

**Talent as Process:  
A Report on Non-Formal Learning  
Opportunities for Teens  
in Art Museums Today**

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## **Introduction**

### **Main questions**

What is the definition of talent in the visual arts field and how is talent recognized? What does it mean to encourage young talent inside a museum and on which age range should the museum focus? How can the museum function as an educator of young talent and which programs have succeeded in this respect? What is the state of young talent programs in the visual arts in Norway? Which educative strategies and mechanisms has HOK applied over the years and how are they relevant to a future talent program for teens?

### **Overall structure**

The present report examines the conditions under which talent programs in the visual arts designed by museums as non-formal learning opportunities for teens (young adults aged 13—19), have succeeded. The first part discusses the difficulty in defining talent in the visual arts where originality of expression is equally important as other process-based skills. It proposes to distinguish talent in the visual arts from all other creative fields, with the aim of highlighting benefits and impacts of young adult's cultural engagement in terms of creative ability but also personal well-being, active citizenship, social skills development, and employment opportunities.

The second part looks at the engagement of museum institutions as educators, and at the historical role of educative departments in giving young adults tools for the development of creative talent, of experimental forms of expression, and of a grounded sense of community. It proposes to distinguish talent programs as non-formal education endorsing learning that is structured and organized but does not lead to a grade.

The goal of empowering teens through visual arts programs has led to the creation of Education/Learning departments within museums. In addition to facilitating content to their young audiences, teams of pedagogues and curators develop knowledge centers and learning environments to create constructive

input for cultural and social change. Through a broad spectrum of short-term programming like guided tours, talks, concerts, performances, tailor-made media content (video, audio guides, apps and content for web and print) and also long-term initiatives like workshops, traditional classes/courses, and teen-driven activities, the museum provides young adults with a closer look into the agents behind exhibition making, art production, and process oriented mechanisms of creativity.

Learning is a process of active engagement, which leads the present report to define talent development under a manifold of perspectives that consider different strategies to stretch young talent creativity according to the needs of the lure of the local context and of the institution.

The third part describes a number of case studies of non-formal education in Western museums that have developed talent programs for teens (young adults aged 13—19). From the analysis of a large number of programs and institutions, seven examples will be chosen to clarify four identified areas of strategic perspectives: i) Mediation programs with a high educative content; ii) Museum programs reflecting the Academy; iii) Programs with social and community base commitment; and iv) Programs that emphasize the museum's role as playground and as stage and also providing a ludic arena where teens can play, think, and act creatively.

The last part of the report is dedicated to the Norwegian context and to HOK mechanisms and strategies applied over the years to build a solid relationship with its audiences of both adults and children.

The aims of the study are:

- i) introducing the relationship between museums and young people, with a particular focus on motivations and methodologies, which could incentivize youth creative learning.
- ii) exploring the role of non-formal art education in Western society and in Norway.

iii) describing the motivations and methodologies HOK has applied over the years in creative learning programs, exhibitions, and projects with a view to formulating future strategies for a three-year talent program for teens in the future.

iv) outlining questions for internal analysis but also for studies carried forward in the future by external entities.

It is also worth noting the meanings attached to different kinds of learning in order to emphasize the role of non-formal learning in the present report:

- Lifelong learning: learning in which we engage throughout our lives.
- Formal learning: learning that takes place in a formal education or training setting, normally leading to a qualification.
- Non-formal learning: learning that is structured and organized but does not lead to a qualification.
- Informal learning: learning that occurs through family, social or civic life, not necessarily intentionally.

## **I. Talent as process, not as fact**

Unlike the fields of music, opera, dance, and ballet where the physical aptitudes of the artist and the daily exercise, practice, and repetition of the same gestures come to make up a central pillar of talent, the visual arts have seen major changes in what talent is and of the ways it is recognized and rewarded.

Historically, canons like technique excellence defined artwork quality and the talented artist. Talent was the skill, almost a natural grace, to dominate a certain technique whether it was painting, sculpture, print, or drawing. As a matter of fact, drawing defined first and foremost the bases of any skill in art practice. If through a determined gesture and a simple line the artist was able to capture the world, she/he was in possession of true talent.<sup>1</sup>

Today, there has been a rupture of the classical canon measuring talent. However, this rupture did not happen from one day to another. Rupture is innate to art; to the ways artists see the world and are capable of transforming it through their ideas, desires, inclinations, and skills. Artists are protagonists of change and as such have contributed to the transformative aspects of the definition of talent and to what the role of the artist in society ought to be. Popular culture, technology, science fiction, feminist and gender theories, children's rights, social media, the World Wide Web, are just a few of the important issues that have contributed to creating different kind of artist today, one who is in deep dialogue with the outside than with her/his inner self. The artist of today has an inclination towards openness and discursiveness, which leads HOK to propose a broad definition of talent, whereby talent lies within the ability to create a toolbox to measure the world and create change. The rupture lies within the quality of the tools that the artist conceives, projects, designs, and

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<sup>1</sup> The origin of the word talent goes back to Latin *talentum* from the Greek *tálantum* meaning weight and scale. The Indo-European root *TAL* means *to carry, to support, to weight*. From the idea of weight, the designation passed on to the weighted object that is to a sum of money, a unit of value. When that precise unit was out of circulation, the word talent became a metaphor to measure the best qualities of intellect, and so by association, the best qualities of ideas, will, desire, inclinations, aptitude, skills, and natural grace. For a precise definition of the origin of the word, we have consulted the etymological dictionary online: <http://www.etimo.it/?term=talento&find=Cerca> (last time visited 12 July 2016).

formulates. The quality lies in the novelty of the forms of the tools, the language they create, the techniques they define, the medium they innovate, the forms they project to translate the world into new visions, other possible imaginings and tentative fictions. In short, we would argue that artistic talent best describes the precise and acute movements between areas of knowledge, between the senses and understanding.

Artists are pioneers when it comes to creating new forms of connectivity between worlds that seem to have nothing in common. Artists embark on drawing worlds, conceiving novels, discovering archives, devising geographies, choreographing struggles, sculpting new fictions, that is, on the endless study of everything that contributes to different formulations of what we call reality. Much contemporary art attempts to develop works and situations that make it possible to read the past freely, to take flight and approach the unknown.

That the art world is a complex network of agents (as artists, curators, historians, dealers, collectors, educators, critics, media-professionals, marketers, audience) and agencies (as museums, universities, galleries, auction houses, media, governments, biennials, NGOs, commercial companies and trusts) also means that it is the artist's task to cope across the different levels and hierarchies of this set of connections without compromising integrity or artwork. And, so, that the artist manages to speak to a wide audience including new generations is a quality of important regard. As American singer, poet, and photographer Patti Smith tells Louisiana Channel in her advice to the young "the new generation are pioneers in a new time."<sup>2</sup> It is widely known that young adults' access to and participation in culture facilitates the creation of their own sense of identity and belonging to the territory, promoting social inclusion processes, supporting a multi-level development —both individual and collective— and lifelong learning.<sup>3</sup> The perspective on "talent" as a whole is that

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<sup>2</sup> Patti Smith was interviewed by Christian Lund at the Louisiana Literature festival at the Louisiana Museum of Modern Art on August 24 2012, minute 6'03": <http://channel.louisiana.dk/video/patti-smith-advice-young> (last visited 15 August 2016).

<sup>3</sup> For a detailed analysis on these themes see K. Gibbs, M. Sani, J. Thompson, *Lifelong Learning in Museums. A European Handbook*, 2007 available on

the more young adults are engaged with culture and art education in non-formal settings, the more they feel part of a community developing as such a pluri-level engagement with forms of knowledge and expression that will stay with them in their adult life.

## II. Museums as educators and mediators

In the Norwegian context, young adults aged 13—19 begin to explore their creative appetite by enrolling in high schools that offer art, design and architecture courses in both the public and the private sectors. There is a conscious appeal to consider this age range as the new generation of pioneers and thus the formal learning programs try to enhance talent in the visual arts already from high school. However, in Norway there are yet-to-be-promoted programs within museum institutions that can enhance other types of non-formal ideas of creative learning that are less technique and media driven but that develop creative talent as processes for comprehending the world, reality and knowledge.<sup>4</sup>

If artistic talent is the ability to grasp reality, how can this knowledge be passed along to new generations and how can the young be educated to this end?

Furthermore, what responsibility does the museum have as mediator between the established artist and the young generations?

