

StreamBox

This is a test plan on the
captioner

This is a test.

Test test this is a test.

Strunk good afternoon everybody.

We are still admitting people in .

We will get started in just a few
seconds.All right.

It looks like we have everyone
with us now so I will start to
appear, welcome to our new
opportunities for creative aging .

Thank you for joining us.

I appreciate you taking the time .

We're gonna do a land
acknowledgment to kick things off in a moment.

So please take a moment to click
the link and check on that and
then post it up on our message board.

As you do that I have some minor
housekeeping items to go through .

Today's session is being a live
caption picked to access the
captioning right click on the cc bottom
of the zoom window and you can
choose from full transcript or
on-screen captioning.

I also want to make you aware we
are recording today's session.

It will be available on our

YouTube channel and website in the near future.

Finally, we are collecting questions for the speakers via chat so if you have any technical questions you can send them to me.

As speakers I am looking forward to seeing chatter there so feel free to interact with each other through chat as well.

I want to call our attention to the diversity of the physical lands we are all on.

We begin every convening in this manner to convey respect and appreciation for the original people places and cultures of this country. If you would, join me in a moment of reflection to honor the lands which are occupied to commit to their stewardship and to signify our respect for the first nations were part of the past present and future of America. I'm happy to hand things over to our projects a director who will guess it deep into the content today.

>> welcome everyone.

Good afternoon.

I I am in Brooklyn New York.

It is a beautiful day here and I hope you are all feeling the same where you are that I am the arts learning project director and I am delighted to be moderating today's session.

New opportunities.

This is part of our ongoing shifting policy and practice insight and action for states learning series. Thank you for joining.

I like to begin virtual meetings by acknowledging that it takes a

lot of work to be in two places at once.

You were all here on a zoom together and also in our own physical spaces.

This is a friendly reminder to stretch, drink some water, look away from your screen every once in a while, take a deep breath, needed to stay present and grounded.

I also want to welcome everyone to our shared space by inviting you to add a word or two to the chat to describe the weather where you are.

We are a week past to autumnal equinox in the northern hemisphere. Let us know what Paul is like where you -- was what fall is like where you are.

And while you do that I wanted to know that in the first part of today's session we will hear from Teresa Bonner and Eddie Montgomery about how creative aging as a practice area has been evolving in response to the circumstances of Covid in -- was .

We will see creative aging in action that will open up for audience Q&A but please feel free to chat any questions that come up for you along the way and we will keep track and bring them forward again at the end of our session in our Q and A.

Before I over -- as before I turned things over to rest Bonner brings more than 30 years of professional experience in philanthropy foundation and nonprofit leadership to her role as Executive Director of philanthropy.

She is a frequent presenter in the philanthropy as well as creative aging on the national stage including asked convening 's assembly of leader Institute and a partner at the Minneapolis law firm of Lindquist before moving to the nonprofit sector and has served as a director of several foundations including including U.S. Bancorp foundation Piper Jaffray in a Library foundation of Henderson County. She is an avid Potter and Gardner. Any Montgomery is the director of education for a lifetime arts where she leads the design and delivery of lifetime arts many professional development and education efforts.

She facilitates trainings for a wide range of practitioners including arts organizations and funders.

She is a faculty member at the new school college of performing arts where she teaches the full year required course collaborative studio for teaching artists and is active theater artist as an actor director and playwright.

Welcome to you both.

So delighted you are joining us today.

>> Thank you so much.

It's an honor to join you today on behalf of our founder and president Ellen Michaels in I want to thank you for the opportunity to be here.

We are so grateful that you share our interest and commitment to this topic.

I was asked to speak about what changed over this past year.

You are are aware of the changes and challenges that 2020 has brought to the arts and cultural sector but I wanted to take a moment to acknowledge the impact that Covid 19 and our response to it is having on older adults.

People over 65 and with pre-existing conditions and people of color are at higher risk of dire health outcomes from Covid.

Does this mean our response is to care less or take precautions less seriously because the people most affected are other.

I'm afraid it often does and I want you to remember that is ageism, Ableism, and racism at work all at one time.

And social isolation was one of the biggest challenge of older people face before Covid 19 and that has worsened dramatically during the pandemic.

It has strained our health and well-being with no clear end in sight. Let's look at how the arts can help with that.

During my comments today I am sharing some lovely images of work being created in creative aging, I promise, will see tremendous beauty and opportunities shining through these images. Last year the momentum behind creative aging was palpable.

