### StreamBox

CDN Creative Placemaking Convocation

Opening Plenary

October 6, 2020 at 2pm EDT

Transcript

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, takes a deep breaths ,

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 pass 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,

Abel is them, 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 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 expe

rience 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

that 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 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 were 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 pro

cess 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

era 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/

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 their 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 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.