

Lifetime Arts' Creative Aging Foundations for Art Museums

Day 2 Break-Out Discussion Questions and Notes

TOPIC: Community Partnerships: Launch or strengthen partnerships to support creative aging programs

Facilitator: Nathan Majoros, Director of Programs

DISCUSSION QUESTIONS

- What gaps could community partners fill in your creative aging programming? (ex. recruitment, marketing, providing workshop or culminating event space, connection to new communities, etc.)
- Are there community partners that your museum is already engaged with that could support these new creative aging programs? In what ways?
- What new partnerships do you need to seek out in the community?
- Who is not currently “at the table” at your museum? How can you utilize community partnerships to increase access to creative aging programs?

DISCUSSION NOTES

- How do we enter new communities? How do we establish trust in existing partnerships?
 - Partnership as true collaboration
 - Partnership as a slow, deliberate relationship- building
- Fears of not being able to serve the new communities after this grant ends
 - Managing expectations - explaining this is a pilot
 - Start sustainability conversation early - cross-sector fundraising - the partner might be able to do some of this lifting
- How to align vision
 - Start with the benefits of programs, then talk about how it happens (sequential skill building and social engagement)
 - Joy
 - Moving towards a culture shift around growing older
- How to prevent partnerships from unraveling
 - It's all in upfront prevention - talk about the expectations of the partnerships
 - The teaching artist is a component to this in the planning, promotion, and implementation

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TOPIC: Program Recruitment Current patrons and new communities

Facilitator: Annie Montgomery, Senior Education Designer and Trainer

DISCUSSION QUESTIONS

- How does your museum typically recruit participants for programming?
- How will recruitment for creative aging arts education programs differ from typical recruitment?
- Who is your museum already engaged with that would be right for these programs?
- What might be some barriers to participation for older adults in your museum's community?
- How can community partnerships assist in recruiting new participants to these programs?

DISCUSSION NOTES

- How do we get new folks to come to the museum for on-site programs who may not have utilized the museum before?
- How do we advocate that the museum is a place for *all* people - not just those that can afford the ticket price?
- How do we include museum visits and on-site experiences as part of off-site programs if transportation is a problem or concern?
 - What are the connections the museum has to local transit authorities? How can we utilize these connections and leverage a partnership with transit services that also serves the communities they primarily serve?
- How do we go deeper in our recruitment in a way that is energized and truly gets to know the communities we wish to serve?
 - We have built incredible museums and there is a certain amount of recruitment that is easy - we have patrons that support the museum and utilize it already and they might be interested in creative aging programming. Maybe we start there with recruitment.
 - But how do we build on that to include new communities and welcome and encourage folks to engage in the museum who may have previously felt the museum was not for them?
- To reach new audiences and communities that don't feel the museum is accessible, we need to talk with them directly about how we might change that.
 - What would make them interested in coming to the museum or participating in an offsite program?
 - What are they interested in learning?
 - Where is the best location for the class?

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- Are there incentives for their participation - free access to the museum for example? Free access to a partner's organization?
- Ask them and engage them in program design itself. How do you do that in a way where they feel their voice is heard and they are part of the planning?
- How do we create an organic and cross-mutually beneficial partnership with new organizations that serve the new communities we are hoping to serve?

TOPIC: Museum Collections: inspiration for creative aging programs

Facilitator: David Woehr, Program Manager

DISCUSSION QUESTIONS

- Where are there possible connections for creative aging programs with your permanent collections?
- Are there rotating or visiting exhibits coming up that could be inspiration for creative aging programs?
- How might you tie programs to exhibits in ways that are approachable to older adults? (what are some barriers to using the space, for example? Thinking about font size, seating)
- What are some unique or indirect possible connections between non-visual art forms and your exhibits?
- For offsite or satellite programs, how can these exhibits be incorporated and made accessible for participants?
- Who internally do you need to coordinate with to make these things possible?

DISCUSSION NOTES

- How to incorporate the collection if programs are way off site (6 hours away, for example)
- How to increase participant engagement long term with the museum's other offerings, and how to demonstrate the results
 - Since one of the goals is community building, make participants aware of other events at the museum they could participate in and socialize. Think about the barriers that exist here, and what could be removed.
 - Surveying: Document participant's interest in interacting with other aspects of the museum.
- Incorporating museum collection into education programming
 - Work collaboratively with the teaching artist, have them build examples into their curriculum design

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- What are some ways we can bring these different classes together?
 - Suggested having smaller culminating events for each individual program, with a large event that includes all six programs' works at the end of the initiative.