More and more people were learning about discussing and launching creative aging programs.

More funders were beginning to support this work.

Then came the pandemic and after brief periods where the fantasy

was this was a short-term crisis
there came the dawning realization
that a new delivery model for
creative aging had to be created quickly.

How could online programs be
delivered to older adults in their
homes and given the financial crisis
organizations faced?

Was their band with our money for
innovation?

Would program staff remain in
place in the face of furlough and lay
off.

Would teaching staff be willing
or able to make these changes and
could virtual programming be any
good and could older people
participate given issues of access to
technology?

And most importantly with the
even want to?

We felt we needed to address this
quickly.

We could not squander the
momentum that had begun to build a.
The museums and a third cohort
had largely finish the programming
and would start a second.

Virtually none had experienced
offering programs online.

In April 2020 we offered our
cohort members a small grants to
Pilate online creative aging programs.

We wanted to help them be
successful so we provided inspiration and
technical support through a series
of learning sessions developed in
partnership with lifetime arts.

I am really happy to say that 26
grantees took the plunge and
developed a multi- multisession online
creative aging workshop series.

These series encompassed watercolor,

memoir, dance, storytelling, book arts, ceramics, drawing, collage, and more.

We modeled as you are today doing high quality zoom sessions with breakout rooms, good video, and good protocols. We share technical advice and support on adapting creative aging curriculum to the online environment. Grantees share their experience with one another.

Three teaching artists demonstrated virtual creative aging classes and I am glad you will be able to experience one of these today.

The response has been overwhelmingly positive.

Some grantees reported they had to be pulled kicking and screaming into teaching online but they came to believe that these classes it could not only be good but really effective.

To their surprise some participants became more engaged on zoom than they had been in person.

We do not know why.

Maybe it's having everyone's space so close.

Many sunny participants who could not have traveled to person classes -- as many saw participants who would not have been able to travel to in person classes and they saw people in other parts of the country as invitations were forwarded from friend to friend and family to family.

And people who may have missed classes because of traveling or scheduling conflicts or appointments could still participate.

All this is not to say that

online delivery is preferred.
Of course we would rather be together in person.
But the discomfort of having to make such a dramatic change opened up strategic possibilities that had not been recognized or addressed previously when we had the comfort of doing it the way we've always done it. For additional context, more is happening across the country. The American alliance of museums has published now blog posts from 11 of our vitality arts grantees under creative aging programs with more on the way.
If you go to the American alliance of museums site you can find the is if you search creative aging. These posts have begun to feature online programs and case studies from museums that are making the switch.
And we think this is so critical because there is so much to learn and there is also a huge amount of stress as you now on educational departments in the arts.
In addition to the Wyoming State 's arts Council announced a major collaboration with its State Library and lifetime arts. And that collaboration is being supported by the community foundation in Wyoming.
The New York State states arts Council has an major creative aging collaboration with the states aging services Department . And also with lifetime arts.
And I am happy to say that that the mid arts Council 2020 teaching artist a virtual retreat feature

creative aging and I believe that may be for the first time.

On the next slide, my last slide, you'll see the locations where we have funded creative aging programs.

We are proud to see many programs up and running but like you we are very concerned about the future.

And that's where I know your expertise and your commitment will come in.

In a country support for the arts has historically centered on professional artists and organizations that presented their work. Everyone else has generally been regarded as audience.

Creative aging programs I would submit allow older adults tend to be not just consumer of culture but producers of it.

Thank you for your leadership in this community and movement and we look forward to what is ahead .

>> Now we will hear from Annie.

>> Thank you for inviting lifetime arts to be part of this session and to talk about creative aging especially now in light of Covid and the social isolation that so many of our older adults are facing. And the potential that creative aging programs can really do to help older adults at this time of isolation.

What I will do today is to tell you about lifetime arts role and that mission of bringing the arts to older adults and really talk about specifically our area of focus.

And we will talk about the shift of virtual programming through

experiencing a virtual program. We have a beautiful artist who will lead us through this visual arts program in just a little bit. But it will be a truncated program when we get there to the art of making and visual learning. And it will also be a little little annotated by me as we go through so we're not just experiencing the artwork and the art practice but we are also thinking about how we make adaptations for online and also how you design programs with older adult learners firmly in place. I want to tell you a bit about lifetime arts.

We were established in New York in 2008 as a service organization to help develop an infrastructure for the emerging field at that time of creative aging.