In her essay *Not For Profit: Why Democracy Needs the Humanities* (2010), philosopher Martha C. Nussbaum highlights the crucial role of education and culture in creating competent democratic citizens.<sup>5</sup> In her analysis Nussbaum notes that the focus on national economic growth is leading to a concept of education as primarily being a means of training students in useful skills in order to make them economically productive individuals rather than empathetic citizens who think critically. The consequence is a worrying decrease of youth's ability to criticize authority, to feel sympathy with the marginalized and different, and to deal with complex global problems. The loss of these important competences damages the health and the performance of democracies and the hope for a better future. It is essential to give back the right importance to the role of education as a means of transferring knowledge, attitudes and skills for participating in democracy and facing the diffuse lack of trust and/or responsibility for the future. In response to this situation, Nussbaum suggests to

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<sup>4</sup> See chapter IV. The Local Context.

<sup>5</sup> M. C. Nussbaum, *Not for Profit: Why Democracy Needs the Humanities*, Princeton University Press, 2010.

education professionals that it is crucial to reduce the concept of “education as a tool of the gross national product”. Rather, education must be reconnected to the humanities and viewed as a tool with which to give students the knowledge, attitudes, and skills needed to make them true democratic citizens of their countries and of the world. Although Nussbaum’s diagnosis of education and learning is related to the US context, similar signs are visible in European countries, especially in the wake of the economic crisis of 2008.<sup>6</sup> That is why, as democratic and educational institutions, museums still have the chance (and the duty) to become an active resource in society and to create constructive engagement strategies to support social and cultural change.

The very idea of a museum entails that an educative service is offered to the public. The moment a collection of cultural character is exhibited and opened to others outside the museum, it is implicitly implementing space for narratives of historical and aesthetic meanings, which have the urgency to be mediated to those whose interest is caught but who do not have the tools to grasp meanings.<sup>7</sup> This responsibility within cultural institutions has developed mechanisms and strategies in museum education of crucial dimensions that contribute to the growth of children, to the talent of teens, to the amusement of the families, and the recreation of third-age audiences. Museums continuously work on questions concerning how to reach new visitor groups and integrate new technologies, platforms and tools to raise knowledge and reflection related to art. Instead of thinking of the audience as passive consumers, the museums can think of their audience as engaged, cultural participants.<sup>8</sup>

Today the museum has the potential to constitute a new space of visual inquiry, one that is differentiated from university education or cultural consumption. It

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<sup>6</sup> *Ibidem*.

<sup>7</sup> In museological terms, this type of audience is referred to as the general audience, one who visits the venue without possessing any expertise in art, professional training, or specialized competences in art. The general audience’s attention is caught in the museum even though they do not have tools to fully comprehend what is being presented to them. Therefore, the role of the mediator and of education departments in museum institutions is to offer the service of facilitating aesthetic and historical meaning.

<sup>8</sup> Nina Simon, *The Participatory Museum*, Santa Cruz, CA: Museum 2.0, 2010.

can offer intellectually stimulating events, laboratory presentations, and workshops that build directly on the collections and the main exhibition program. In addition to this, the museum produces mediated content tailored to various target groups. This can be content made in order to support learning in an education context. In this sense, the museum becomes a production space where the new craftsmen of the future can contemplate objects and find ways of translating what they see through different visual outcomes and various forms of communication. The museum is a space for direct encounters with art, making a relevant connection between piece of art and humans.

Since the 1990s,<sup>9</sup> intensive programs geared to adolescent audiences have sprung up in museums across the Western world, welcoming teens into the institution and empowering them to explore the possibilities inherent in collaborative work, peer engagement, experiences with art, and interaction with artists. Everyone working with young people in these settings sees the clear, immediate transformative benefits. Teens whose paths might never have crossed learn to appreciate the value of difference. They are inspired and challenged by contemporary art and artists, often for the first time. They test the waters of adult responsibility, investigate career pathways, and focus on the important adolescent work of shaping personal identity. The main motivations guiding programming for teens in museums are:<sup>10</sup>

- Reaching out to a diverse audience to encourage their skills in contemporary art.
- The right to legacy and cultural patrimony for teens, using the museum as a resource to expand learning by undoing prejudices and reinventing art and society.

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<sup>9</sup> In the article “Youth Empowerment and Contemporary Art: Where Are We Now?” Danielle Linzer outlines the important moment in recent museum history, the 1990s, when a handful of contemporary art museums bravely leaped into the world of afterschool teen programs by creating an array of activities and practices with the aim of empowering teens within the museum context. See *Journal of Museum Education*, Volume 39, Number 3, October 2014.

<sup>10</sup> For further reference see <https://www.gov.uk/government/publications/motivation-and-barriers-to-learning-for-young-people-not-in-education-employment-or-training> (last visited 12 July 2016).

- Cultivating extracurricular activities in urban contexts.
- Contributing to the future of artists and citizens by dialogue, open-endedness and discovery.
- Developing critical thinking and critical pedagogy.
- Cultivating individual competence as well as the ability to work and think collectively.
- Achieving future career aspirations.
- Gaining employment or increasing employability.
- For personal development; the desire to improve a personal situation, progress in life or boost self-confidence by receiving professional support and information.

Through education and learning departments or through continuous public programming, museums have developed a solid responsibility towards their young audience, which at the same time have started pioneering ways of using traditional and digital media. If museums and art institutions of a smaller scale are going to become relevant and primary centers of community and cultural exchange for teen and young adult audiences in the twenty-first century, we must consider and embrace how these audiences approach learning, and how this learning is incorporated into their everyday lives. This means exploring, developing, and implementing frameworks and opportunities for youth to become active contributors and engaged members of the museum community where their ideas are centralized and equal to other voices on a horizontal model of significance, as opposed to previous top-down models where information is relayed from “expert” to “novice.”<sup>11</sup> Adjusted for the youngsters’ different interests, knowledge and backgrounds—in addition to the many themes and expressions in art—there will be many approaches to angling an educational programme. With the museum as a learning space, providing discursive learning processes based on the meetings between youngsters and the arts,<sup>12</sup> mediated content and dialogue based methods can offer unique possibilities for facilitating

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<sup>11</sup> Gabrielle Wyrick, “All Together Now: Teens and Museums” in *Journal of Museum Education*, Volume 39, Number 3, October 2014, pp. 231—235.

<sup>12</sup> Olga Dysthe, Nina Bernhardt, Lina Esbjørn, *Dialogbasert undervisning—Kunstmuseet som læringsrom*, Bergen: Fagbokforlaget, 2012.

encounters on a practical and aesthetic level. However, this meeting must be adapted to the museum and the different messages represented in the arts. A major task is to combine the museum staff's existing experience and central concepts for curating, art pedagogy and communication into building structures that scaffold dialogues, for instance by addressing the youngsters' digital literacy as well as pinpointing their interest in specific objects in the art exhibitions.<sup>13</sup>

## Methodologies

The main "youth friendly" methodologies, environments, and projects aimed at facilitating the active involvement of young people in programs in museums are:

- dialogue based methods focusing on asking open-ended philosophical questions and emphasising visitors' opinions about an artist, an artwork, a specific topic or art in general. As pointed out by Dysthe, Bernhardt and Esbjørn, this can be described as a shift from the monological to the dialogue based and democratic process oriented.
- process-based learning, where the main focus lies within the process itself, not the outcome as a set goal.
- good communication: "youth- friendly" museum vs. the idea of the museum as a place which is "not for me"<sup>14</sup>.
- creating connections in line with young people's need of identification to overcome the distance between the individual and the objects exposed.
- non-formal learning which allows a more personalized approach to learning vs. a learning conceived only on accumulation of knowledge and grades.

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<sup>13</sup> Gunhild Varvin, "The Journey as Concept for Digital Museum Design," in *Digital Creativity*, Vol.25, No.3, Routledge, 2014.

<sup>14</sup> There are several articles discussing young adults' disappointment with museum programming, see for example Mike Murawski, *Why Museums Don't Suck* <https://artmuseumteaching.com/2012/10/28/why-museums-dont-suck/> (last visited 15 August 2016) or Mar Dixon, *Why Have Museums Forgotten the Teens?* <https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2011/dec/19/museums-teenagers-engagement> (last visited 15 August 2016).

- relations and sociality in line with youth's relational needs. Environment and activities which allow interaction, sharing, debates, and discussion lead young people to discover, negotiate, and construct their own sense.
- an appropriate mix of structure and freedom: structure is fundamental in establishing individual and collective goals. Freedom is an essential condition for taking charge of the own learning.
- time and experience with varied opportunities for participation in order to develop and increase a sense of ownership of the project.
- active participation to give young people the appropriate role in the meaning-building process; for instance, involving young people in initiatives, such as the design of small exhibitions or the design of activities for their peers, leads to an increase of the sense of responsibility and to the development of personal skills
- promoting relations among young adults and the professional context of the museum, by allowing young adults to interact with art agents like curators, established artists, educators but also with the general audience. Relations enhance self-confidence.

