

CRITICAL PROGRAMMATIC SUCCESS FACTORS OF SELECT ARTS
PROGRAMS FOR OLDER ADULTS

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ABSTRACT

Critical Programmatic Success Factors of Select Arts Programs for Older Adults

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The purpose of this study is to identify the pivotal factors contributing to programmatic success of arts programs for people, age sixty-five and older, in the United States. This study examines select programs within five arts disciplines: Elders Share the Arts (theatre), Museum One (visual art), Liz Lerman Dance Exchange (dance), New Horizons Music (music), and Arts for the Aging (writing/literature). The selected programs serve a heterogeneous population of older adults and exist independently of larger, non-arts institutions, such as hospitals, nursing homes, or senior care facilities.

Success factors were determined by three methods, including: (1) direct questioning of program staff members about what they believed made their programs successful, (2) observations of program delivery to determine success factors in action, and (3) research and review of literature.

The conclusions of the aforementioned methods result in six universal factors among successful programming within arts programs. These common factors are:

1. *Reminiscence regularly occurs among individual participants.* Older adults who have the opportunity to reflect, without inhibition, on events from their past tend to experience more self-satisfaction, a reinforcement of their identity, and a ready connection with other adults.

2. *Programs establish and maintain a safe, non-threatening environment.* Allocating a small amount of time for everyone to acclimate to the new environment allows older adults to feel more at ease, encourages their participation, and increases their enjoyment.
3. *Teaching artists are personally committed to the context in which they work and exhibit patience when engaging with older adults.* Teaching artists find a balance between activities that are aesthetically enjoyable and educationally and socially rewarding.
4. *Another organization or venue serves as a host for the program.* This reciprocal relationship sustains the arts program and increases the vitality of the host organization by providing a wide range of programs.
5. *The organization's leader is enthusiastic and mindful of both challenges and opportunities in the field.* A single person in a highly-placed administrative position is identified as an essential driving force behind successful programs.
6. *Teaching artists demonstrate loyalty by committing several years to the programs.* The long-term retention of all teaching artists ensures consistent, reliable, and quality programs.

To my loved ones

Art is long and life is short.

Hippocrates

CONTENTS

ABSTRACT ii

LIST OF ILLUSTRATIONS viii

LIST OF ABBREVIATIONS ix

Chapter Page

1. INTRODUCTION AND RESEARCH DESIGN 1

Statement of the problem

Purpose of the study

Background of the study

Research methodology

2. A BRIEF REVIEW OF ARTS PROGRAMS FOR OLDER ADULTS 15

Historical events – national organizations

Current arts programs for older adults

Important pioneers in arts and aging and related fields

3. RESEARCH QUESTION 22

Concise statement of the problem

4. DISCOVERY OF THE SUCCESS FACTORS 24

Case study 1 – Elders Share the Arts

Case study 2 – Museum One

Case study 3 – Liz Lerman Dance Exchange

Case study 4 – New Horizons Music Project

Case study 5 – Arts for the Aging

5. CONCLUSIONS 76

 Universal success factors

Appendix

1. KEY INFORMANTS 84

2. OBSERVATION DATES 86

3. WEBSITES 87

SOURCES CONSULTED 88

ILLUSTRATIONS

Figure	Page
1. Population forecasts	3
2. Marsha Gildin directs a group of seniors from the Selfhelp Benjamin Rosenthal Senior Center and children from Public School 24 in a Living History theatre program of Elders Share the Arts	35
3. Elana Bell directs older adults and children in a Living History theatre program of Elders Share the Arts in Flushing, Queens	36
4. Laurie Trusty presents a slideshow of Colonial Williamsburg photographs to residents of the Jefferson at the Marriott in Arlington, Virginia	45
5. Dancers of all ages take instruction from Liz Lerman during a rehearsal	54
6. Dancers rehearse at the Liz Lerman Dance Exchange	55
7. Dancers rehearse at the Liz Lerman Dance Exchange	56
8. Musicians of the Second Wind Band prepare for their holiday concert	66
9. An older adult warming up before a New Horizons concert	67
10. Success factors	82

ABBREVIATIONS

AARP	American Association of Retired Persons
AFTA	Arts for the Aging
AoA	Administration on Aging
ESTA	Elders Share the Arts
NAMM	National Association of Music Merchants
NCCA	National Center for Creative Aging
NCOA	National Council on Aging
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
OAA	Older Americans Act
WHCoA	White House Conference on Aging

CHAPTER 1

INTRODUCTION AND RESEARCH DESIGN

Statement of the Problem

To date, limited research exists on the programmatic success factors of arts programs for older adults. While many program models are in effect, useful data about their respective success factors is not readily available. More information is needed to enable program sustainability and to influence the degree by which such programs serve their constituency. The idea that arts participation, at any age, provides a healthy and stimulating outlet is well known. However, interest placed on involving youth in the arts tends to dominate interest in involving other age groups, particularly the older population, in the arts. And with historical stereotypes of aging to overcome, the older population faces multiple barriers to arts participation.