And our founders were both arts professionals and caregivers and they really saw a need to shift traditional senior programming from passive entertainment to engage learning by promoting arts education specifically designed for older adult learners. Lifetime arts works across the country with public libraries, arts and cultural organizations, senior serving organizations, and teaching artists.

We provide training and professional development like today's presentation but we also provide online resources and technical capacity building support to.

And assistance.

Our goal is to help help community-based organizations deliver or engaging and participatory creative

aging arts education programs that recognize older adults as a creative and social learners.

To specifically design our - or to define arts education for older adults I want to take a moment to go over what we mean by that. Under the created aging umbrella there are two main types of programming that you may or may not be aware of.

There is arts education which is the focus of lifetime arts and there is art therapy.

Primarily the people that tend to register for creative aging arts education program programs are independent older adults who live in a wide range of communities including continuous care retirement and assisted living communities as well as older adults who live at home.

Therapeutic art programs is generally take place in clinical or skilled nursing settings.

You probably might be familiar with a programs for people living with memory loss like Timeslips.

Although both programs haven't -- let's have the incredible benefits for those who utilize of them but the goals are different.

Therapeutic programs use art to modalities and creative processes to promote wellness, recovery, and rehabilitation through unique and personal creative interactions.

Arts education or instructional arts programs focus on older adults as art makers and learners.

The goals are instructional but the results are still therapeutic.

Whether doing it in person

program or virtual program the following components will ensure that older adult learners still have a high quality artistic learning and creative experience. The things we really need to see in creative aging arts education programs whether it is online or in person is that they are sequential classes. Classes that make dashes meet week after week after week. Not a traditional drop in program. You commit to coming up week after week after week and they are taught by professional teaching artists and it is a registration based. So participants sign up. They can still be free or depending on your organization it could be fee-based. It depends organization to organization. For the remainder of this presentation we will simply utilize the term creative aging to refer to the arts education and training of programming that we are talking about peer and creative aging goals for older adults are to learn new skills in a given art form and practice and develop mastery of those skills while building community through ongoing art making, reflective process, and intentional social engagement opportunities that are directly connected to the art no matter how it is delivered in person online or any other alternative format, programs need to include these two up -- as a main goals in regard to the students. That is developing mastery of artform, this happens over time.

And forming communities through the art making experience.

To define further, mastery of skills is learning an art form and death and having the opportunity to practice the art form and become better at it over time.

Social engagement in building community between participants should be connected to that art making and learning peer because of Covid most older adult programming is moving to virtual platforms as most of our programs are.

And it will remain virtual for the foreseeable future.

However, mastery of skills on social engagement opportunities continue to be the bedrock of creative aging programs and they still need to be guiding principles and program design whether programs are delivered via online or through virtual platforms. Next slide please.

To ensure the mastery and social engagement goals are achieved we encourage designing programs with these principles in place that you see on the slide.

These elements are based on adult learning theories and they are built upon the pedagogy that has been developed in arts education residency programs that have been going on for years and years and years that you often see a standard practice in the K-12 educational systems.

You may need to do some extra planning to make sure that these elements are present in an online or other remote delivery program and you may adapt may be some of the

links or the duration of the program but these elements need to still really be in place even in a virtual setting.

So they are the skills.

One scale builds to the next scale over practice and experimentation and reflection.

Assessment.

When we speak about assessment we work with older adult learners and

this is really the teaching artists assessment of their students.

Evaluating their students in process of the class to tailor their instruction to match the needs of each student as an individual learner. So how is the teaching artist able to assess their students in a in person platform but also in an online platform pick it's tricky.

Feedback.

This is the opportunity in every class session for the student to talk about their work and their artistic process.

And how can that be developed in an online platform?

And finally engaging socially.

It specifically died -- as it is specifically designed to develop engagement of the students.

Adaptations need to be made in a virtual setting so you may need to think a little bit more about that.

But today we have - we can stop sharing the slides and now.

Today we will experiment with some of these concepts.

Linda is a beautiful visual artist.

She is a longtime faculty member at the Minneapolis Concord Art and

design and she has taught
undergrad and graduate courses and
developed teaching artist programming
mentoring hundreds of teaching
artists and working across ages and
virtual art forms and developing
organizational needs and assessments.

She's also working as a teaching
artists and has taught creative
aging classes with communities in
other assisted living communities
throughout Minnesota .Well.

Were happy to have you guide us
through this class.We all get to
participate in this class whether
you're on camera or not but Eric has
just posted some instructions.

I would love for those of you who
would like to volunteer to be in
this art class, we will choose six
of you.

