts programmers and educators and I'm looking forward to nurturing future exchanges and supporting my own peers here in Australia. On a personal level, I can also recognise my own increased confidence, personally and professionally, as a direct consequence of my Fellowship, which was not an outcome I took for granted.

The recommendations in this report are primarily addressed to museum and gallery directors and heads of learning and public engagement, as well as educators and youth programmers. While the focus of my Fellowship was on visual arts-based organisations, there is value in these learnings for the youth arts sector more generally as well as stakeholders in the education, justice and social services sectors.

The findings in this report are also addressed to arts funding bodies – both government and private philanthropic organisations – and are envisioned as a hopeful starting point for conversations around partnerships, impact and the transformative value of long-term resourcing.

Realising the Recommendations outlined in Section 8 requires both a philosophical, conceptual shift in thinking and a commitment of logistical and financial support. The scale of this support is relative to the ambition of the program but funding for staffing is critical. Long-term support from funders is invaluable if programs are to grow and evolve in response to the needs of young people but deeply impactful programs don't always require substantial budgets. They need dedicated staff and they need institutional support. For a youth-led arts learning program to be authentic and truly successful, young people need to be prioritised and recognised as assets – experts in their own lives and with something valuable to offer, now and into the future.

That said, investment IS needed for the 'invisible' work of building a national network of youth arts educators and programs and to establish common language frameworks, research questions and evaluation models. This investment could come from a coalition of funding sources and requires some further investigation but I believe there is significant enough interest and appetite from youth arts workers and educators in Australia to begin this conversation.

“Success is that [teen programming] is seen as something that all museums should be doing... and not just something that we do because we can, or because it looks good, but because it is a responsibility of a cultural institution, to be supporting young people.”

– Simona Zappas, Youth Programs Coordinator,
Walker Art Center

10. Impact – Dissemination & Implementation

Impact – Dissemination & Implementation

I look forward to sharing my findings and to advocating for the recommendations outlined in *Section 8*.

Key audiences for my report include my peers in the museum sector working in education and public programming; Museum Directors; funding bodies (both state and federal arts ministries and private, philanthropic foundations); and youth services.

I have identified five means for disseminating and implementing my findings including:

Sector presentations

Sector presentations to organisations including Create NSW, Sydney Culture Network, Family & Community Services, Australia Council for the Arts, Philanthropy Australia and the Ministry for the Arts.

Story pitches

Story pitches to arts and general media outlets such as Arts Hub, Museums & Galleries NSW, The Guardian and ABC Arts, as well as content for the MCA Australia website.

Conferences

Conferences including MuseumNext, VADEA (Visual Arts & Design Educators Association) and Australian Museums & Galleries Australia. I will be submitting abstracts and proposals to present at these conferences throughout 2020. On 13-15 October 2019 I will be supported by the Australia Council for the Arts to present on youth-led, informal learning programs at the inaugural international TIE (TYA & Innovative Education) Conference in Shanghai, China.

Public programs

Public programs run or co-hosted by MCA Australia. On 11 September 2019 the Museum of Contemporary Art is co-hosting a panel discussion that I have co-

produced with SAMAG (Sydney Arts Management Advisory Group), titled “Breaking into the Youth Arts Sector – Why we should care what young people think”. I will be sharing my Churchill findings before youth participants from the MCA’s Young Creatives program present on their experiences, alongside other youth program participants from across Sydney. Future public programs including a talk are also in discussion.

Capacity building in the sector is my long-term goal.

In March 2020 I will be running a professional development workshop at MCA Australia for anyone interested in working with young people. I am also continuing to build relationships with peers across the sector, collaborating on programs such as MCA’s GENEXT Goes West and looking to build an informal network of youth arts programmers at all the major state galleries in Australia, and eventually working towards a collective framework of language around programming as well as evaluation and impact benchmarks. In the meantime, in my capacity as MCA Young Creatives Coordinator, I will also support opportunities for peer development, such as the two-week mentorship offered by Museums & Galleries NSW to a regional arts worker, which MCA will host in September 2019.

11. Acknowledgements

Acknowledgements

Undertaking this Churchill Fellowship has honestly been the privilege of a lifetime and I am deeply indebted to the Churchill Trust for giving me this opportunity.

I have learnt so much about the value and transformative possibilities of youth arts programming and the extraordinary capacities of teenagers – and quite a bit about myself in the process. I'm looking forward to seeing what happens next!

I am incredibly grateful to the Museum of Contemporary Art Australia for supporting my application and for recognising the value and opportunity that this Fellowship affords me in my role as Young Creatives Coordinator. I would like to thank MCA Director Elizabeth Ann Macgregor and Director of Audience Engagement Gill Nicol, and especially Public Programs Manager Yäel Filipovic for her tireless support and not least for keeping things running in my absence.

I'd also like to thank Elizabeth Hill at Create NSW for her support of my application and encouragement throughout this entire experience.

My Fellowship would not have been as profoundly rewarding as it was without the generosity of every single person that made time to meet with me. I have learned so much and am humbled by your passion, your advocacy and your spirit of collaboration. Particular thanks go to those who hosted me over several days and visits – Betsy Gibbons, Director of Teen Programming at ICA Boston; Molly Nuanes and Alex Jimenez, Managers of Programs at MCA Denver; Nisa Mackie, Director & Curator of Education and Public Programs and Simona Zappas, Youth Programs Coordinator at the Walker Art Center, Minneapolis; and Lindsay C. Harris, Teen Programs Manager at the Brooklyn Museum. Special thanks also to Käthe Swaback, Creative Director at RAW Art Works in Lynn, Massachusetts, who shared so much

invaluable research with me around the history of creative youth development & youth arts evaluation in the United States.

Lastly, but not least, my deepest, most heartfelt thanks to Penny Haskins, Max Irvine, Sophie Higgins and especially Tom Pride; for your cheerleading, your unwavering faith in me and for your encouragement to seize this extraordinary opportunity. Thank you.

12. Selected Further Reading

Selected Further Reading

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<https://www.creativeyouthdevelopment.org/>

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