TOPIC: Program Design and the Culminating Event

Facilitator: Julie Kline, Director of Education and Training

DISCUSSION QUESTIONS

- What elements of the creative aging arts education model may be challenging for your particular museum?
- What types of education programming have been successful so far in your museum? How can you capitalize on these successes when designing these creative aging programs?
- What art forms are you considering for your creative aging programs? Are there some art forms that might be a "stretch" for your museum (i.e. non-visual art forms) that you are interested in exploring?
- What kind of culminating events are you envisioning for these programs? Are there successful public events you have created in the past that can serve as a model?
- How will you market the culminating events? How can you connect these events to other public engagements occurring over the next few years at the museum?

DISCUSSION NOTES

- Challenges we've run into in the past:
 - Low recruitment numbers
 - In order to confirm students' commitment, had them check a box when registering that said: "I understand this is 8 weeks." This worked OK, but wondering if there is another way to ensure commitment?
 - Mobility was an issue, so the program ended up being offsite. There wasn't adequate space at the museum itself
- Challenges we foresee for our museums:
 - Staffing concerns
 - In one museum, one staff member will be in charge of the onsite programs; another person will be managing programs at partner sites
 - Will definitely need additional staff support - especially for offsite

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- programs/relationship-building
 - Possible solution: lean on partners, find advocates in the partner sites who can support the programming
- Want to be sure the class is representative of the community
- Teaching Artists: how to hire and train them
 - One museum is connecting with local artists co-op, hiring Lifetime Arts to do creative aging training with them
- Doing fee-based program at museum AND offsite free program
 - Coming together to do Culminating Event on-site at the museum
- The available workshop space is shared - used by youth and teens as well - this may be an issue?
- Looking to do artforms other than just visual art
- Problem: when working offsite, what is the connection to the museum itself?
 - Possible solution: Providing memberships
- Approaching two different audiences - some don't have email addresses
 - Will need a different kind of communication style - phone
 - Question of capacity for staff to do high-touch communication for some participants

TOPIC: Teaching Artists: Collaboration and Development

Facilitator: Penelope McCourty, Lifetime Arts Trainer

DISCUSSION QUESTIONS

- Do you have connections to teaching artists or faculty who you think would be right to lead creative aging arts education programs at your museum?
- If not, who do you need to reach out to in the community to connect with appropriate teaching artists?
- What skills do you feel you may need to develop in your teaching artists to successfully teach in this model?
- Do you have teaching artists who reflect the communities you want to serve? If not, who do you need to reach out to?

DISCUSSION NOTES

- Timelines are hard. How do we get teaching artists ready by September?
- How do we match interest, timing and available Teaching Artists at the same time?
- Education of all to understand the sequential arts education process.
- Many other programs need marketing and that makes resources thin.

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TOPIC: Program Evaluation, Documentation and Sustainability

Facilitator: Maura O'Malley, CEO/Co-founder

DISCUSSION QUESTIONS

- How do you currently evaluate programs at your museum? What results do you look for?
- When evaluating future creative aging programs, what new/additional impacts will you be looking for? How will you need to alter - or add to - your current process to get this information?
- Do you already have resources for documentation at your museum? (ex. photographer, social media manager, etc.) How can you engage them to ensure they will be appropriately documenting the class process, students' work, and culminating events?
- Who will you invite to the culminating events? How can these events draw new people into the museum, and contribute to the success of each subsequent program series?
- Who do you need on your team to ensure the programs are successful, and can continue into the future? How can you involve the leadership of the museum (ex. executive staff, board members) to ensure they are aware of program success and the need for continued support?)

DISCUSSION NOTES

- What does post pilot programming look like - ? What if the museum doesn't have the capacity to continue 6 programs?
 - Important to be aligned with the capacity of the museum - which should grow over time (new community partners, new funding sources, more support from leadership)?
- Evaluation is usually funder-driven and is uneven in various museums
- Staff assessment - how does this work impact the staff - as it is a new programming approach
- The importance of sharing evaluations/assessment with Development and Marketing teams