It's raise your hand high and
Eric is going to choose six of you if
you want to participate.

If you are participating that
means we will be sharing and talking
and discussing.

You will be in class.

Please let's have six volunteers
raise their hand.Don't be shy.

This is going to be fine and we
will all make art together.

We will all participate.

But we will have six on camera.

>> I promise it will be engaging .

It is not hard.

>> I see Michael is raising his
hand.

>> Thank you Michael.

>> Dana Payne, Julie.

To know.

Don't be shy.

It's going to be fine.

I promise.

Good Allison.

That works great.

Everyone else please turn off your cameras and while you're doing that go to the video camera on your toolbar at the bottom and click on the arrow on the right side of the video camera and click video settings. This is all in the chat but I am reading it at.

And click hide nine video participants.

And then that way we should move all of our volunteers up to the page one.

I'm going to keep my camera on.

>> Already ready to start?

>> Yes I will be popping in to annotate certain designs as a move to the class but otherwise please everyone participate.

All you need is a paper or a pen or pencil.>> Welcome everyone.

Those of you that do the desert whose faces are up here in front of me if you could please go ahead and make sure you have two pieces of paper and a pen, pencil, or some kind of drawing material.

I don't care what it is.

We can make good with anything.

Were going to get going.

Today we will begin a very short and truncated version of a journey individual journaling.

A visual journal is something that is part of a creative practice of anybody.

You don't need to be an artist or a writer you can just be a regular person like me and created this visual journal that will really help

you reflect on the world around you and allow you to write, doodle, draw, crinkle, tear, whatever it is that you feel like doing to express or research or take a look at the world around you and how you're feeling about that world around you. The visual journal is really interesting because nobody sets any limitations for it.

Only you.

You are the one that directs anything in it.

It is in for anyone else to say.

It is totally related to the individual of the artist who is participating in it.

I need to get just the participants I am seeing here.

What did I need to do to see people that have video on?

>> Everyone else, if we can all click hide nine video participants on your video settings you can go to your video, video settings.

>> Got it.

>> Exactly.

Go to your camera press the up arrow go to video settings and then under they are under video you will see a checkmark that says hide nine video participants.

>> Got it.

Thank okay this is my class.

We are working with this visual journal. Has anyone here done at visual journal before?

Has anyone heard of it?

This is new to you.

Okay you have.

This won't be all new for you so you're going to be a leader or awesome. The hardest part of creating

a visual journal is setting the limitation so I will help you with that today.

What we will do is introduce a visual journal which I have just begun and I will give you an example of the visual journal and were gonna do two prompts together and we will reflect on those prompts.

The first prompt is this, I want you to have your paper and deer pen ready in front of you so that it's easy for you to access .

And I would like you just to sit back and relax for a moment and I would like you to shut your eyes and identify your emotion or feeling or a personal characteristic that you feel like engaging with right now.

We are just going to sit with that.

Those who I can't see I would love for you to do this as well.

It's a good way to settle.

When you feel ready I want you to take your pencil or your pen and just put it down and keep your eyes open or your eyes shut and just make a mark that begins to explore along the long continuous line.

Explore that feeling.

As soon and you are done to put your pencil up so I can see that you are finished.

You can have your eyes closed or open.

Whatever suits you.

There are lots of right ways to do things.

Especially for a risktakers here .

So Michael is finished.

Allison and Dean are finished.

Julie is finished.

And okay thank you for attending to the so beautifully.

What I wanted to do next is wholly her image up to your camera so we can see a little bit of you and a little bit of the image.

Or most of the image.

Then I will call names and I would like you to introduce yourself and share the feeling, characteristic, or emotion that you were playing with.

I am going to call out so that we can know who is doing what.

Michael, can you please start.

You can keep your mics on.

>> It isn't anything representational but it is how I feel about the changing of the seasons and regardless of all of the cacophony and dissonance that we see about elsewhere in the world just the peace and quiet in the backyard with fall turning.

And ready to start opening up pumpkins and gourds for seeds.

>> I even see a pumpkin or gourd there.

It feels very Gord word like.

A very, Mark you have created.

Thank you for sharing that with us.

Allison, can you go next?

>> It was one line but it is sort of I had my eyes closed by the way. This was showing me as happy and I was looking forward to getting out for a walk sometime soon so this was going to be me walking in the brisk and late afternoon.

>> It has a sense of joy.

I'm really feeling the joy with

those arms up in the air and those legs that are walking quickly.