## **Strategies**

The adopted strategies and initiatives vary, depending on each specific context.

Despite this diversity it is possible to find some points in common such as:

- the constitution of proper education and learning departments within the museum structure with a staff of pedagogues and art curators.
- linking knowledge between education and communication by building dedicated web site and virtual networks,<sup>15</sup> in some cases museum teen forums

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<sup>15</sup> An important witness of the need to explore and accomplish the relation between museums and digital media is Tate's (UK) *Digital Strategy 2013–15: Digital as a Dimension of Everything* which is aimed at using digital media to increase and spread on a wider level the understanding of modern and contemporary art and culture. This general goal will be reached through a great number of actions such as the use of platforms and websites, the digitalization of the Collection, the establishment of digital communities. See <https://circuit.tate.org.uk/> (last visited 15 August 2016).

gear their own initiatives on a guest webpage of the main home page of the institution.<sup>16</sup>

- a presence on social networks.
- the digitalization of cultural heritage and collections.
- the design of more interactive exhibits.
- the newest research on audience development (working in the fields of education, marketing/communication and social responsibility).<sup>17</sup>
- the creation of talent programs, teen forums, and teen councils.<sup>18</sup>
- establishing a network among institutions, teen forums.<sup>19</sup>
- establishing a network among teen forums and established artists.

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<sup>16</sup> This was the case in September 2014 when Palazzo Grassi decided to create a website dedicated to the Pinault Collection, to make the contents created by teens more accessible through a true digital platform. As a consequence, during the temporary exhibition “The Illusion of Light” held in Palazzo Grassi, ten classes (220 teens) worked on new media to help create what is a sort of content library of the Pinault Collection in Venice. See [www.teens.palazzograssi.it](http://www.teens.palazzograssi.it) (last visited 16 August 2016).

<sup>17</sup> <http://norskpublikumsutvikling.no/articles/hva-er-publikumsutvikling>

<sup>18</sup> A 2014 survey of 220 museums in the US by the Association of Art Museum Directors found that a third had docent programs for teenagers, or teenage councils. See Pogrebin, R., “Luring, and Locking in, the Young Connoisseur” in *The New York Times*, March 19, 2015.

<sup>19</sup> Gabrielle Wyrick, Associate Director of Education at ICA Boston has created what is most likely the most important teen department inside a museum institution. Every year ICA Boston hosts Teen Convening where Teen Forums from all over the country join to share their yearly activities and experiences. For full reports of their activities see <http://www.icateens.org/teen-convening/reports> (last visited 16 August 2016). See page X of ICA Boston’s case study.

### **III. Case Studies**

In Chapter I, we argue that talent in visual arts is a process that requests to be initiated, developed, and followed and not a mere fact without a context or history. In order to originate new forms of expression and operate them in the world, the artist ought to experiment on the movements between different areas of knowledge in relation to the senses and understanding. In Chapter II, we analyze the historical role of museums when it comes to non-formal learning, its methodologies and strategies leading to teen programs that emphasize a long-term commitment between the institution and its young audience in order to enhance processes that promote talent as a movement in time. Through long-term processes of non-formal learning within museum institutions, talent can be understood in such broad spectrum where the young adult is encouraged to experiment but also to be a responsible agent towards its peers and to the community.

The chapter that follows presents case studies of non-formal educative programs in Western museum institutions, which HOK considers to be inspirational due to the arguments linking talent today and the museum as activator of change. The programs are:

- pioneers when it comes to giving mediation and learning the right balance.
- experimental, yet have managed to improve and grow in time.
- competent and not competitive towards formal education programs because they rely on their experimental qualities and possibilities.
- connectors between young adults and established artists and professionals.
- resourceful on life skill level and also career wise.
- an inspiration for creating long-lasting relations with their young audiences and participants.
- a point of reference for social and cultural change.

The non-formal educative programs chosen vary in structure as each and every one of them adapts to the needs of the community, to the social and cultural history of the territory and, needless to say, to the museum's own prerequisites and capabilities. In their diversity, the case studies provide with understanding of the many possibilities, wide perspectives, and multiple paths encompassing talent programs for young adults within non-formal educative programs in visual art institutions. Four main areas have been identified in order to give shape to the examples presented: i) Mediation with high educative content; ii) the Academy experience; iii) Community and social commitment; iv) Museums as stage and experimental field.

## **i) Mediation programs with high educative content**

### **Case study no 1**

**Institution:** The Louisiana Museum of Art (LMMA), Humlebæk, Denmark

**Title of the initiative:** Advice to Young Artists

**Platform:** The Louisiana Channel

**Target:** 16—above

### **Abstract**

*Advice to Young Artists* is not a physical program within the museum space but it works as an authentic example of a mediation initiative with high education goals and contents through new media. *Advice to Young Artists* is the voice of professional and established artists who are asked to speak to the young about their experience and expertise in making art and working with institutions around the world. The initiative stresses the value that an art institution ought to have in bridging the generational gap between artists by facilitating communication and spreading out forms of storytelling which are commonly undermined.

### **General Context**

As one of the most important museum institutions in Scandinavia, LMMA created the Louisiana Channel in order to reach out to a wider public, specially to new generations. Louisiana Channel is a non-profit website based at the Louisiana Museum of Modern Art in Humlebæk, Denmark. With Louisiana Channel as a platform, Louisiana supplies culture to the Net that extends beyond the museum's own events. The Louisiana team produces videos about art and culture on an ongoing basis, and new videos are posted at the site every week. Louisiana Channel contributes to the permanent development of the museum as a cultural platform, and wants to enhance the sense of the importance of art and culture. LMMA sees Louisiana Channel as a proposal for a part of a museum in tune with the 21st century, which is also able to hold the attention and interest of a new generation in cultural heritage, an intelligent present and an ambitious future. For every invited artist, musician, or writer, the Louisiana Channel

organizes a filmed interview session where the questions are asked and edited films loaded under the subject: Advice to the Young.

### **Description of the Project**

In 2014, curator Christian Lund created a video for The Louisiana Museum of Art where eight prominent artists invited to different events in their public programming are asked to define what the term artist means and to give advice to the young in their future professional careers.

In the edited video *Advice to Young Artists* we see Serbian performance artist Marina Abramovich feeling that it is essential to be ready to fail. South African artist William Kentridge believes that good advice has more to do with the interaction between the person giving it and the person receiving it. The artist-composer Patti Smith shares the advice that writer William S. Burroughs once gave her, which was to build and protect your name by producing good work, and eventually the name will become its own currency. American singer David Byrne emphasizes the importance of not undervaluing your own artistic satisfaction. German film director Wim Wenders stresses that you have to do what no one else can do better than you. Danish-Icelandic artist Olafur Eliasson recommends that you be sensitive to your surroundings and the reality of your own times, and British artist duo Jake and Dinos Chapman although through the lines do try to keep essential to their believes.

### **Outcomes and challenges:**

- The potential of this sort of initiatives emphasize museums' role in the digital era, with references to the challenges and the new possibilities introduced by the new technologies.
- It clearly states interest to mediate the processes by which established artists have undergone to develop their creative competences and how they can be communicated to young adults.
- In this context a brief presentation of the positive experience of Danish Museums might be useful. The main results of the "User Survey 2013" (in which more than 200 museums and cultural institutions took part) show that visits by young members of the public have increased by 33% since

2009. Developing museums for young citizens is now a matter of course for the whole sector. “The clear increase in the proportion of young users is the result of a strategic effort to involve young people at the museums, where the Danish Agency for Culture’s education pools have given priority to project that are based on learning partnership between youth education and museums and between museum and teachers’ learning programs”. Despite these very good results, youth percentage is still underrepresented in proportion to the whole Danish population (24% in 2013).<sup>20</sup>

- To rely solely on new technology can diminish the concept of talent as process, therefore excluding the possibility of giving young adults a chance to ask the questions themselves as well as expressing their fears, frustrations and vulnerabilities to an artist they look up to.
- The digital makes us closer but it can also create a barrier where the audience does not connect directly to the contents.
- Talent is a process that cannot be just communicated; rather it must be experienced and lived in a long-term period.

### **Online references**

<http://channel.louisiana.dk/>

<http://channel.louisiana.dk/search/content/advice%20to%20the%20young>

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<sup>20</sup> J. T. Jensen, “Museum as mediators of cultural democracies,” published in I. Braendholt and J.T. Jensen, *Museums - Knowledge, democracy and transformation*, Danish Agency for Culture, 2014 p. 30.

