

## Vitality Arts Project FAQs

### Eligibility

**Q:** *Are art museums led by AAMD members the only entities eligible to apply for this opportunity?*

**A:** Yes.

**Q:** *Are university-based museums eligible?*

**A:** Yes, as long as the museum is a member of AAMD.

**Q:** *Can two cultural institutions partner on this grant?*

**A:** Yes, but one museum will need to be the official applicant.

**Q:** *Are collaborations with other organizations (not museums) such as Lifelong Learning Institutes or senior service providers encouraged?*

**A:** Yes, absolutely.

**Q:** *Are museums in small towns with populations less than 40,000 eligible to apply?*

**A:** Yes, as long as the museum is a member of AAMD.

**Q:** *We already offer programs geared for adults ages 16 and above. Would programs created using grant money need to be restricted by age?*

**A:** Yes. They need to be targeted to and developed for the 55+ community.

**Q:** *How would you feel about partnerships with nursing homes or active living communities?*

**A:** We encourage collaboration with senior-serving organizations, but it's important to understand the organization's constituents. Will a series such as we describe serve them well?

**Q:** *Mainstream museum audiences already tend to be older, white, and educated. Is there any incentive to work with aging communities of color or to create access to underserved aged audiences?*

**A:** Preference will be given to programs that create affordable, accessible programs that serve racially, culturally and socioeconomically diverse audiences.

**Q:** *Most of the examples of art have been what might be called "fine arts". Do classes in the art of what might be called "crafts" fit with this program - such as quilting or tin-smithing? They involve skill-building and artistic expression in a social setting.*

**A:** Yes.

**Q:** *When are proposals due?*

**A:** By 5 PM Central time on October 21, 2022.

**Q:** *Is there a priority for museums that already have an ongoing educational model with the required components (for example, a K-12 model) that is applicable for extension/expansion into the older adult population? Or can it be a model developed from scratch (among other types of models in a large education program for diverse audiences including K-12)?*

**A:** We have no preference on this, as long as the museum has an education or public programming staff and an organization structure into which the initiative can be integrated.

**Q:** *When we submit our application will we need to have all of the details decided (like the teaching artist decided) or will we submit the theme and idea and then be supported through training as we figure out all of the details?*

**A:** You do not need all these details to be decided at the time of application.

**Q:** *Are programs that encourage intergenerational learning considered meritorious as long as senior adults are the primary target?*

**A:** Yes indeed!

**Q:** *We have a makerspace and offer a wide variety of programs. Are make-based programs eligible? The facilitators are educators and makers, but not necessarily "teaching artists" - is that OK?*

**A:** Maker spaces are great! Workshops do need to be led by teaching artists, **and** the work needs to be in an art form. If the "educator" is not an artist, she would have to partner with a teaching artist to make sure that skill building in an art form is being taught - and is the primary focus of the program.

## Teaching Artists

**Q:** *Is there a definition of "teaching artists?" What sort of credentials should they have?*

**A:** A teaching artist is a practicing artist with skills and experience in teaching. There is no particular certificate or qualification required.

**Q:** *If the teaching artist is also a therapeutic artist are they disqualified?*

**A:** No, as long as they are a qualified teaching artist.

**Q:** *Do you provide help with finding teaching artists?*

**A:** You can partner with [Lifetime Arts](#) for support in finding teaching artists.

**Q:** *Can the teaching artist be a staff member (our education manager is also our artist-in-residence and is a certified art teacher)?*

**A:** Yes.

**Q:** *May the teaching artist be a professional artist who teaches classes on their own rather than with an arts council, etc.?*

**A:** Yes.

**Q:** *If your staff includes educators who are also artists, therefore they themselves are teaching artists, are we expected to work with outside teaching artists, or are the full-time staff employed within the museum sufficient?*

**A:** You do not need to work with an outside teaching artist.

**Q:** *Can we have multiple teaching artists per workshop?*

**A:** Yes.

## Workshop Series

**Q:** *Does each 8-session series have to serve the same set of participants or can individuals come to 1, 2, 3 or all 8 sessions as they desire?*

**A:** Since this is based on principles of sequential learning, participants should plan to attend all 8+ classes.

**Q:** *Are there particular artistic media or techniques that have been shown to be particularly beneficial to this age group (ceramics, painting, etc.)?*

**A:** We have seen strong interest in a wide variety of art forms, including dance, theater, improv, memoir, collage, sculpture, painting, photography, quilting, and lots more. Your programs should reflect the interests of your target participants.