Thank you for sharing that.

Dana?

>> At starts on the bottom corner and it is unwarranted anxiety.

That's what the points along the way R and towards the top is the future because sometimes in during these times I can get anxious over any little silly thing and it just snowballs uphill.>> Of that really expresses an unwarranted anxiety with the elipsis.

>> This is where I will jump in a little bit.

And we will be truncating.

In a normal class she would have everyone feed back but I want to explain a little bit which he has done in terms of design.

She has now set up the class by being transparent about what you're going to be doing today.

She would probably even have taken more time but because this is truncated really the students can now from the beginning with the class will look like.

She is also being really transparent about the kind of culture that you are in.

She comes in with a bright energy and a transparency around the stakes around struggling with even - not mistakes but struggling with a little bit of tach like we're all getting used to this this is part of the process particularly in synchronous classes.

And to set up the culture that we are here together working together as learners and.

And then also the first activity is a social engagement activity that is connecting the art form. We will see shortly that it is not just a random drawing activity. We will be connecting to the skill that they are learning but it is a way for students to share and express a little bit about how they are feeling in this their ease of the activity it's self so then she can assess where each student is. And when we talk about extending time and using synchronous time for classes that is actually where the time comes in.

In these moments of social engagement.

The work and practice time could take place outside.

I'm gonna let you keep pushing through you can move now to your resource share.

>> Can you hold them up so I can see them?

Thank you.

I get the feeling from both of them even without you speaking.

They are very expressive.

Cell, thank you for doing that and I can see why you are taking your time as you are moving through feeling that page and thank you Julie.

What I'm going to do next is a screen share.

We are going to take a look at a visual journal.

We can have an example of what one kind of visual journal can be.

What I want you to do now is relax into this two minute video and just enjoy what you are seeing and

try to notice what captivates you about any of the content that we are going through.

We will flip through and if everything works correctly I had everything set up so we will continue.

I am sharing so you can see my screen. Can you hear it?

The sound?

>> Just dear.

-- you.

[MUSIC PLAYING]

>> Thank you Danielle for that video. What I want to do next is share with me what he noticed or what resonated with you about that video.

Would anyone like to begin?

>> On the right hand of the page seem to be inspiration and color palettes and the left was more of a visual image.

>> So on one hot -- as one side they have taken what they have seen and learned to apply to the other.

>> For me it was being able to read what was written there and the mood reflected in the painting whether it's the color or the actual flower or the abstract something or just quickly reading that seemed reflective of the good mood or hard day or what was going on in her life.

I love to appeared -- as I love that.>> So it's really a personal interaction with those pages and an expression of what is happening to our artist inside and to us inside as we created that journal.

Thank you, Julie.

>> I noticed how saturated colors were. Even when she was focusing on

the one object I was thinking of
now.

Like the sock.

>> Yes it reminds you of the lost
sock.

The colors and the way the
shadows push to.

The colors forward.

Be really caught on to the way
she is pushing technique and
exploring color theory within the journal.

>> I will annotate what's
happening now in terms of design .

She has shown a resource that you
all could then reflect upon and
she goes really deeply into the
reflection which serves as a social
engagement component because she
doesn't ask do you like it or not she
asks you what you see and what has
an impact on you and what are you
remembering.

And that is a way to engage in
people's perspective and their
points of view.

And she's drawing that out
without people being kinda spotlighted
and asking for volunteers opening
this dialog.

She's also also affirming
everything that everyone is saying.

If I'm hearing you correctly how
did this validate a sense of
purpose and confidence and the older
adult student is being heard and
seen and building their ability to
express themselves more and more as
they move to the class.

All of this is an assessment and
social engagement opportunity.

The way she is around the
resources talking about what you see and
what you notice and what interest

you versus what you like and don't like and this will feed into feedback later in the process when you start looking at the students artwork. I will let you push forward Linda.>> Another piece to that and when I get the paraphrasing I always mean it.

I'm very serious about it.

It isn't just a technique it is with I'm very curious about.

It is a way for me too assess if what I am trying to do like it's a personal assessment on my teaching as I go.

Next I want to move you into a prompt.

We will do another drawing at this point.

Because we use our hands in her eyes and our senses throughout our life to create when we work in the kitchen and the garden and build something in a shop to the work we do on this computer every day I want to focus on the hand today.

I want to think and reflect on the hand with our minds and their eyes at during this trying time.

We will trace our hands and then create a detail inside of it.

It is sort of like the hand turkey that you all did when you are at three years old.

