Pockets of Resilience – the Digital Responses of Youth Collectives in Contemporary Art Museums During Lockdown

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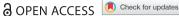# Pockets of Resilience – the Digital Responses of Youth Collectives in Contemporary Art Museums During Lockdown

Carolina Silva

ABSTRACT

When museums across the world closed due to the COVID-19 pandemic and staff struggled to rethink their new roles in a challenging and unprecedented context, youth collectives – long-term programs for teens and young adults, aged 15–24 – reinvented themselves. The focus of my research is the digital projects developed during lockdown by youth collectives in three metropolitan contemporary art museums. These include MOCA Teens, the MCA Youth Committee and Duchamp & Sons, based, respectively, at LA MOCA (U.S.A.), MCA Australia, and Whitechapel Gallery (U.K.). They adjusted quickly to the new digital pace and devised creative communication and mediation strategies that allowed their collaborative work to continue online. For this research, I combined the analysis of the digital content they produced – websites, social media and podcasts – with interviews I did with the museum educators leading each program. The success of these projects is grounded on a shared trust between museums, educators, and participants.

Youth collectives in art museums are peer-led, collaborative, informal places of learning and sharing, where participants contribute their ideas and thoughts to co-develop different creative projects. Lasting from three months to a year, the collectives aim to engage more in-depth with a selected group of teens and young adults. Programs that succeed to attract young people on their own, day after day, and not just for an occasional visit, represent an important turning point in art museum education.[1] Historically, it is possible to highlight two main moments in the expansion of the art museums-youth relations: the mid-1990s and the mid-2000s. The former saw the launch of the first long-term programs outside of formal education for youth in the U.S. and the U.K., which, despite all changes, namely in the funding landscape, institutional policies, and staff turnover, still exist today.[2] The latter represents the establishment of these initiatives as a core part of museums educational provision for young people, especially in contemporary art museums across North America and Europe.

Museums' skepticism towards youth audiences, aged 15–24, grounds itself in the pre-conceived ideas about the challenges of working with this age group, lack of staff training, and resources (space, time, and money).[3] The answer to why museums turned to youth and shifted them from the margins to the center of their practices, is not linear. Yet, a

deeper awareness and concern with the visibility of their educational mission, allied with the visitor-centered ethos that emerged in the last decades of the twentieth century, contributed to the growing investment of museums in their younger audiences.[4] In tandem with this epistemological turn, there was a shift in public and private funding policies that reinforced museums' social role and commitment to underrepresented audiences, including youth.

For this research paper, I selected three youth collectives; MOCA Teens, MCA Youth Committee and Duchamp & Sons, based, respectively, at the Museum of Contemporary Art (MOCA), Los Angeles, the Museum of Contemporary Art Australia (MCA), Sydney, and the Whitechapel Gallery, London.[5] Due to their specificity, namely being long-term and youth-led, these programs were in a unique position to respond to the challenges imposed by lockdown. I argue how they represent a pocket of opportunity for the future of museums as inclusive, safe, and critical spaces. My goal is to analyze the collaborative methodologies tested when working online with youth during lockdown. For this purpose, I combined the analysis of the digital content produced – websites, social media and podcasts – with interviews I did with the museum educators leading each program. Despite the idea that teens and young adults are fluent in digital activity, the abrupt turn to the digital realm, imposed by the pandemic, made visible equity issues around technology and opened new questions around digital safe spaces, well-being, and ethics.

An imposed digital (re)turn in art museum education

One distinctive feature of youth collectives in contemporary art museums is their use of social media. Whether Instagram, Twitter or Facebook, these digital platforms give us a direct access to their projects, as well as to the voices of the teens taking part in these programs. The contents, which participants often produce, as well as the aesthetics of youth programs' websites, blogs, and social media are intentionally distinct from museums' main websites.[6] On the one hand, this strategy acknowledges how important it is for youth to participate in the construction of their own representations and to take ownership of their experiences in museums. On the other hand, "responding to their needs opens up an institutional dialogue concerning issues of expertise, authorship, and class."[7] Needless to say, this is a contested field, with museums cautiously balancing their self-interests, namely in attracting younger audiences, when giving teens a free online pass within the institution. The balance between risk and opportunity was put to test with the COVID-19 pandemic, which pushed museums to further explore digital strategies to engage with their audiences.