Purpose of the Study

The purpose of this study is to identify, through research, observation, and interviews, the pivotal factors contributing to programmatic success of arts programs for people, age sixty-five and older, in the United States. This study examines select programs within five arts disciplines of theatre, visual arts, dance, music, and writing/literature. The selected programs serve a heterogeneous population of older adults and exist independently of larger, non-arts institutions, such as hospitals, nursing

homes, or senior care facilities. The study of these five programs provides information on the importance of arts participation for the growing segment of older adults and identifies a limited number of critical programmatic success factors.

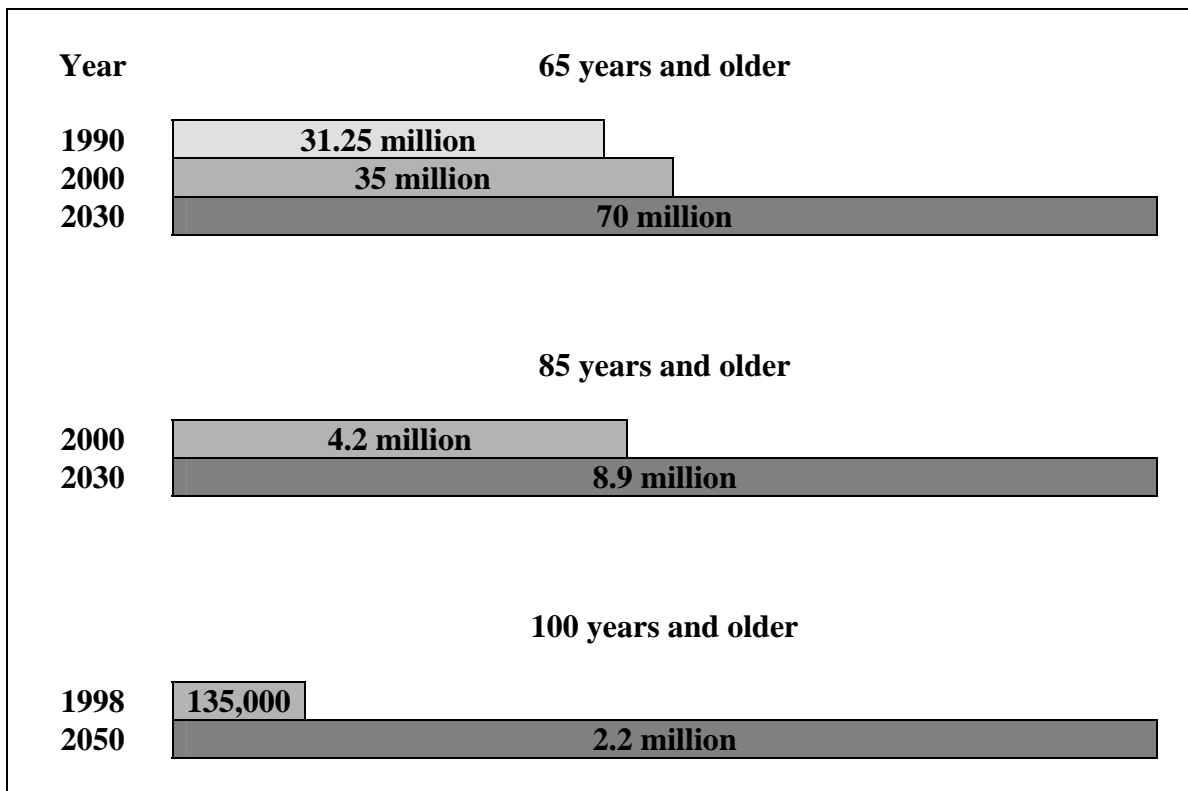
Aging Statistics and Current and Forecasted Populations

Forecasts of a major shift in America's population present a crucial time for arts organizations, artists, and the aging communities to collaborate. Currently, the segment of older adults in the United States is growing substantially faster than any other (Lindauer 2003). In the United States, the word "older" is typically defined in one of three ways: chronological age, status of employment, and individual achievements and life roles (Weinstein-Shr 2004). In its Profile of Older Americans: 2002, the U.S. Administration on Aging (AoA), an agency in the U.S. Department of Health and Human Services, providing home- and community-based care for older adults and their caregivers, refers to the older population as those sixty-five years and older. The American Association of Retired Persons (AARP), a membership organization dedicated to enhancing quality of life for all people as they age, addresses the needs and interests of persons aged fifty and older. For the purposes of this paper, persons aged sixty-five and older are referred to as older adults.