One of the very first drawing experiences if you can think back to that.

And think about how successful that felt when you were three years old.

Will you will be even more successful today.

We will do this differently.

In order to do this I am going to do a quick demonstration and hopefully my technology will work out this there are always a few glitches. But I will share my screen and I have an iPad I'm going to do a demo with. And get a screen share and pull up my screen and I am going to go into my QuickTime than open my player and do my new video and hopefully you will see my desk here. So you are in my studio working with me now which is actually so cool because so many hundreds of students that I had over the years have not had the chance to be in my studio but now they are . So what I'm going to do is just a quick demo then I will let you draw and I am going to place my arm down on my sheet of paper. I can do this anyway I want. I can do it in any direction that I want. But I will do it just this way with my arm coming on from one side and then just giving me a little bit of space about a half inch so I don't go off the paper . I am going to feel the paper and think about where the pressure is in my hand shutting my eyes always helps me relate to my body better. Think about using two hands to do this. One does its business and one we are focused on. We are quite wonderful creatures that we can do this. So I want to feel where the pressure is and sense my arm and then I'm going to come up tight and slow with a continuous contour line as I caress with my pen the edges of

my hand.

Where there is a bump and a
callous I put a bump in a callous.

In this ring is a different
texture and my knuckle that has had a
lot of time bending over the years
I can't go all the way in that's
okay. I feel that pen along the edge
of my finger.

It is soft and it is kind of
sensual and delightful.

When I'm finished I will pick
that hand up. I am going to let you
all do that at this time if you
would.

I will walk you through it a
little bit. And I will come back while
you're doing that.

So lay your hand down your paper
and fill that paper up.

Any direction you want your
fingers to move is fine.

There is no right or wrong.

It is all write.

Gently find that outline.

Drawing is tracing.

Observational drawing is tracing .

It's just that as we continue to

develop our skill as an

observational drawer we move further away

from the object of so you're

beginning that very beginning of
observational drawing.

It is not a talent it is a built

and developed skill and you have

been doing it for a very long time

since you did your first hand

turkey. When you're finished if he

could please put your pen off that
would be great.

when you are finished if you

could please put your pen up that

would be great. One thing I love about

drawing is how quiet it is
everyone focuses so hard.

What I'm going to do next is just
opened this to the group quickly
about well how was that experience
may be different than your first
hand turkey drawing?

What did the experience feel like
to you?

Would anyone like to share with
me?>> I would say one of the things
that I did differently is that I
was feeling the pen.

It touched the finger and went in
between because you said that when
you are doing it so I was how it
was kind of rubbing up against the
side of my finger.

I guess the hand turkey was like
okay.

>> How did it feel?

>> It was more personal I guess.

>> It was your hand.

>> More hand than turkey.

>> It goes so fast.

That was beautiful.

I want to say what would have
happened next.

He would have shared your work
and Linda would have set up a
feedback protocol for all of these
things so you can talk about what you
notice about each other's work and
what you like about each other's
work but also may be what questions
you have for each other's work.

But that bit bit Allison where
you are commenting around Linda's
description helping you guide your
work she is helping you to build a
static awareness.

Helping you to build
decision-making and art to making skills.

It's really tied to the skills.
And then the feedback on the discussion that comes after is a way we connect with one another as art makers and start to build community.

Don't worry everyone in my audience out there.

We are going to come back to Linda and ask some questions and get into some of the design elements of this.

But before we do that I want to give a couple of slides about lifetime arts because one of the things we do recognize is that the intricacies of this training are there are specific adaptations that we do need to make now that we are working on virtual platforms. Lifetime arts this is what we do .

We have a long history of training teaching artists, program coordinators, education, executive leader policymakers, and funders across sectors including arts and cultural organizations, public libraries, community centers, and senior serving organizations.

We prepare organizations for individuals who serve older adults to not just design programs but to initiate, develop, and deliver and sustain arts programming for older adults whether it's online or in person our training is always customized to the people that.

We are working with.

It's highly experiential and it is enhanced by innovative professional development resources and tools.

Training sessions feature demo

classes, guest artists like beautiful Linda and community specific topics and panels.

For the foreseeable future we will be delivering all training via synchronous online sessions in at the Zoom platform and this will be supported by asynchronous learning via digital materials and resources.

And next come and talk to us. We would love to hear from all of you that are interested in working with older adults especially at this time.

We would love to help your organization's and your arts and cultural councils in any of the artists that you work with.