**Q:** *6 series of 8 classes per year or within the grant period?*

**A:** Grant period.

**Q:** *In regard to the 6 workshop series, would an 11-month developmental series be acceptable, i.e., a painting series that starts with composition fundamentals and develops to painting?*

**A:** Possibly - ideally new students at each stage would be allowed to join the class so that it does not become a closed "club".

**Q:** *How much time would you recommend between each 8-week session?*

**A:** Enough time for you to reflect and make adjustments for the next series.

**Q:** *Do sessions have to occur weekly for 8 weeks? Or can they be spread out over a longer time period?*

**A:** We generally don't recommend more than a week between classes, as it makes it more difficult to have continuity and to build on and remember what has been learned. Some grantees have experimented with twice-weekly classes.

**Q:** *Are the six series of workshops expected to explore different art forms or repeat the same one?*

**A:** Either is fine.

**Q:** *Would you consider funding a series that explores multiple art forms, or does it have to be a single art medium for all sessions?*

**A:** We want to see one or perhaps two art mediums for each 8-workshop series. For example, some have combined memoir and the creation of artist books. If you try to incorporate more than two, participants probably won't be able to make progress in learning each art form.

**Q:** *Should each of the 6 series be completely different (ie, sculpture, watercolor, songwriting) or can they be seasonal - watercolor based around the seasons?*

**A:** We have no preference.

**Q:** *Can any of the sessions be taught remotely?*

**A:** We have no preference.

**Q:** *To clarify, are each series of 8 classes meant to be unique, or can it be a repeated series of 8?*

**A:** They can be repeated.

**Q:** *Can you say more about expectations for the culminating event and "in public spaces" comment?*

**A:** The event is a public sharing of what has been learned that honors the work. It could be a concert or recital for a music class, a gallery show for an art class, etc.

**Q:** *Should each of the six series build on the former? Or can one repeat the previous workshop with different seniors?*

**A:** One series does not have to build on the former. If you are building ongoing programming, you probably want to bring in more potential participants.

## Participants

**Q:** *Do the same individuals have to participate in the full 8-session series?*

**A:** Yes. This is a skill-building workshop series.

**Q:** *Is there a minimum number of participants per cohort?*

**A:** Yes, 10 people.

**Q:** *Are the participants supposed to be the same in all three workshop series, or do we target a different group for each series?*

**A:** You are encouraged to target new participants.

**Q:** *Can programs be fully subsidized and free to the community in this case?*

**A:** Yes. You are encouraged to consider sustainability when deciding the fee structure for your programs.

**Q:** *Are attendees at these programs required to be older adults? Is it OK if families/young adults participants are involved as well?*

**A:** The programs should be targeted to older adults. Intergenerational programming is fine; however, it needs to be reciprocal in nature (both groups are learners) and geared to the interests and needs of the older learners.

**Q:** *How would we have to set a minimum age for participants?*

**A:** We typically use the phrase "55+."

## Budgets

**Q:** *Can the budget include transportation support for participants?*

**A:** Yes.

**Q:** *Is the award amount anticipated to be up to \$250,000 per year or \$250,000 total?*

**A:** \$250,000 for the full grant period.

**Q:** *Can we include parking costs for participants in our proposal?*

**A:** *Typically, this is not included.*

**Q:** *Can we include costs for creative aging training or consulting?*

**A:** Yes. Funds can be used to work with outside consultants. If applicants want to consider engaging [Lifetime Arts](#) for creative aging training and consulting, please contact them [here](#) prior to submitting an application.

**Q:** *Is a financial match required? If so, what is the match?*

**A:** No.

**Q:** *Can we charge tuition, or should workshops be free?*

**A:** You may charge or not, depending on the constituents you serve. Since E.A. Michelson Philanthropy is covering most if not all the expenses of the programs, you may want to keep the fee minimal.

## Application

**Q:** *How do I apply?*

**A:** This opportunity is now closed.