## **Case study no 2**

**Institution:** Stedelijk Museum, Amsterdam, The Netherlands

**Initiative:** Blikopeners

**Platform:** Education department

**Target:** 15—19 year olds

### **Abstract**

Ellen Fodstad and Camilla Sune of the Education Department at HOK visited the staff behind the mediation initiative for teens called *Blikopeners* that has been an example for other initiatives worldwide since its start in 2008. *Blikopeners* foresees that young adults become part of the museum staff to learn about the everyday tasks and responsibilities of an art institution, and even though their main goal is to learn about the exhibitions and to become great mediators, the young adults may also have the freedom to start their own activities in order to boost their skills and creative thinking.

### **General Context**

Situated on Museumplein where it first opened in 1895, Amsterdam's Stedelijk Museum is the largest Dutch museum dedicated to modern and contemporary art and design. The collection contains extraordinary pieces by world-renowned artists, including a great number of works by major twentieth-century Dutch artists. The groundbreaking museum has created a very strong education and mediation program dedicated to the young called *Blikopeners*. The *Blikopeners* have been active at the Stedelijk Museum since 2008.

### **Description of the Project**

The *Blikopeners* are young people (peer educators 15—19 years old) with a fresh perspective on art. They represent a wide variety of backgrounds, study a range of different courses and come from all over the Greater Amsterdam region.

*Blikopeners* give guided tours and help open other people's eyes to the world of art. They engage young people in dialogue about art and museums, giving them more confidence to interpret art and form their own opinions about it. Every year a new group takes over. The group provides the museum with advice, gives

critical opinions and organizes activities for people their age. In addition to planning events and organizing their program, they also work as peer educators; they give lessons to students in both academic and professional areas about the video art collection. *Blikopeners* are also organizing workshops and events outside the museum's walls with a variety of partners.

Under the professional guidance of the Avro, *Blikopeners* make their own TV series called *What the Art?!*. They edit, direct and present the program and with their enthusiasm, spotlight contemporary art. In each edition, *Blikopeners* visit a well-known artist or designer in his or her own studio. Suitable visual arts teaching material are developed for each edition, in which a featured artist gives students an assignment. *What the Art?!* is available online, as well as the teaching material.

### **Outcomes and challenges**

- By becoming mediators of the museum and its programming, the young adults are connected to all the departments. The staff share their experiences and daily activities with the teens and are open to listening to their opinions. The teens' voices are heard and they feel a part of the institution.
- The young adults do not connect to one exhibition in particular but mediate what they wish creating also a program of events with the guidelines of their coordinator.
- The young adults give input to the institution's social media and have their own So Me strategies in order to communicate directly with their peers and friends. In this way they activate within the marketing department by giving their opinion to reach the young.
- Working with the young requires professionalism, preparation and delegation of precise tasks.
- The young adults are hired for one year, which can sometimes mean to lose the contacts when they leave the program.

## **Online Resources**

<http://www.stedelijk.nl/en/education/youth/archive>

<http://www.stedelijk.nl/en/education/youth/blikopener-spot>

## ii) The Academy experience

### Case Study no 3

**Institution:** The Barbican Centre for the Arts, London, UK

**Initiatives:** Young Visual Arts Group within Youth Programs and Barbican Box within Creative Learning

**Platform:** Learning Department

**Target:** 15—24 year olds

### Abstract

The Barbican Centre for the Arts is Europe's largest multi-arts and conference venue presenting a diverse range of art, music, theatre, dance, film and creative learning events. It is also home to the London Symphony Orchestra.

The Barbican presents their Learning department with the motto: “Whatever your age you can expand your talents and get involved with our programs!”

Whether the teen is a promising musician, or would like to make a film, develop acting skills or write poetry, the institution offers a very wide range of courses for teens to join. Located in East London, the Barbican has managed to embed in the community offering cultural opportunities that the most formal educative programs within school cannot offer. Thus, the creative learning activities become a substitution for the formal ones that an after-school enrollment could approach.

### General Context

As a catalyst, the Barbican is working in East London to launch cultural partnerships that offer outstanding creative opportunities for young people across eight East London boroughs.

The Barbican’s programs include approximately seven different options for young adults:

- Future Band is a space for young people and adults to come together and explore music making;

- Young Open Lab is an opportunity for young performance companies from East London to get support to practice their art from the Barbican and Rich Mix;
- Young Reviewers is a new project giving a platform to four young people to share their thoughts on the Barbican's Art, Theatre, Film and Music program;
- Young Visual Arts Group is a program for young people with a passion for and curiosity about the visual arts;
- Young Arts Academy is Barbican's network for young creative talent that gives you access to workshops, talks and training from industry professionals;
- Barbican Young Poets led by renowned poet Jacob Sam La Rose, work together to discover, create and perform poetry at the Barbican, meeting other creative people in the process;
- Young Programmers is an opportunity to learn how to program and review films; put your skills into practice during their film festivals and monthly events, curated by Young Programmers themselves.

### **Description of the projects**

Orlagh Woods is Associate Curator for Visual Arts and Cross Arts at the Barbican. Her role is to lead the Young Visual Arts Group, one of the seven programs addressed at young adults with a passion for visual arts. Together with one leading artist and 15—20 students from high schools in East London, they choose one theme to analyze during 10 sessions over a period of six months (October—May).

The outcomes have different formats and media, ranging from photography books to performance presentations. At the end of the six months, the Barbican hosts an evening for the students to present the work accomplished. The aim is to build confidence in themselves and in their resulting productions.

The group of students changes every year but the alumni bring feedback to the newcomers at the beginning and end of the course. The themes approached range from “What is Britishness?” to “Glimpses of the Everyday”. Ms. Woods and

the selected artist—who also changes every year— determine the themes and work together all along.

### **Outcomes and challenges**

- The Barbican Centre is located in the eastern part of London. Most schools in this area are public funded. After-school activities are nearly nonexistent. The Barbican has since its beginning established a collaboration with the schools in order to provide the cultural life that schools lack. Programs like The Visual Arts group provide students in their formative years with models of learning and thinking crucial to the development of talent and creativity.
- By focusing on one theme and achieving an outcome, the students learn to think strategically.
- Both the institution and the students benefit from the collaboration, the first by providing and filling a gap in the community and creating another kind of audience, the latter by gaining enjoyment in learning and discovering their creative talents, that would otherwise remain hidden.
- Learning to work collectively and helping young people find their creative voice.
- Focusing on one theme and one medium creates awareness and precision.
- Structures like the Barbican are huge cultural machines that are embedded in the community from its origin. If the institution cannot hold together the community on operational bases, programs like this one are likely to fail and not find the funding on a long-term basis. As a matter of fact, two important institutions in the UK, Arts Council of England and City of London support the Barbican and Guildhall School.

### **Online Resources**

<http://www.barbican.org.uk/education/young-people>

<http://www.barbican.org.uk/education/young-people/visual-arts-group>

## **Case Study no 4**

**Institution:** The Institute of Contemporary Art Boston (ICA), USA

**Initiatives:** Fast Forward within Teen Arts Programs

**Platform:** Education Department

**Target:** 13—21 year olds

### **Abstract**

The ICA's award-winning teen arts program serves thousands of young people every year, creating informed future artists, leaders, citizens, and audiences. The museum believes that contemporary art possesses a unique power to connect with teens, and that arts education provides teens with the tools they need to take action and think creatively.

### **General Context**

Founded in 1936 as the Boston Museum of Modern Art—a sister institution to New York's MoMA—the museum was conceived as a laboratory where innovative approaches to art could be championed. The museum established a reputation for identifying important new artists, and in pursuit of this mission, eventually parted ways with MoMA and changed its name to the Institute of Contemporary Art in 1948. As the ICA's reputation grew around the nation, it paved the way for other institutes and museums of “contemporary art” as well as artists' spaces and alternative venues.

Teen arts education is central to the ICA. Teen Arts Council members meet with visiting artists to collaborate on creative projects. In ICA's dedicated teen spaces, students learn valuable new-media skills like filmmaking and digital photography. Four times a year, hundreds of area teens take over the building for dynamic Teen Nights and hear music, dance, have a great time, and see and make art.

The energy, ideas, innovations, and passion of the enrolled teens has changed the museum over the years, making the institution a more civically engaged place for cultivating talent and creativity.

## **Description of the Project**

The teen programming has grown exponentially in the past decade, pioneering programs that have not only succeeded but also changed the national conversation around teen arts education. The institution now serves approximately 8,000 area youths annually, most of them at no cost, and popular programs such as Teen Arts Council and the national Teen Convening have become models for peer institutions, inspiring the creation of similar programs or regional offshoots around the USA. Using a teen-driven format since its inception, the three-day Teen Convening is the only event of its kind to place the youth voice at the center of the shaping and development of teen arts education on a national scale.