For museums, this imposed digital turn presented multiple challenges as a significant part of their existence – collections, exhibitions, archives as well as their buildings, became physically inaccessible. This was not, however, the first time museums had to close and rethink their engagement strategies. Whether for renovation or relocation purposes, museums have a track record of developing off-site and online education programs. The main difference now was the unplanned and global scale of the situation. It was not just museums that closed; it was also their audiences, as well as staff, that were in an unprecedented restrictive situation. For Karen Gron, Director of the Trapholt Museum of Modern Art and Design in Denmark, museums that already engaged with

their audiences in long-term projects, using participatory strategies, were in a better position to deal with the challenges of lockdown than those museums that relied mainly on transient audiences, namely tourists, and income strategies, such as hospitality and bookshops operations.[8]

Equally important is to think about how in the last decade museums invested in new digital technologies, as well as online learning programs, in order to expand their audiences and outreach mission.[9] This legacy was crucial for museum educators when programming, or re-programming, during the first lockdowns. Placed at the interstice of these two dimensions – long-term engagement and digital proficiency – are youth-led programs. The latter have been the focus of my research since 2013, in particular youth collectives in contemporary art museums, which led me to follow with expectation what their responses would be to these unique times.[10] For this purpose, I mapped and analyzed three digital projects – *Pause: A Digital Teen Night*, *GENEXT Goes Online*, and *Home: Live > In Room*. The abrupt and unplanned need to change goals, strategies, and outcomes due to lockdown opened the way for each program to test new collaborative strategies to work online with youth and explore unknown digital territories.

Pause: A Digital Teen Night

MOCA Teens plan and deliver *Teen Night*, an established public event created by and for young people that happens annually at the LA MOCA. This is a vivid gathering that attracts an average of 900 young people and offers them live music, workshops, art, and a unique setting to socialize with their peers. The first edition of *Teen Night* was in 2003 and, "as this event grew more popular, developing event-planning and communication skills became more central to the [MOCA Teens Program] curriculum, and participants faced challenges and opportunities related to creating ambitious, large-scale events."[11] The key goals for the 2019–2020 MOCA Teens group, a cohort of eighteen high school juniors and seniors, who first met in October 2019, were no different (Figure 1). The MOCA Teens is a paid internship, and participants have diverse cultural, geographical, and socioeconomic backgrounds.

Drawing inspiration from the exhibition *With Pleasure: Pattern and Decoration in American Art 1972–1985* the theme *Overlooked* gradually emerged through the group's initial conversations.[12] For them "overlooked" relates to marginalized communities, including artists and how their stories and voices can often be invisible, as well as to the temporality of youth, and the rush pace imposed by society. Caprice, a MOCA Teen member, noted "in the world that we live in, our generation is going non-stop, we have to always be doing something, have to always be going somewhere, and if it's not because we are looking in our phone, it's because we're just not paying attention."[13] The title chosen for *Teen Night 2020* was *Pause*. The meaning of "pause" – an action, a simple command to take a moment and reflect on what is happening around us – gained a new dimension once the world gradually started to go into lockdown.

On March 4, 2020, California declared the state of emergency in response to the COVID-19 pandemic. March 19, 2020, a state-wide stay-at-home order was issued. At the time MOCA Teens were half-way through the planning of *Teen Night* and had to convert it onto the digital realm – *Pause: A Digital Teen Night*, which happened on April 17, 2020 (Figure 2). Endless zoom meetings replaced real-life encounters. The

Figure 1. MOCA Teens 2019–2020 last day: MOCA education – 2020.

group created a new website to accommodate the event's program, which included, for example, a student art exhibition, music performances, and a 5-minute guided meditation. According to Jorge Espinosa, Education Program Manager – Teen & Family Programs, the teens' intention was to keep a similar structure to the physical night, offering different environments, where people could explore and have different experiences.[14]

He is the first to acknowledge that something is inevitably lost when you transition to the digital realm, "not the same type of looseness."[15] Yet there were also new and unexpected opportunities in programming an online event, including a wider sense of outreach, with people participating from around the world, and a series of communication and digital skills that the teens gained and explored. Although they were a "hands-on type of group, interested in doing physical work," with lockdown they adapted their interests and began exploring all the digital options to materialize ideas and communicate them.[16] The aesthetics of their website reflects this impromptu merge between craft and digital. It works as a hyperlinked collage that can be navigated intuitively. On the day of the event, the group also hosted an open Zoom where they talked to the people attending the event.

