Not Just for Kids

Experimenting with Hands-On Programming for Adults

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Our five key discoveries:

1. Let them play
2. Start at the beginning
3. Do what you can
4. Create a community
5. Join the experience
Questions

- How was it an experiment?
- How did it challenge assumptions?
- What were the successes?
- What were the challenges?
- What is the social/community impact of the program?
- How was the program assessed and how did that information inform the program?
Culture & Cocktails as catalyst

- A New Idea
Redevelopment of the Art School

- A New Path
Second Saturday Workshops

- Monthly series of one-day adult art making workshops inspired by media explored in exhibitions
Second Saturday Workshops

- How was it an experiment?
  - One day happenings
  - New instructors
  - Direct tie-in to exhibitions
  - Docent tour component

- How did it challenge assumptions?
  - Adults want to make art
  - Basic art skills wanted
  - Last minutes sign ups possible
Second Saturday Workshops

- What were the successes?
  - No topic repeats
  - Easy participation
  - Contemporary artists as instructors
Second Saturday Workshops

- What were the challenges?
  - Non-diverse participant audience
  - Staffing shortages
  - Fluctuating registrations numbers
Second Saturday Workshops

- What is the social/community impact of the program?
  - Regular attendees came to know each another and staff
  - Outside opportunities advertised through it
  - Community of artists formed
Second Saturday Workshops

- How was the program assessed?
  - Post-workshop surveys
  - Rate of return for participants and instructor staff
  - Carryover into other programs

- How did this information inform the program?
  - Adjustments made to timing, cost, topics explored
  - Paved the way for other programs
Drawing in the Galleries

- Bi-monthly series of adult drawing workshops in which participants drew in response to works within the galleries
Drawing in the Galleries

How was it an experiment?
- New idea for the Museum
- New offering for adults
- Change in venue for programs like it

How did it challenge assumptions?
- Opened up gallery spaces for art making
- Gave participants courage to draw alone
- Daytime class offerings worked
Drawing in the Galleries

What were the successes?
- Strong attendance from beginning
- Strong instructor with a following
- Personal connections with works

What were the challenges
- Figuring out the class structure
- Home base needed outside galleries
- Limited capacity and reach
Drawing in the Galleries

- What is the social/community impact of the program?
  - Created a community of connected participants
  - Students were taught how to teach themselves
  - Participants drew together in the Museum outside of class time
Drawing in the Galleries

- How was the program assessed?
  - Surveys at every workshop
  - Participant openness with staff
  - Staff observations and participation

- How did this information inform the program?
  - Adjustments made to timing and cost
  - Program popularity kept it relevant
  - Credibility established
Artful Cooking

- Hands-on cooking workshop exploring art history through food
Artful Cooking

- How was it an experiment?
  - The museum had not hosted a cooking program before
  - No kitchen space

- How did it challenge assumptions?
  - Pushed even further beyond traditional art-making and art history classes
Artful Cooking

- What were the successes?
  - Workshops were full
  - Engaged museum goers in a new way
  - 98% of attendees said they would attend again
Artful Cooking

■ What were the challenges?
  ■ Space limitations
  ■ High program costs
  ■ Limited capacity
Artful Cooking

- What is the social/community impact of the program?
  - Furthered the museum’s connection to regular museum attendees
  - Participants came in family or friend groups
Artful Cooking

- How was the program assessed?
  - Post-workshop survey
  - Cost and revenue
  - Venue limitations

- How did this information inform the program?
  - Canceled after three workshops
Painting on Tap

- Social painting “party” mixing creativity and craft beer.
Painting on Tap

- How was it an experiment?
  - Bar format in museums
  - Actively thinking about programming for a younger audience

- How did it challenge assumptions?
  - Social programming isn’t educational
Painting on Tap

What were the successes?

- 61% non-members
- 56% under the age of 45
- Full workshops
- Attendees feel
  - Enriched
  - Entertained
  - Inspired
  - Interested
Painting on Tap

What were the challenges?

- Relies on promotion
- Hasn’t built a following
- Not as young as we would like
Painting on Tap

What is the social/community impact of the program?
Painting on Tap

■ How was the program assessed?
  ■ Post-workshop survey
  ■ Cost and revenue
  ■ Staff observation

■ How did this information inform the program?
  ■ Format and price point
  ■ Held more often at increasingly regular intervals
NCM Programming
Eat Better Art/Creativity Club

- Parent and Child cooking and art classes in which families work together to create the final results.
Eat Better Art/Creativity Club

- How were they an experiment?
  - New experiences for visitors
  - Art making outside the galleries
  - Programs led by staff, not trained experts

- How did they challenge assumptions?
  - Children can do more than assumed
  - Parent and child are equal learners
  - The experience trumps the product
Eat Better Art/Creativity Club

- What were the successes?
  - Equal participation required from parent and child
  - Staff designed projects
  - Experience continues at home

- What were the challenges?
  - Limited development time and resources
  - Paid programming alongside free offerings
  - Clear branding
Eat Better Art/Creativity Club

What is the social/community impact of the program?
- Parents, children, and staff all working together
- Natural and easy interaction with others
- Parents and children meet their peers
- Regular offerings promote community/club atmosphere
Eat Better Art/Creativity Club

■ How were the programs assessed?
  ■ Surveys
  ■ Staff and Board member participation

■ How did this information inform the program?
  ■ Focused on our audience
  ■ Adjustments made to timing and program costs
  ■ Made their goal our goal – spend time together
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