The ICA believes that robust arts education—including learning by doing—is critical to building future artists, audiences, and engaged citizens, and they aim specially to create a more equitable education for urban youths. Members of the Teen Arts Council and Fast Forward programs, among others, return year after year, becoming familiar faces that they get to see, learn, grow, do amazing things, and head out into the world.

For example, Fast Forward is an accelerated, multi-year new media program offered free of charge to qualified high school students. Participants meet weekly, developing a portfolio of work for critique, presentation and distribution.

Over the course of the school year, participants conceive, produce and edit original work in various genres, including narrative, documentary and experimental. Professional filmmakers and media artists are invited as guest artists to work with the students in specific areas, including lighting, documentary production, advanced sound design and computer animation.

## **Outcomes and challenges**

- The fact that the institution has built a scene for teens over the years allows them to create programs like fast Forward where professionals meet with the teens in a friendly environment. Thus, the museum becoming a comfortable place for learning and experimenting, not a place where young adults feel career-driven ambitions.

- ICA Boston has built these programs thanks to a team of professionals that focus on long-term learning rather than on immediate learning. Long-term learning relies on commitment, process and discovery rather than coaching techniques.
- Teens come to have full control of the programs and be completely independent in choosing who they wish to invite and for which purposes
- Focus in one medium helps talent development and technical awareness
- Such big institutions can give support but can also create too big expectations. Institutions of this size can also be seen from a smaller perspective as industrially driven

### **Online Resources**

<http://www.icateens.org/>

<http://www.icateens.org/teen-convening/reports>

### **iii) Community based non-formal education**

#### **Case Study no 5**

**Institution:** The Serpentine Galleries, London, UK

**Initiative:** Teen Forums

**Department:** Department of Programmes

**Target:** 15—19 year olds

#### **Abstract**

This case study has been chosen because of the long-lasting co-operation between several cultural institutions on the territory: it is a good example of an inclusive and mutual relation built by the museum and its users. Through different projects –*Dis-assembly* and *The Edgware Road Project*— and under the guidance of Sally Tallant, the Serpentine Gallery has developed new models for the production and presentation of art but also has changed the role of education, learning and public programs within the context of museums and art galleries.

Youth Forum is run partnership with Westminster Academy and forms part of the school's Year 10 internship program. Young people aged 14—15 years old work collaboratively with an artist over 12 weeks to research and identify an issue that is important to them, develop a creative response and share their opinions through an event, publication, film or digital tool.

#### **General Context**

The Serpentine Galleries are two contemporary galleries in Kensington Gardens, Hyde Park, Central London.

The Serpentine Gallery tailors its education program to meet the needs of participants of all ages from diverse educational, social, economic and cultural backgrounds. Serpentine is committed to making art accessible to all sectors of the community.

The Serpentine Galleries run a number of projects to build dynamic relationships between art, artists and people. The projects link local and international artists with people living and working in the community.

## **Description of the project**

*Dis-assembly* was a project that culminated in 2006 with exhibitions at North Westminster Community School (NWCS) and the Serpentine Gallery. Artists Faisal Abdu'Allah, Christian Boltanski, Runa Islam and architect Yona Friedman were commissioned to make new artwork out of a period of research at the school. Established in the 1960s as a flagship comprehensive that aimed to offer a progressive integrated curriculum in a creative and dynamic learning environment, the school was facing closure. For both the students and artists involved, the reality of the school's imminent replacement by two new city academies gave the project a special urgency. The classroom can be seen as a mirror of society, with nearly every aspect of the adult world replicated and amplified in the closed and confined space of the school, a space that is both physical and temporal. This site is an extraordinary place for artists to have the opportunity to make art, and for the students and staff the transformative potential of art becomes a reality.

The Edgware Road Project links artists with people living and working in this London neighborhood. The diversity of the local people and their interests are reflected by the varying practices and geographies of the artists invited to take up residency at the Centre for Possible Studies. Their responses have been political, reflexive and revealing. An accompanying publication marked this moment in the project's development with descriptions and propositions for the future, answering the question 'What is a possible study?'

The *On the Edgware Road* exhibition included installations, films and performances, both at the Serpentine Gallery and at the Centre for Possible Studies, the project's home. The exhibition allowed visitors to experience the findings of the artists and local partners involved in the project and highlights future programs that unfolded throughout the following year.

Alex Thorp Education Curator of Youth Forum at The Serpentine tells how these projects created a basis for their current learning programs with young adults and the team can now sustain the fact that to reinforce talent in a non-formal

manner it is important to emphasize that as an art institution you are stressing collectivity and not competition. At the same time, you are reinforcing the idea of community and the exchange of knowledge within the members of the community.

In 2015, students aged 14—15 years old from Westminster Academy and artists Chloe Cooper, Jenny Moore and Phoebe Davies came together to explore questions of race, gender, class, identity, authority, collectivity and social awareness. The collective worked together for three months to produce *The Making Of...* a live radio program developed from a series of critical discussions and performative actions. *The Making Of...* was recorded with a live audience at the Cockpit Theatre, London.

### **Outcomes and challenges**

- Youth Forum is embedded in the community and thus gives a voice to young adults about changes in the context and neighborhoods.
- Legitimizes collectivity over competition.
- Connects young adults, thus preventing isolation.
- Youth Forum is connected to the rest of the programming at The Serpentine, thus creating a solid team of pedagogues, curators and programmers.

### **Online Resources**

<http://www.serpentinegalleries.org/exhibitions-events/making>

<http://www.serpentinegalleries.org/exhibitions-events/edgware-road>

#### **iv) Museums as playgrounds and stages for experimental learning**

##### **Case Study no 6**

**Institution:** Centre Georges Pompidou, Paris, France

**Initiative:** Studio 13/16

**Platform:** Service de l'action éducative et de la programmation publics jeunes

**Target:** 13—16 year olds

##### **Foreword**

Opening in central Paris in 1977, Centre Pompidou considers itself as an open window onto the creation of the 20<sup>th</sup> and 21<sup>st</sup> centuries, proposing numerous workshops and circuits to young adults to make them familiar with modern and contemporary art. Activities take place in two stages: a time for questioning, handling material and experimentation when the children produce individual or collective works, then a time of discovering the works in the museum to establish connections and encourage children to talk.

The most pertinent program to consider is Studio 13/16 where teens have a space where to experiment art production in dialogue with an artist. This example shows not only how museums include teen activities in their principal programming but also adapt their spaces as experimental grounds and stages of research.

##### **General Context**

The history of Centre Pompidou is the history of a multicultural complex that brings together in one place different forms of art and literature. In 1969, President Georges Pompidou decided to use the vacant site of Plateau Beaubourg for the construction of a multidisciplinary center of a new kind. The decision gave new impetus to a number of different projects that would now be united in the new center, with the establishment of a new public reading library, the provision of worthy premises for the National Museum of Modern Art (MNAM), and the creation of a center for new music (IRCAM). In addition to this, the new center would take over the activities of the contemporary art center.

From the moment it opened in 1977, the center met success staging high quality exhibitions that to this day represent major contributions to the history of 20<sup>th</sup> century art. Under the leadership of Pontus Hulten and Dominique Bozo, the collection grew considerably and the museum became a leader in the programming of their public activities, including the inclusion of initiatives for young adults.

### **Description of the Project**

Studio 13/16 is a space within the Centre Pompidou for teens aged from 13 to 16. The program of events is based on experimentation through a variety of workshops including music, video, graphic and digital arts. Some workshops are led by professionals. The room where teenagers can hang out was designed by Mathieu Lehanneur and opened at the Centre Pompidou in Paris in 2010. Called Studio 13/16, the interior features a twisting lighting and electrical track suspended from the ceiling, which can be used for filming, installing displays and suspending screens. "I dreamed about a place which was conceived and built like a television, cinema or music studio. I wanted this place to offer teenagers the same potential for action and creation as the professional equivalent. A far cry from an attempt to reconstruct a hypothetical 'teen' style, from adolescence I have only kept this desire – and at times this capacity – to contort things and places. I admire this unique way of making the world more flexible to better integrate into it. And what is true for a town or for clothing is even more so for institutions like museums..." sums up Mathieu Lehanneur.

Centre Georges Pompidou invites artists to conduct projects at Studio 13/16 for a period of two-three months. The artists work with young audiences on staging concepts, relationships between the body and technology. At the end of the process an exhibition takes place.

Studio 13/16 is a social place dedicated to teenagers aged from 13 to 16, where they can enjoy hands-on experience and exchanges with creators. All aspects of contemporary creation are involved: the visual arts, dance, music, film, games and video clips, new digital broadcasting methods, fashion, design, books and

more. The Studio 13/16 program consists of workshops carried out with artists and a number of free events. In the 13/16 TV space you will find artists' films and films from the Centre Pompidou collection, and create DIY objects using 13/16 kits!