Looking in retrospect into the unexpected digital turn that the group had to navigate, Espinosa stressed how quickly and efficiently they responded. Although the program

Figure 2. Virtual Teen Night: MOCA Teen Arlene Campa – 2020.

already combined in-person encounters with online meetings, the strategies to collaboratively adapt and deliver a digital large-scale public event had to be revisited. Meetings with the whole group were combined with breakout online encounters that allowed for a "small life scale social engagement" where ideas could be exchanged and decisions made.[17] One of the main challenges, however, was to clearly differentiate their engagement with MOCA Teens from school, considering that everything was happening online. To ensure that "they own the space," a key strategy for Espinosa was to diversify and offer participants multiple digital spaces for sharing and being with each other.[18] There was also a significant amount of work done individually in-between sessions, which demonstrates their dedication to the project.

A will to share, make visible, and change was at the heart of *Pause: A Digital Teen Night*. In the words of one of MOCA Teens members: "The idea of having a night that celebrates what we overlook in our day to day is to allow our viewers to join us in recognizing when and why we overlook details that make our world so special, as well

as to identify how we can make a better effort to appreciate them."[19] For Espinosa, the group was deeply engaged with social issues and historical problems, including violence in the streets, police brutality, and systemic racism, and they debated "how they [could] help other teens read the whole situation and making them feel they are not alone."[20] The serendipitous synchrony between their concerns and plans for *Teen Night* with a pandemic that imposed a global pause only reinforced the urgency of those conversations and stressed the relevance of their voices. According to Michelle Antonisse, Education Program Manager, School & Teen Programs, this unique moment allowed the Teen Program, as well as the overall Education Program, to assume a leadership role in the museum.[21]

GENEXT Goes Online

Launched in 2005, *GENEXT*, short for Generation Next, is the flagship youth event at the Museum of Contemporary Art Australia (MCA), Sydney. Designed and delivered by the museum's Youth Committee, this festival-style program takes place four to five times a year, welcoming up to 750 young people per event (Figure 3). Each *GENEXT* takes a current exhibition as its point of inspiration and features live music, performances, youth-led tours, and other participatory experiences.[22] A new Youth Committee had just been formed at the end of February 2020, with seventeen young people, aged 15–17. Some of them were in their second year of the program, whereas others were new to the museum and not familiar with *GENEXT*. This unique mix of insights would prove central in rethinking the whole event when it became evident that it would not

Figure 3. MCA *GENEXT* Primavera, September 2017. Photo: Jacquie Manning. Courtesy MCA Australia.

be taking place in the museum. Social distancing rules were imposed across Australia in mid-March, and museums and other non-essential services were closed to visiting public for several months.

One of the first questions asked to the Youth Committee was: "If you take the experience of the building out of the equation what is *GENEXT*?"[23] For Jo Higgins, then MCA Young Creatives Coordinator, this was an equally challenging and exciting starting point, one that launched the group into an intensive journey to put together *GENEXT Goes Online*, streamed on May 31, 2020. She was committed to not let technology dictate what the event was going to be, "it would still be ideas-led and follow a problem-solving approach."[24] The group started by identifying what were the key elements of *GENEXT* that they wanted to recreate and include, as well as reflecting on what the impact of a global pandemic might be for young people. Relevant to this exercise was the research report *By young people, for young people: A report on the impact of GENEXT at the MCA*, commissioned by the museum in 2018. It provided them with a sustained understanding about what the program meant for young people. Although visiting the exhibitions and being in the building was important, "it was really about that idea of community, of young people coming together, and what art and art-making could offer them as means of communication, connection or play."[25] Going online was also seen as a chance to expand audiences.[26]