The AoA profiles the population of older adults as being thirty-five million in 2000, a 12% increase since 1990 (see Figure 1). The number of Americans aged forty-five to sixty-four (who will reach the age of sixty-five during the next two decades) increased by 34% this decade. By 2030, 28% of the population, equaling seventy million, will be over sixty (Sherman 1996, 3). The number of adults age eighty-five and over will

increase from 4.2 million (2000) to 8.9 million (2030). In 1998, there were 135,000 centenarians in the United States; by 2050, they will number over 2.2 million. These increases of the older population can be attributed to three factors: (1) the aging of the historically sizable baby boomers generation, (2) the shift from being a birthing culture (baby boomers) to an aging culture, and (3) the increase of life expectancy from fifty years to seventy-seven years over the past century (Sherman 1996, 3).

Figure 1. Population forecasts.



The baby boomers generation, estimated to number about seventy-five million, is the first major population to grow up with positive images of aging. Many of their parents aged well physically, mentally, socially, and financially (Cohen 2001). The growing interest of aging can be attributed to an increase in the number of reports, essays,

articles, and books by psychologists, gerontologists, social scientists, and health specialists (Lindauer 2003). The study of gerontology has also broadened its perspective from a preoccupation with disease and disability to include the maintenance of high physical and cognitive functioning and sustained engagement in social and productive activities (McLerran and McKee 1991). Gerontologists once strove to answer the question, “How to add years to life?” Of equal importance now is the question, “How to add life to years?”

The latter question attracts attention from professionals in gerontology, social work, and education to the theory and practice of creative work with older adults (Perlstein 2003). Recent research from these professionals into the capacity for learning and creative development in the later years of life demonstrates that challenging the mind evokes positive biological responses from the brain, regardless of age.

These findings correlate with discoveries in another burgeoning field: lifelong learning. Traditionally, the United States gave little serious attention to the concept of lifelong learning and the needs of older adult audiences due to the dominance of the K-12 paradigm (Fitzner and Rugh 1998). However, our emergence as an aging society necessitates a critical, potential role for education to play over the course of life.

Low Levels of Arts Participation

A number of reasons account for the comparatively low participation rates of older adults in creative activities or cultural events. The most readily available activities for institutionalized older adults require the least preparation on behalf of the senior care facility and include primarily passive activities, such as craft-making, bingo, watching

television, and reading. These activities provide neither significant stimulation nor much opportunity for socialization. Younger adults of today, who enjoy more opportunities to participate in school arts programs, such as visual art, music, and theatre classes, have access to numerous museums, theatres, and concert halls. Today's older adults could not as easily pursue creative interests or enjoy institutionalized cultural activities during their youth and may therefore find art activities initially inaccessible.

The arts belong to all ages . . . but it takes guts and courage for people never involved with the arts to suddenly be able to bring out this long hidden aspect of self, to be able to "let go" and create with ideas. Just as many of us have a difficult time moving into the realm of being older, others have a difficult time moving into the realm of trying to think and behave as artists. Doing both at the same time is no small challenge.

Pearl Greenberg, *Visual Arts and Older People*

Another reason for limited participation results from the current older population having received comparatively fewer years of formal education than younger people of today. The AoA continually profiles the education levels of older adults. From 1970-2001, the number of people of all ages with a high school education rose from 28% to 70%. An increase in the educational level of the aging population of the future affords greater possibility for cultural programming, especially when activities are based on reading (Moody 1986). And because of their greater affluence, education, and exposure to arts, the older population of tomorrow will more actively seek artistic endeavors than today's older population. Although the number of years of formal education does not influence a person's creative ability, it does influence a person's participation in the arts (Ventura-Merkel 1984). Older adults who served in the military during wartime or lived through the Great Depression also experienced fewer opportunities to participate in creative activities when younger (McLerran and McKee 1991).

Barriers to access, such as lack of transportation, unaffordable ticket prices, inconvenient time of performance, and lower levels of interest often eradicate enjoyment of creative activities outside an older adult's place of residence (Ventura-Merkel 1984). Arts organizations partnered with community agencies address such potential barriers to encourage older adults' participation in the arts (Terry 1996, 11). An individualized activity such as painting takes more energy and requires travel: shopping for supplies, taking classes, attending exhibits, carrying materials, or working outdoors (McLerran and McKee 1991). Playing an instrument requires time, energy, and finances for music instruction. In comparison, participation in more passive activities, such as attending concerts, tends to remain stable with age. However, passive activities remove the older adults from the role of creator and place them in the role of observer.