This is a picture of our training page at [lifetime arts .org/](https://lifetimearts.org/) creative aging training and on that page you will find a tab where you can set up a consultation for free with us and just talk to you and you can talk to us and we can get to know your organization.

Susan, I will pass it back to Yale. you.

>> That was wonderful.

I feel like my central nervous system is nice and calm now. I would like everyone he was turned off their video to come back on if you want to.

And you can undo the sequence of events that brought us to that spotlight.

You can uncheck hide video in your video.

It looks like everyone is coming back on.

And a reminder that if you need

to stretch or get some water or be in your body you can do what you need to do. Linda, thank you so much. Also thank you for volunteering. We didn't really see too many questions or any questions come through in the chat which does not mean that you all might not have any but if you do go ahead and put them into the chat now but we will start with a question about designing and teaching creative aging arts education classes for older adults and how that's different for designing for younger learners.

>> This is a great question.

I think ultimately there is - if I think about the range of people I have worked with which has been pre-k through 100 but most of my time has been spent with college students.

And there isn't the pressure in the older adults.

They are there because they want to be there and are curious and because they have the time, concern, energy, and devotion to do the work.

The classes running in the Summer they do everything they can do to be there and stay day.

Sometimes we have to log in for 25 minutes to get everything to work but then we extend the time because they don't want to leave . It is truly about the commitment .

>> I saw in the chat that Ellen has a great question about inviting Linda to explain how you move it through an eight week class of that might start with visual journaling and what with each step be that

you would be teaching?

>> It's about skill building.

So I want to start in the place where everybody is successful and I want to start to build that vocabulary and use language and teach the language of art and design as we go so we can talk about the work and I want to connect with each person on the individual level.

So I build it through steps and skills and I tried to check in.

It's different for every group because I try to check in with my students to see what they want to learn so I give them a smorgasbord of ideas about things that they might be interested in and then we can cherry pick.

As a community everyone is willing to engage in the learning because they care for one another.

So we really build it by building skill as we go and by adding pieces.

I call it we call it working with the idea building.

Then by week five to six after we have done some skill building and prompts like me getting prompts and then creating prompts and creating with the different materials and methods and techniques and taking risks in making a mess and having a lot of fun I invite them to begin to create their own prompts and their own techniques and materials that they are interested in.

I hope that helps.

>> I also noticed around the skill piece which some people are hesitant about this but you way in literacy in a nonintimidating way and

you talk about observational drawing and you start with a simple exercise like the hand turkey but you related to real skill.

And so it's like as a kid you even think of it.

For a lack of better term it was a craft but now you elevated this to a real art skill that is just the first step in much more intricate skills to calm.

To come.

>> I'm receiving some questions in the chat can we speak about the opportunity to teach virtually.

Specifically about Museum science and special steps that needed to take to bridge the digital divide.

So the question is about bridging the gap from the institution inside of things but also could you speak about if a student is also struggling in the virtual space.

It was helpful to experience this and see it in action but can you

speak more from a student's perspective and and institution

perspective?>> I could speak from a student perspective. I have been working

with common bond communities to connect with their bear adults 55 and over who are very isolated in one bedroom apartments.

We want to get them up to speed on this and what we had to learn is how to work a cell phone, iPhone, android, how to work at a tablet, how to work an iPad, how to work a laptop that was an Apple, Dell, we had to get into everything and move through all these different ways of access for our students in order to get them connected.

And what we it was a little bit different on each device, even Zoom was different on each device and maybe you guys a figure that out but it took me a while to figure it out but once we could get there we could really get our students in and get them on and work with them. And I have been teaching and number of students just from their cell phone because they don't have any other access.

And if they have a cell phone that works fine because we can do work where I can teach a lesson and they are now all doing work in between and e-mailing it to me and I take it into Photoshop and I make it fixed up, I don't change it I just make it presentable.

And then we share it and we talk about it.

So the digital world really offers us a way to engage them on a level that I don't think many people have thought about before.

And I am reaching some students that I couldn't reach before as was mentioned. I have also worked with some museums on the content and it seems like they are doing synchronous content and asynchronous content and working with a variety of artists to create videos and those kinds of things as well.

>> In terms of the first part of the question about how to some of the museums bridge the divide , to be honest, those who are in our grant cohort had already been offering live in person classes.

They are coming to the end or had reached the end of the first year

programs.

They did not know to do.

So they reached out like it would be okay if we try doing a zoom class and that's only ended up creating the many grants and the training and technical systems with lifetime arts to help them do this as well.