A lot changed from the group's first Zoom meeting where they were all on mute and reluctant to speak, to proudly wearing their Youth Committee t-shirts while hosting *GENEXT Goes Online*. It was a journey that required an equal amount of adventure and hard work over eleven weeks, including more than fifty hours of online meetings. Higgins identified how critical it was to have her colleagues Flora Suen, Producer Digital Learning & Engagement, and Charlie Kingsford, Assistant Producer, Digital Learning & Engagement, on board from the start of the project. This allowed for new levels of collaboration across the institution, as well as a shared awareness of the often-invisible processes that happen behind the scenes in the lead up to *GENEXT*. To orchestrate *GENEXT Goes Online* five sub-committees were created. These smaller groups were dedicated respectively to the Biennale of Sydney (the most recent exhibition when the MCA closed); "these strange times," reflecting on the impact of the pandemic; live elements and audiences; marketing; and support for young artists. Each group, which had between three and five young people, would meet weekly with museum staff to brainstorm ideas, make decisions, and produce a range of digital contents leading to an ambitious online program (Figure 4).

Some of the options available for those attending *GENEXT Goes Online* included an Auslan (Australian Sign Language) visual storytelling workshop, a quarantine zine, livestreamed panel talks on climate change and mental health, virtual reality tours of the Biennale of Sydney by MCA Young Guides, Instagram Live interviews with museum curators, a live hip hop dance class with the Sydney Dance Company, and a young artists' gallery. A jovial aesthetics wrapped the event's website, paired smoothly with rigorous and in-depth insights. The latter emerged from "a lot of conversations about self-care, about activism, about anxiety, about mental health," issues that were already central to young people's lives, but which gained a new urgency with lockdown.[27] Although there were still clear links to the artworld and the museum's key exhibition, with *GENEXT Goes Online* the absence of a physical space presented an "opportunity to

Figure 4. Marketing image for MCA *GENEXT* Goes Online designed by Youth Committee member Ava. Courtesy MCA Australia.

embed some critical thinking about how are young people generally moving through and understanding the world right now."[28] In other words, to de-center the exhibition allowed them to bring in other voices and ideas, including their own.[29]

This was the first time *GENEXT* featured on the home page of the MCA website. According to Higgins "there was a lot of trust in us that we weren't going to drive off a digital cliff."[30] The fact that the content produced is still online, "is a testament to the quality of all the work that was done but it also captures the exhausting strangeness of last year."[31] The opportunity to create a legacy content is, in her perspective, a key takeaway for the future of the program. This digital trace was also helpful when mediating conversations about online success with the young people during the debrief meeting. There were 3,500 live participants at *GENEXT Goes Online*. However, there was little active contribution from the public, which the Youth Committee interpreted as a partial failure. For Higgins, this just demonstrated how, "although young people like

to create and share creative content online, they don't necessarily like to be at the center of an online live stream."[32] This is indicative of their digital awareness, meaning that digital proficiency is not synonymous with online live participation.

Home: Live > In Room

Duchamp & Sons is the Whitechapel Gallery youth collective, a group of young people aged 15–24 that meet regularly at the Gallery to collaborate with artists and other creative practitioners. When, by the end of March 2020, the U.K. entered into full lockdown, they were in the early stages of their collaborative project with filmmaker Ayo Akingbade, which explored ideas of place and belonging. Asked about what home meant to them, their answers varied: "a bed, a door, friends, comfort, chaos, family, culture, cooked meals, nostalgia, safety, being oneself, belonging, a mindset … ."[33] Following the decision to suspend the project and before being furloughed for two months, Renee Odjidja, Curator: Youth Programs, organized a focus group with members of Duchamp & Sons to get a sense of their views on the pandemic and how lockdown was affecting them. The overall feeling was of uncertainty,

> we are finding ways to build community online and stay connected with friends. Our appreciation for technology is now at an all-time high. Solidarity, care and support come up regularly as we talk about what makes a community and maintaining relationships.[34]

Their previous conversations about home gained a new meaning with the imposed confinement.