If you are between 13 and 16 years old and would like to meet up with artists, experiment with artistic set-ups, and participate in workshops or Studio Parties, you are very welcome at the Centre Pompidou's Studio 13/16.

Studio 13/16 is open from 2 to 6 p.m. on Wednesdays, Saturdays and Sundays during the program period, and during the school holidays.

Free; no reservation needed, within the limit of available places.

### **Outcomes**

- Future relationships among artists, the students and the museum are not emphasized or kept.
- improvement of museum "reputation" as a place of knowledge, discovery but also a space for cultural accessibility and inclusion
- engagement of a wider audience of young people who could become ideal supporters and potential advocates of contemporary art: youth who learn to love contemporary art today could become its biggest fans tomorrow

### **Online resources**

[https://www.facebook.com/studio1316/?ref=page\\_internal](https://www.facebook.com/studio1316/?ref=page_internal)

<http://info.arte.tv/fr/studio-1316-un-centre-pompidou-reserve-aux-ados>

## **Case Study no 7**

**Institution: New Museum, New York, US**

**Initiative: G: Class**

**Platform: Education department**

**Target: 16—19 year olds**

### **Abstract**

The New Museum's mission is to promote "New Art, New Ideas." School and Teen Programs utilize the Museum as a resource to enhance learning and to engage high school students through the exploration of contemporary art—connecting educators and teens to local, global, and cultural issues that affect their lives. The Global Classroom (G:Class) utilizes the Museum as a resource to enhance learning and engage high school students through the exploration of contemporary art connecting to local, global, and cultural issues that affect their lives.

### **General Context**

The New Museum's High School Art Program (HSAP) was founded in 1980 and sought to expand the definition of art education as an interdisciplinary and culturally diverse field. HSAP featured collaborations between New York City public schools and the New Museum.

The Visual Knowledge Program developed in 1984 to expand on the innovations of HSAP. VKP enhanced existing high school curricula in English, science, and social studies through semester-long or year-long collaborations with schools. VKP made contemporary art accessible and relevant to students' real-life experiences.

For over twenty years, artist/instructors affiliated with the Visual Knowledge Program brought contemporary art into the classroom. They exposed students to the processes of scholarship, visual evaluation, and object-making through open discussion and the use of relevant aesthetic, social, political, and historical example. The Visual Knowledge Program employed a discursive, critical pedagogy that discarded traditional claims to universal meaning and fixed rules of teaching. It wove the visual, critical, tactile, and material aspects of art

production into an interdisciplinary process that was challenging and often controversial. The end result was an intellectual and sensory pedagogical practice that reflected the ideas and methods of contemporary art. Throughout the course of the collaborations, teachers and artists participated in a breakthrough professional development program organized by the New Museum.

The VKP Web site, launched in March 1999, offered students and teachers the opportunity to download curriculum units and lesson plans, view student and artist exhibitions, create classrooms, and participate in online discussions. The Visual Knowledge Program was awarded a 2003 Institute of Museum and Library Services National Leadership Award for its curriculum called Representing Race in the Digital Age. VKP ended when the New Museum closed its doors on 583 Broadway in May 2004. The New Museum made a decision to transition to a new curriculum development program with a global emphasis called the Global Classroom.

### **Description of the Project**

The New Museum launched G:Class with the mission to:

- Encourage students' cultural literacy through contemporary art
- Cultivate students' critical thinking, visual literacy skills, and self-expression through innovative curriculum
- Utilize the New Museum as a cultural and educational resource to expand learning beyond the classroom

G:Class is currently partnering with Gramercy Arts High School, City-As-School, High School for Dual Language and Asian Studies, and Hetrick Martin Institute. Through these partnerships, teacher educators and New Museum educators collaborate to use the Museum's resources as a tool to enhance learning in the classroom and beyond.

During Seminars students are exposed to contemporary artists and other art professionals to ensure that students have a complete museum experience and to help empower them to make informed career decisions.

Professional Development for Teachers aims to supplement high school teachers' knowledge of contemporary art practices and issues through directed lectures, participatory workshops, and object-based learning. This program is open to all art, math, global studies, and English teachers in New York City.

The G:Class Web site provides online educational resources and tools for teachers and students. This website allows teachers and students to access the Museum's lesson plans and digital archives, and provides teachers with curriculum materials to support the use of the Museum's exhibitions and programs during Museum and classroom visits. The Web site engages young people by showcasing their work and writing and provides students with the opportunity to explore contemporary art on their own outside the classroom.

### **Outcomes and challenges**

- The program has shown to have a high focus on personal growth and self-knowledge but the responsibility increases overtime.
- The program widens career horizons.
- The program provides life skills for the real world.
- The relationship with art & museums changes and acquires a positive take.
- Young adults become attached to the institution and in the majority of cases the relationship cannot continue after the program is over.

### **Online Resources**

<http://www.gclass.org/artists>

<http://www.gclass.org/node/1699>

#### IV. The Local Context

This chapter seeks to provide an overview of the local context and important institutions of formal learning that fulfill the duty to teach and offer visual arts education for young adults in the municipalities of Bærum and Oslo. As mentioned at the beginning of Chapter II, in the Norwegian context, young adults aged 13–19 begin to explore their creative appetite by enrolling in private and public high schools that offer art, design and architecture courses.

As part of this picture it is important to note that art and crafts – including design, architecture, photography and general visual knowledge – as a topic in Norwegian schools has been reduced, reflecting changes in overall governmental programs.<sup>21</sup> This means that young people – ready to enter high school – have less formal training within the field compared to older generations. As a consequence, HOK has found that students with a special interest in this field look for courses and non-formal training as activities to pursue in their spare time. Many students use the public “Kulturskole”, as a springboard to further education, formal and non-formal.

The city of Oslo in particular has seen a growth of preparatory colleges and high schools for young adults, interested in continuing their education in arts at a higher level. However, there are yet-to-be promoted programs within museum institutions that can enhance other types of non-formal ideas of creative learning; programs that are less technique and media driven, and that do not center on mediation *as such*, but that develop talent as processes for comprehending the world, reality, and cross-disciplinary forms of knowledge.

HOK’s interest to investigate local high schools offering artistic studies, relies in the ability to understand the type of learning that formal education is offering

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<sup>21</sup> According to recent Norwegian education plans, there has been a substantial cut in the subject Arts and Crafts (including music, design and architecture). In 8<sup>th</sup> – 10<sup>th</sup> grade the subject has 146 hours (45 minute classes). See <http://www.udir.no/kl06/KHV1-01/Hele/Timetall/> (last visited 25 November 2016) and <http://www.kulturradet.no/kunstloftet/vis-artikkel/-/kl-artikkel-allern-maitekst> (last visited 25 November 2016). Autumn 2016, 46 Norwegian high schools offer special programs within the field of art, design and architecture [https://utdanning.no/utdanning/vgs/vg1\\_kunst\\_design\\_og\\_arkitektur](https://utdanning.no/utdanning/vgs/vg1_kunst_design_og_arkitektur) (last visited 25 November 2016).

young adults who have already discovered a personal interest in creative expression. It is during these teen years that the young adult begins to feel, think and understand the possibility of creative expression and the path a talent burst might take.

High schools in Oslo and Bærum offering formal courses in art, design, and architecture:

- **Rosenvilde Videregående skole**, located at Kolsås in Bærum. The school has approximately 780 students divided in diverse education programs that include art, design, and architecture.  
<http://www.rosenvilde.vgs.no/om-oss/slik-jobber-vi/pedagogisk-profil/>
- **Edvard Munch videregående skole** opened in the fall of 2015 on the site of the former National College of Art, Crafts and Design (SHKS). This upper secondary school offers courses in Art, Design and Architecture. Through creative processes teens develop the ability to innovate and solve problems. The school focuses on the practical application of theoretical studies and planned projects with external actors.  
<https://edvardmunch.vgs.no/siteassets/dokumenter/oversikt-valgfrie-programfag-edvard-munch-vgs.pdf>
- **Oslo Katedralskole** offers subjects such as: freehand drawing, painting / color and art related to practical tasks. The emphasis is on the individual approach and development of the subject for each student. Our goal is to strengthen students' visual awareness and reflection on the various aspects, essentially, the visual arts. <https://oslo-katedral.vgs.no/siteassets/nyheter-blokker-banner/fagvalghefte-for-vg12015-del2.pdf>
- **Rudolf Steinerskolen i Oslo** is a Waldorf school located in the Hovseter area in the Vestre Aker district in the west of Oslo, Norway. It is an integrated primary, middle and high school with around 550 pupils. Founded in 1926, it is one of the oldest Waldorf schools worldwide. It is generally regarded as one of the most prestigious schools in Norway and many of its alumni have been noted in the arts, politics and

other areas of society. The school is an independent non-profit foundation governed by a board consisting of representatives of the teachers and parents, and it is a member of the Norwegian Association of Waldorf Schools. <http://www.rsio.no/index.php/ungdomstrinnet/fag-tilbud1>