But the reason that they wanted to do it wasn't about the grants it was because they had all these older adults coming to classes who became so passionate and who enjoyed each other and all of a sudden they are shutting their apartments or homes or rooms.

The kind of isolation that people who are living in assisted living are low income housing are nursing homes experiencing in 2020 all of us were feeling sorry for ourselves because we are working at home or educating our kids at home or whatever ever we got nothing to complain about until you think about what that is like.

So they were so eager, I heard this from museums and other programs but people say this is really the only outs I contacted this person having today.

That is outside contact this person is having today.

No one wanted to let it go.

Everyone wanted to keep happening.

And we wanted to be successful.

There was a real hunger.

We are in a time of flux which is made this challenging an education staff does not know they have had or if there for furloughed.

There is a lot of uncertainty.

Also there was no money available to do this. So we bridged some of that and we are hoping of course as always that by getting some of these out there and having the successes available others will see that this is doable and it's not wildly expensive and it really has an impact on people's lives.>> As always with the webinar events we get right into the heart of it than we have to keep moving with our program. So I will pause our Q&A for a second because I want to invite Pam Brown at President and CEO to share with us to special remarks. I think you are still muted.

>> Hello everyone.

Thanks so much for a really session. And thank you to all of you for your interest in and support of creating aging programs.

I am so happy to be here today as the bearer of good news especially during these times.

We have been working to lift up creative aging for a few years now. This work is especially timely with 46 million people in our country over the age of 65 today and nearly 100 million by the year 2060. It's also timely because it's time to change the outdated ideas about what it means to be in older adult in our culture.

We all know through research and first-hand experience that the arts are a powerful pathway to joy, social engagement, improved quality of life, good health, for everyone, and especially for older adults. Creative aging programs can support personal growth, lifelong

learning, and artistic mastery. They can also reduce isolation, is anxiety and depression and support healthy minds and more. Many of you already have a creative aging programs though not all of you and a lot of you who do have these programs want to be doing more in the space. So, here's the good news. We have a 2 million-dollar grant . Most of this funding is for grants we will make to state arts agencies and you definitely heard that right. To state our agencies. Thanks to this support and partnership we will be able to make a financial commitment to state arts agencies that want to launch or grow creative aging initiatives. And we will do this through grants and professional development programs. Every day is a good day to promote creative aging but this moment is especially ripe for our field to make an impact. Older adults are one of the populations we know that is disproportionately affected by Covid 19 and so we know that this moment of opportunity comes at a time when the need is great and we are happy to help. These amazing new resources will be accessible to you soon so please stay tuned for more information on the guidelines and application process. Susan will serve as the director of this new initiative and you will hear more from her soon. You helped us design this new program thanks to your participation in the extensive survey and focus

group we did last year.

We always start with members first. We are thrilled to have this partnership.

We have been incredibly inspired by lifetime arts.

They are a leader in creative aging and he saw that today and they have a long history of doing this work.

Including with many state arts agencies. We have learned so much from them and a really happy to share today's example of.

This.

Thank you for your leadership and vision. Thank you especially Alan and Teressa. Please say a few words about this to our members.

>> We are so proud and happy to be able to make this investment in creative aging for the future .

I specifically want to call out Alan for her personal generosity in making these resources available.

The rest of us have been here to facilitate this vision but we that you as a state arts agencies really are potentially the catalysts to bring this work to the mainstream even though I know your budgets are going to be in tough shape in the coming years.

Private funders might be interested but believe me you guys they are slow to act.

And they will take your lead in seeing that this is important to the health and future of the arts and the communities that they serve.

We hope you Trump your work throughout the region and across the country and celebrate us -- is with

us for years ahead.

>> Thank you so much.

>> This is thrilling.

I want to make available in the chat here my direct e-mail.

Please feel free to contact me directly. I will share more details soon. We anticipate grant guidelines will come your way October 26 th and applications will be due mid December.

Notifications of grants happening in mid February 2021.

And we anticipate the project activity. Would take place getting early March 2021 and extending through December 2022. Please stay tuned and feel free to get in touch with me if you have any questions and also know that we will send a lot more in detailed communication very soon .

It is a thrill and a pleasure to work with these colleagues who are superb. I am excited.

Thank you for being here today and this great session and please keep your eye out on e-mails for continued learning theories sessions.

We have shifted narratives happening October 14th and the business bash on October 22nd.

I want to wish everyone a beautiful rest of the fall autumn evening.