This conceptual thread was the starting point for *Digital Curating: Creative Careers 2020*, a project that emerged from a number of unplanned factors, including a free slot in the Gallery's summer exhibitions schedule, as well as the postponement of the Youth Program's *Creative Careers Boot Camp* and *Work Placement Scheme* due to the pandemic. The Gallery launched a call for current and past members of Duchamp & Sons, aged 17–24, interested in developing a career in the creative industries, to take part in the paid eight-week pilot project. As for the selection process, there was a concern with diversity in terms of age, gender, and study areas, as well as with how this experience could be beneficial for them mentally, emotionally, and professionally, taking into account their backstory.[35] Having as a starting point the Hiscox Collection – a private collection of modern and contemporary art – the project was developed online over eight weeks, between July and August, and led to the exhibition *Home: Live > In Room*, which opened on August 31, 2020.[36]

"What role might art play when our freedom is interrupted? What does it mean to curate from our laptops and screens? Can confinement trigger new creative processes and networks? What does home mean to you?"[37] These were some of the questions that informed the project (Figure 5). Despite her long experience in programming for teens and young adults, Odjidja highlighted how working online was a challenge as much as an opportunity to test new mediation strategies: "Zoom in itself is a very different kind of engagement with young people, it's not the same. (…) Online sessions are more discursive rather than practical."[38] In an attempt to maintain the collaborative and open-ended ethos of Duchamp & Sons projects, seven sessions were dedicated to

Figure 5. Duchamp & Sons Digital Curating workshop with Renee Odjidja and Sofia Victorino, 2020. Photo: Whitechapel Gallery.

creative writing. Working with scriptwriter Fawzia Mahmood, the group deconstructed the meanings of home through a series of writing exercises.

Starting with a more personal and introspective approach the young people gradually shared their insights and put together a conceptual rationale for the exhibition. For Helen, a participant in the project, it "really felt that with the sort of freedom we had on these [writing] activities things about home that I hadn't personally really thought about but sort of were there in my mind were revealed."[39] Akraam shared how "Through the creative writing sessions, we found more depth and meaning to the artworks, and we started reflecting more on the concepts of each piece."[40] In her session with the group, Lydia Yee, Whitechapel Chief Curator, discussed how context – institutional, geographical, social or political – can influence curatorial practice. This is to say, their timely conversations about home were indissociable from the ongoing pandemic as much as from their individual sensibilities and journeys.

Through a series of workshops with other creative professionals, the group gained a broad understanding of key elements of the curatorial process, including creating a concept for the exhibition, engagement with audiences, selection of artists, as well as the technical aspects involved. In order to fine-tune their ideas and to facilitate the decision-making processes, they worked in small groups to propose exhibition plans, which included their conceptual approaches to the theme, a selection of artists, and suggestions to incorporate their writing in the final display. Following several rounds of discussions, the exhibition was gradually put together:

> This exhibition develops across two rooms: one explores ideas of *home* as a place of confinement and introspection; the other seeks to map *home* as a space where we project our fantasies and fragmented thoughts. The soundtrack features our writings about each work on display.[41]

Due to renewed lockdown restrictions the exhibition closed earlier than planned. Nevertheless, the digital content produced – blog posts, Instagram updates, a podcast episode, paired with full transcripts of their writing – offers a sense of the thoughtful display and depth of their engagement (Figure 6).

"Going online" – a leap of trust for museums, educators, and participants

> A Pause gives us a chance to notice our surroundings. We, as humans, are encouraged to explore into the unknown so that we can bring back significance. (LA MOCA Teens member, 2020)

The three digital projects discussed in this paper are examples of the importance of long-term programs that foster deep relationships with their participants, give visibility to youth in museums, and advocate for their involvement in leadership roles that represent and expand the museum's mission and programming. While addressing topical issues – mental health, gentrification, inclusivity, racism – these projects document the collaborative working processes that unfold behind the scenes, making them visible internally and externally. They also testify to the versatility and resilience of museum education and, in particular, of museum educators. Faced with several unexpected adversities, including closed exhibitions, cuts in budget and staff, renewed ethical concerns, namely with child safety and mental health while working online with young people, each educator was able to reinvent their program without compromising its core goals. It took a leap of trust for museums, educators, and participants to embrace an unplanned turn to the digital. This was only possible due to years, sometimes decades, of investment in

Figure 6. Duchamp & Sons in *Home: Live > In Room* exhibition at Whitechapel Gallery. Photo: Whitechapel Gallery.

youth-led programs and collaborative methodologies, grounded in ongoing research and evaluation.