Three examples of preparatory schools in Oslo for young adults aged 19—23 interested in continuing to study arts in a higher education context are:

- **Prosjektskolen in Oslo** is a one- to two-year art school run by active contemporary artists and offers a wide range of guest teachers and lecturers. The school, which was established in 2005, offers a unique teaching model within the arts, offering possibilities rather than limitations. The education provides in-depth knowledge and understanding of art with emphasis on contemporary art. Students are given the space to develop their own originality and independence, placing the focus on experimentation and contemporary art rather than classic exercises and fixed styles.
- **Strykejernet Kunstskole** in Oslo is a school suitable for those wishing to further develop their skills and artistic interest in a social and creative environment. The teaching emphasizes a variety of investigative learning processes. We focus on the development of practical and technical skills, experimental methods and critical thinking. Our educational programs are mainly based on courses and covers many different disciplines associated with the Visual Arts.
- **Oslo Foto Kunst Skole** began as Emil Fedida's *Den Nye Maleskolen* in 1989, and became OFKS in 1994. The school offer a two-year program in art photography with a focus in both theory and practical understanding of the subject. The first year focuses on digital and analogue photography, with an emphasis in traditional craftsmanship. The second year gives insights into video and photo book techniques.

Non-formal mediation programs in Museums:

- **PLOT/OSLO** is a mediation program initiated by the Astrup Fearnley Museet, the Museum for Contemporary Art and Kunstneres Hus addressed to 15—25 years old. The main focus is to facilitate the mediation of contemporary art through activities such as guided tours, workshops, excursions, film screenings and encounters with artists and professionals. The group of youngsters gives advice on the activities defining the program. All activities are free of charge. In addition, PLOT/TV makes interviews with artists and other professionals in the art field. Although the initiative hinges on the mediation aspects of facilitating art in the form of an art club, it is an interesting program where the participants can address issues and activities reflecting their own interests.
- **Kunstskole 10-15 år at Kunstneres Hus**  
The program runs as an 8-week course with lessons lasting 2,5 hours every week. The youngsters work together with two professional artists investigating various techniques. During the program the youngsters are introduced to existing exhibitions, new and old works from the history of art. Every encounter starts socially while the whole group eat pizza and discuss the projects. The program culminates in the youngster's own exhibition being presented for parents and friends at Kunstneres Hus.
- **Kulturskolen at Henie Onstad Kunstsenter**  
In a collaboration with the municipality of Bærum, HOK offers weekly courses over a period of a year at a time, called Kulturskolen. The program is divided into lessons in Visual Arts and Conceptually based photography. This is a unique offer for children and young people in the municipality who want to learn about art. At HOK, children learn while in the company of works by Picasso, Matisse, and other modern classics, but also in contact with experimental contemporary art. To develop children's ability to understand what a photo is, and what a picture can represent in visual communication, HOK trains several classes with youngsters every year applying discussions, practical tasks and training in producing material for an exhibition. At the end of each term, the course culminates

in an exhibition. The offer is a success and there are waiting lists. Participation is on request, not by audition or definition of talent.

- **HOK Sommerskole**

For four weeks every summer, HOK offers special classes in visual art combined with outdoor sports activities during HOK Sommerskole. The children are trained in various techniques according to the relevant exhibitions on display. Every course lasts for one week, with classes running from 0830-1500 every day. The intensity during this week, gives the children a steep learning curve, and HOK experiences a great success in teaming classes with visual art and sports. At the end of the week, parents and friends are invited to the children's own exhibition at HOK.

## V. HOK Mechanisms and Strategies

The present report has thoroughly examined what the contemporary meaning of “talent” can be today. It has also discussed implications of young talent programs in visual arts within museum institutions, while studying a selection of cases in the Western world. Moreover, it has given an overview over the local scene, in order to give a context to a yet-to-be-created program for young talent in the visual arts in Norway. We want to end the report by narrowing the perspective to HOK, as an appropriate arena for where such a talent program can be developed.

Throughout HOK’s different phases and directions, substantial strategies have been implemented for the creation of public programs that put emphasis on bringing together artistic partners, programs and concepts with students and communities in the Bærum municipality, launch cultural partnerships that offer outstanding creative opportunities for every young person, and creating new paths for people to take part in arts.

In Scandinavia, at the end of the nineteen sixties, when HOK first opened its doors to the public, saw the creation of public programs that were strictly addressed to the young. In his study of Henie Onstad Kunstsenter’s history, art historian and curator Lars Mørch Finborud describes how at its very beginning HOK appealed to a wider audience to achieve the ideal of a well-functioning democratic culture, and the new audience to put particular emphasis on was the youth. By committing to this new emerging group it was possible to form a new core audience for the institution for the future.<sup>22</sup> In 1969, having analyzed the importance of audience attendance in museums, the then HOK director Per Hovdenakk came to the conclusion that there were not enough after-school activities for the young in the Høvik area in HOK’s surrounding and thus, by creating them, audience rates would increase significantly. Following the example of the Stedelijk Museum in Amsterdam and Moderna Museet in

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<sup>22</sup> Mørch Finborud describes how at the Nordic Council conference in 1968, Knut W. Jensen was aware that investigations showed that half of the visitors at institutions like Lunds Konsthall, Louisiana Museum of Modern Art and Moderna Museet, were between 18 and 24. See Lars Mørch Finborud, *Mot det totale museum*, Oslo: Forlaget Press, 2012, p. 124.

Stockholm, Hovdenakk made a plan to focus on the schools in the area and on a tight collaboration with *Ungdomsnemda* in the Municipality of Bærum. That was the start of the now legendary film club at HOK, a photography lab and a series of exhibitions where the young had a position and were recognized in society, not only as an audience but also as young talented creators. These integrated museum education programs also created an awareness that young adults could access a different kind of knowledge, one that was outside the established formal system. This kind of knowledge is cultural patrimony, and thus integrated education programs in museums allowed young adults to exercise the right to use their cultural legacy.

Since 2011, education has been part of the department handling audience and outreach; communication, education and marketing at HOK. Under the leadership of Gunhild Varvin, Ellen Fodstad and Camilla Sune have worked – not only with the ambition of raising audience numbers – but with an interdisciplinary approach with an audience perspective in order to raise awareness of how the museum talks about art, creates encounters, produces, educates, communicates and markets its programs. With a closer link to media production, co-creation, and overall inspiration from audience development the goal has been to:

- Promote knowledge and awareness of artistic values
- Create dedicated spaces for workshops within the museum
- Give students different possibilities of hands-on experiences in creating art
- Conduct experiments within different genres of media, both in order to raise awareness of artistic content, and to give an opportunity to use the media for co-creation
- Target education according to skills, experience and age.

Because of the relatively small staff at HOK, education has always been closely linked to all the other departments – meaning that education can easily be made

an integrated part of exhibitions, concerts, festivals, communication strategies and media productions. This kind of organization has been crucial to the successful outcome of pioneering educational programs, experimental media and high level of new programs at HOK.

A primary goal has been to raise attendance, quality and interests for artistic projects and as of today the art center has educational programs reaching out to approximately 8000 children and youngsters. With this high demand for educational service, HOK is ready for further strengthening of the educational staff.

In the following we will discuss HOK concepts and development traits relevant for Talent Norge.

### **The artist and the work**

A core value is that the artist and the artwork itself, define how everything is shaped at HOK. Many of the teachers are professional artists themselves and encounters and discussions always seek to raise awareness of relevant topics within the field. As artistic practice changes, methods of teaching and education also need to change. The field of contemporary art today consists of a wide range of methods and interdisciplinary fields, strengthening the need to have flexible programs and up-to-date thinking about what art is today. In this field HOK has been inspired by Moderna Museet and their earlier program Zon Moderna.<sup>23</sup>

### **First encounters**

HOK's experience is that youngsters have a relatively low formal training in the visual field. As a consequence of this, HOK has developed several tools in order to introduce children and youngsters to the museum and its art. Special encounters inside the exhibition, tailor-made for distinct target groups, such as *HOK Sommerskole*, *Baby Tours*, *HOK Familiedag* and concepts like *Bak Utstillingen*,<sup>24</sup> where HOK invites the general public to discuss and learn more

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<sup>23</sup> Zon Moderna, Moderna Museet, 2006.