Despite the idiosyncrasies of each institution, program and person involved, we can identify similar concerns and strategies in the planning and delivery of *Pause: A Digital Teen Night*, *GENEXT Goes Online,* and *Home: Live > In Room*. An example is the commitment to create a digital safe space for teens, a space where they can share ideas, voice concerns and navigate these strange times together. The shift from live encounters to online meetings was not linear. Espinosa, Higgins, and Odjidja all mentioned how working online with teens changed, or at least challenged, their roles as educators. They are used to working mainly in the backstage, to ensure the programs are as youth led as possible. Technology striped that out not in terms of steering the group or pushing towards outcomes, but by making them constantly present in the group's discussions and decision-making processes. To get a sense of energy and facilitate conversations online requires a new set of mediation strategies, more visible and performative. Drawing on years of experience in collaborative and peer-led projects, each educator was pushed to explore unknown digital territories. From talks to interviews or creative writing, using Zoom, Padlet or Instagram, diversity was a key element.

The strategies and formats piloted during these three projects were informative of the work the youth collectives continued to develop post-lockdown. Espinosa and Antonisse mentioned how different it was in terms of programming knowing in advance that the 2020–2021 cohort of MOCA Teens would be an online space. They were aware that teens signing up would have to be available intellectually, socially, and emotionally. At a time when almost everything is happening online, this commitment is key to building a sense of community.[42] For Higgins and her colleagues 2021 was a blank canvas. After deciding that *GENEXT* was not going to happen, "we had to reimagine the whole program for this year, and that was really challenging because there was a lot of uncertainty about funding, about capacities, about lockdown."[43] Following a lot of conversations with the teens they decided to organize the year in three terms, each dedicated to issues that were important to the group.[44] These included ideas around environmentalism and climate activism, aboriginal art and cultures, as well as demystifying and creating access to the artworld for young people. This active listening is key to a meaningful engagement with youth, as well as with other audience groups. It is a matter of empowerment and relevance.

When discussing the impact that the program *Digital Curating: Creative Careers 2020* had on the overall Youth Program, as well as on the Gallery, Odjidja refers to how it was a test bed for developing new strategies for working online with young people.[45] It emerged from, and led to, a series of key questions:

> How can we sustain meaningful engagement with young people in an oversaturated digital realm? How do we identify and address the barriers to engagement – digital divide, negative mental health and well-being, lack of materials and resources? (…) Can we enable more professional development opportunities for young people facing the loss of jobs and training in light of COVID? What are the structures to put in place – group sizes, workshop schedules, formats etc. to enable successful delivery?[46]

The answers to these are a work in progress and represent a challenge for museums and museum education in forthcoming years. The historical moment we are living – imposed by the ongoing pandemic – is a unique opportunity for museum educators to rethink the

future without forgetting the past. It will be interesting to see how these and other digital projects developed during lockdown will influence organizational change, not only for youth programs but also for other audiences.

Notes

1. Linzer, "Youth Empowerment and Contemporary Art"; Xanthoudaki, "Educational Provision for Young People as Independent Visitors."
2. Shelnut, "Long-Term Museum Programs for Youth"; Selwood, "Cultural Policy and Young People's Participation."
3. LeBlanc, "Lost Youth: Museums, Teens and the YouthALIVE!"; Lemerise, "The Role and Place of Adolescents in Museums"; Selwood, Clive, and Irving, *A Enquiry into Young People and Art Galleries*.
4. Allard, "Les Adolescents et Les Musées"; "Museums in the Nineties: Have They Maintained Their Commitment."
5. The MCA Youth Committee is part of the MCA Young Creatives Program, which also includes a team of Young Guides.
6. Armstrong, Howes, and Woon, "Reinventing MoMA's Education Programs for the 21st Century Visitor," 69–70; Bautista, *Museums in the Digital Age*, 74–5; Burnette and Lichtendorf, "Museums Connecting With Teens Online," 89–95.
7. Hill and Douillette, "Teens, New Media and Contemporary Art," 250.
8. Conference *Museums and Social Responsibility: Values revisited* (17–18 September 2020).
9. Din, "Pedagogy and Practice in Museum Online Learning"; Din and Hecht, *The Digital Museum: A Think Guide*; Moore, "Embracing Change: Museum Educators in the Digital Age."
10. Silva, "Youth Forums in Contemporary Art Museums"; Victorino, Crook, and Silva. "Youth Forum: Duchamp & Sons."
11. Linzer and Munley, *Room to Rise*, 83.
12. The exhibition examined the Pattern and Decoration movement "defiant embrace of forms traditionally coded as feminine, domestic, ornamental, or craft-based and thought to be categorically inferior to fine art." "With Pleasure: Pattern and Decoration," MOCA Exhibitions, accessed February 3, 2021, https://www.moca.org/exhibition/with-pleasure.
13. Caprice, MOCA Teens Member in "Process," Pause: A Digital Teen Night, accessed November 20, 2020, https://www.mocateens.org/process.
14. Jorge Espinosa, Zoom interview with author, November 30, 2020.
15. Ibid.
16. Ibid.
17. Ibid.
18. Ibid.
19. MOCA Teens Member in "Process," Pause: A Digital Teen Night, accessed November 20, 2020, https://www.mocateens.org/process.
20. Jorge Espinosa, Zoom interview with author, November 30, 2020. On February 2, 2021, MOCA Teens co-led the event *Sunday Studio: Devon Tsuno and MOCA Teens* in connection with the exhibition *With Pleasure: Pattern and Decoration in American Art 1972–1985* and the research they did on the uncovered stories written by incarcerated teens at the Topaz American internment camp. "Sunday Studio," accessed November 20, 2020, https://www.moca.org/program/sunday-studio-devon-tsuno-and-moca-teens.
21. Michele Antonisse, Zoom interview with author, November 30, 2020.
22. Higgins et al., *By Young People, For Young People*, 8.
23. Jo Higgins, Zoom interview with author, December 10, 2020.
24. Ibid.
25. Ibid.
26. *GENEXT Goes Online* reached out to regional young people as well as young people around the world, with people logging on to watch from around Australia and internationally.

27. Jo Higgins, Zoom interview with author, December 10, 2020.
28. Jo Higgins, Zoom interview with author, April 12, 2021.
29. Coincidently the theme of the 2020 Sydney Biennale – *NIRIN*, a word from the curator Brook Andrew's mother's Nation, the Wiradjuri people of western New South Wales, meaning "edge," also opened conversations about what it means to de-center experiences.
30. Jo Higgins, Zoom interview with author, April 12, 2021.
31. Ibid.
32. Jo Higgins, Zoom interview with author, December 10, 2020.
33. Duchamp & Sons, "LIFE IN LOCKDOWN: Duchamp & Sons with Ayo Akingbade and Renee Odjidja via ZOOM," Blog post, April 16, 2020, https://dandsayoakingbade.tumblr.com/page/3.
34. Ibid.
35. Renee Odjidja, Zoom interview with author, March 27, 2021.
36. The Whitechapel Gallery does not have a collection but dedicates one of its exhibition spaces to present public and private collections. The exhibition *Accelerate Your Escape: Gary Hume Explores the Hiscox Collection* was on display at the Whitechapel Gallery at the same time as Duchamp & Sons' exhibition *Home: Live > In Room*.
37. Renee Odjidja, unpublished internal document.
38. Renee Odjidja, Zoom interview with author, March 27, 2021.
39. Ellen, Duchamp & Sons member, "Home: Live > In Room," podcast episode, https://soundcloud.com/whitechapel-gallery/hear-now-episode-2-home-live-in-room.
40. Akraam, Duchamp & Sons member, "Home: Live > In Room," podcast episode, https://soundcloud.com/whitechapel-gallery/hear-now-episode-2-home-live-in-room.
41. Duchamp & Sons, "Home: Live > In Room," exhibition wall text, https://www.whitechapelgallery.org/exhibitions/home-live-in-room/.
42. 2020–2021 MOCA Teens co-created the zine *Beyond the Branches* with Jenny Yurshansky and planned and delivered *MOCA Teen Night 2021; "Kid___,"* live streamed on April 22 and 23. "MOCA Teens Instagram," accessed May 3, 2021, https://www.instagram.com/mocateens/?hl=en.
43. Jo Higgins, Zoom interview with author, April 12, 2021.
44. MCA did not recruit new members for the Youth Committee 2020–2021.
45. Since the project *Digital Curating: Creative Careers 2020*, Odjidja has programmed a series of *Virtual Studio Visits*, inviting artists across the world to share their workspaces and creative practices with Duchamp & Sons members. "Duchamp & Sons Instagram," accessed May 15, 2021, https://www.instagram.com/duchampandsons/.
46. Renee Odjidja, unpublished internal document.

About the author

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