<sup>24</sup> Creating concepts like this, HOK has been a pioneer and the first museum in Norway.

about an exhibition and the process behind it, are helping to create a bridge between the visual field and various target groups. These are platforms that can raise interest and are important as first encounters with art.

HOK also has experience of designing tailor-made media content, with the aim of giving the reader the possibility of co-creating content as part of the process, for instance in conjunction with the exhibition *Miró – Kunstnerens gartner* (2008) and the festival *Kunstløpet* (2009), where entire newspapers were written, designed and distributed as newspaper-workbook hybrids in order to raise awareness and encourage activity in young target groups.

In 2013 the Kunstporten app for mobile phones and the iPod was designed and developed to create a digital tool that directed visitors' attention towards the artwork as well as their relation to and interpretation of art. The ambition was that Kunstporten could serve as a meta-media tool, an intermediary tool, that would always point to the artworks rather than itself being the keeper and centre of attention and interest. The app was built on HOK's earlier experience of introducing digital media within an exhibition<sup>25</sup> and reports from the Norwegian collaborative Skredsvig project, which highlight the importance of creating challenging assignments, rich media material containing sound, video and visual material, keeping an oral format for the content and including photography as important for supporting student participation. Despite the possibility of navigating exhibitions on free-choice, the report argues for the importance of structure for pedagogical purposes. The museum guide or teacher would have to gather the group at the beginning and end of the program.<sup>26</sup>

### **Process and dialogue**

A defined pedagogical tool has been the use of Dialogue Based method, as defined by Olga Dysthe, both as a tool inside the exhibition itself – observing the

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<sup>25</sup> As the first museum in Norway HOK produced an app for the exhibition Dubuffet architect (2010). This led to important knowledge of introducing "headup" and "head-down" (Proctor) elements in the exhibition

<sup>26</sup> Ida Klingvall, *Evaluering av Skredsvig med iPod*, Report published by Drammens museum, 2010.

art – and as a catalyst within the practice and hands-on experience investigating different techniques and media. The idea is that students learn more by exploring artworks on their own terms and that the output will be richer by opening up to multiple voices and perspectives.<sup>27</sup>

In the educational programs the method has been process-based. This is rooted in the fact that art often tries to raise questions rather than answering them, or, as John Dewey put it in 1934: ‘Science states meaning; art expresses [meaning]’.<sup>28</sup> Instead of giving single and correct interpretations, art is open and acts as a possible catalyst for experience.

Activity and participation are understood as performative processes<sup>29</sup> where the students are challenged to raise questions and find answers through exploration and interpretation. This is relevant because students often find it boring when the teacher or museum guide steers the order in which they do things too strictly.<sup>30</sup> They want the opportunity to choose the order themselves and to explore artworks at their own pace.

Since 2008 HOK has focused on multiple voices, visitor participation, a higher degree of self-direction within the exhibition, greater possibilities of creating individual experiences of the art, co-creation and the open premises of art. We all experience different aspects of artworks, depending on whether we inspect them more closely and receive new information which connects to personal experiences and curiosity to artworks. HOK has facilitated dialogue-based teaching, discussions, role play and simple workshop tasks, based on Dewey’s (2009) pragmatic theory about learning by doing, by sketching out different journeys and tasks for the audience to perform.

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<sup>27</sup> Olga Dysthe, Nina Bernhardt, Lina Esbjørn, *Dialogbasert undervisning—Kunstmuseet som læringsrom*, Bergen: Fagbokforlaget, 2012.

<sup>28</sup> John Dewey, *Art as Experience*, New York: Pedigree Books, 2009, 209.

<sup>29</sup> Helene Illeris, “Æstetiske læreprocesser: udfordringer i en senmoderne virkelighed,” *Billedpædagogisk tidsskrift* 2: 2007, 24–29.

<sup>30</sup> D. Stuedahl, and O. Smørðal, “Designing for Young Visitors’ Co-composition of Doubts in Cultural Historical Exhibitions” in *Computers and Composition* 23 (3), 2011, 215–223.

This development can, for instance, be seen in how HOK has changed the programme known as DKS (*Den kulturelle skolesekken*). The institution has a long history of presenting a relevant exhibition to all 10th graders in Bærum, as part of the DKS programme. Up until 2011, this consisted of a regular guided tour around the exhibition, with an open opportunity for the teacher to introduce further investigations into the subjects raised in the exhibition, back at school. Since 2012, HOK has used various techniques to create more dialogue and activity as part of the program. By introducing media material as the tailor-made handouts in print (*Arkitekturreisen* and *Skulpturparken*) and the app *Kunstporten*, HOK has introduced tools to empower the students to participate and create a greater variations of activities. In close collaboration with DKS and the municipality of Bærum, it has also been possible to prolong the students' stay at HOK. With more time available, the HOK programme has been developed into a first introduction to the exhibition, followed by a discussion (sometimes with elements of role play) or a workshop where the students themselves can get hands-on experience.

At "Kulturskolen" and in the workshops, hands-on experience is what the teachers aim for all the time. They find it hard to teach without the students themselves performing, making and creating. To give the student self-confidence is important in order to make him or her able to master the various tasks. But often the teachers need to push the students to give them confidence in their own ideas, and they often need to stress the relevance of, for instance, actually printing physical copies of photos – in order to experience for themselves the difference between a digital and an analogue product.

A further experience has been that the methods applied in HOK's teaching differ greatly from the methods used in regular schools. For some students the methods themselves need explanation and also affirmation.

### **Dedicated workshop space and target groups**

In 2011, "HOK Lab" was established in the form of an open workshop with digital and analogue activities for children, teenagers, and parents and available during

museum hours. "HOK Lab" was a further development of the former "Barneverkstedet" a small workshop arena only open a few hours every Sunday. The transformation from "Barneverkstedet" to "HOK Lab" is an example of how a dedicated space, and the size of the space, are crucial in order to arrange workshops for a greater number of students. During this period of time, "Kulturskolen" at HOK saw several groups of youngsters being educated over the course of the entire year. The tasks performed were more advanced and practical needs arose for storage and more advanced uses of media. A new cube with computers was introduced in order to give students the opportunity to also work with digital techniques. With "HOK Lab" a greater distinction was made between drop-in encounters and more regular classes. The drop-in encounters were now open and accessible for everybody – during the opening hours of the museum– while the education designed for DKS and "Kulturskolen" were targeted at several age spans and the skills of the individual student.

## **Time**

Working with students over time is crucial in order to develop talent. At "Kulturskolen" the students experience progress through process over time. The teachers work with techniques within fine arts, sculpture, graphic arts, architecture and photography and the same theme for approximately 4 weeks, before they move on to a new theme. At all times the teachers need to assure that the student is confident and master the various tasks. Often the students will define their work as "finished" after the first week. In order to develop a language for visual content and a deeper understanding, the teachers at "Kulturskolen" need to give the students incentives to further investigate the same subject in order to dig deeper into the theme. In all "Kulturskolen" is developed for a time span over 5 years, starting with the youngest groups at 7-9 or 9-12. The students are grouped according to skills and age. Most of the time, the students start with the elementary groups, before they rise to higher levels year by year. Sometimes a student has the skills or the age to start at a more advanced level without going through the preliminary courses. HOK has found that these students often fail to fulfill the entire course. Maybe this has to do with

the overall understanding of the subject. Advice is that the student start at elementary level, then build upon this.

## **Conclusion: Young Talents at HOK**

Taking this history and our ongoing work on mediating visual arts to the young as our point of departure, we want to apply the findings in this report to work further on developing a young talents program at HOK. As this report has shown, a proper non-formal talent program for the young, where the participants can develop their skills in a professional field and milieu, and create their own activities addressed to their community, does not yet exist in a museum context in Norway. Based on our findings, we believe that a talent program in the arts at HOK should focus on stressing the social value of learning in terms of personal well-being, self-esteem, self-expression, an active role in decision-making, a sense of belonging, civic and social engagement. It should develop an accessible environment at all levels that is able to promote and support learning processes and different styles also by the use of tailored programs and activities. It should also reach and engage wider audiences, especially young people who have a greater risk of social/educational exclusion.

Important factors in developing a program at HOK need to be considered are:

- How to develop talent as processes for comprehending the world, reality, and cross-disciplinary forms of knowledge
- How the program can give students the opportunity to work with solving tasks over longer time spans
- How process- and dialogue-based methods can develop talent further
- How to define various spans and processes, rather than goals
- How to create different levels within the program
- How to give the students hands-on experience
- How to give students first-hand experience from professionals within the field

The next step in our work with talent development is to give shape to a program of this nature at HOK.

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