Patient isolation is another major barrier to arts participation occurring within the senior care facility network. Older adults may reject invitations and opportunities to socialize and participate in a variety of programs, resist outreach efforts, and hide their suffering through further withdrawal. Many older adults show bitterness and resentment, behaviors that maximize their own discomfort.

Stereotypes of Aging, Anxieties and Retirement Issues

Historically, America's culture viewed the aging process as a time of deterioration with little or no value, creating few opportunities for older adults to disclose information about their lives through meaningful forms of expression (Perlstein 2003). Because studies of aging limited the process to a medical model in which people "got older, got sick, and died", the presence of an age bias results.

Decline in, loss of, and deterioration of older adults often result from comparisons with younger people instead of with older adults themselves. The tendency to evaluate their own thinking and behavior according to standards of younger generations removes their ability to view the later years as an enjoyable time (McLerran and McKee 1991).

Many stereotypes of aging find reinforcement in older adults' own anxieties about growing old and retiring and may include: (1) securing adequate financial resources for food, housing, and medical care; (2) coping with increasing illness, physical deterioration, and sensory debilitation; (3) fears of cognitive decline and stagnation; (4) impaired ability in learning and remembering; (5) facing the death of spouse, relatives, and friends; and (6) coming to terms with one's own impending mortality (McLerran and McKee 1991).

Preoccupation with these foreboding aspects can result in an older adult's disengagement from activities that involve other people and confrontation of their own feelings. The aging process constantly challenges the maintenance of a secure sense of identification over time (Cavanaugh 1999). However, Americans' images of aging can be improved when older adults have resources such as time, skills, and life experience that can be promoted through the arts (Moody 1986).

Problems with Unfilled Leisure Hours

The experience of suddenly becoming an outsider, through loss of job identity and shift in environments for socialization, can make many people feel useless (Greenberg 1987). The arts provide one way to respond to and alleviate such feelings, even by simply offering meaningful outlets for enhancing daily activities. Starting creative involvement well before retirement eases a person's adjustment into their leisure days

while they become more familiar and connected with worthwhile ways to spend their time. Pre-retirement seminars have become increasingly prevalent throughout the United States and offer guidance in personal financial management as well as the use of leisure time for the years ahead.

In the 1950s, gerontologists recognized the positive role of activity in adjustment to old age, where activity is defined as physical movement, the pursuit of everyday interests, and social participation (Katz 2000). Old age can provide for lively and creative experiences that build a stimulating environment and encourage socialization, while idleness itself hastens illness and decline (Katz 2000). A 1986 study of a London, UK senior care facility found that members expressed less interest in fitness, language, health, and beauty classes because they preferred activities that did not require competition and testing out of achievements (Katz 2000). A 2003 Einstein Aging Study reported that leisure activities such as reading, playing board games, playing musical instruments, and dancing were associated with a reduced risk of dementia (Verghese and others 2003). Both studies attest to the importance having creative, non-competitive, and social endeavors available for older adults.

Burgeoning Fields of Creative Aging, Lifelong Learning and Successful Aging

The idea that the later years in life could be a time for creativity is not a new discovery, nor is participation by older adults in various arts programs a new phenomenon in the senior care facility network. However, the possibility of artistic expression being available to large numbers of older people and the realization that the arts may serve broader objectives by sparking creativity are new concepts (Moody 1986).

A general movement of art education in the 1980s to reach new audiences, including older adults, spawned a proliferation of quality arts programs, reinforced by the continued concern to increase accessibility of arts to older adults (Moody 1986).

Physiological Changes with Aging

Many physiological changes occur as people age, and common changes that used to be viewed as characteristic of aging turned out to be the result of disease. While older adults do not age faster than younger persons do, a larger range of diversity exists among older adults of a similar chronological age. Because people grow older in many different ways, the range of differences is greater as time passes (Greenberg 1987).

The aging process involves every system in the body. Individuals may feel “old” in one domain of functioning, such as mobility, and feel “not old,” “middle-aged”, or possibly “young” in other domains, such as sensory acuteness or intellectual function. Individuals also vary widely in areas of functioning that they personally value (e.g., mobility versus sedentary activity) (Cavanaugh 1999).

As adults age, the flattening of the cornea reduces transmitted light by 30%, affecting their vision. Hearing loss often leads to social isolation and a weakened sense of balance among older adults. Other declines affect visual-spatial abilities, mental flexibility, and the capacity for abstraction. Cognitive decline with aging is often more feared than any other disability, yet it can be reversed with training and practice. However, some cognitive abilities, such as wisdom and life experience, remain stable or may even increase with age. Older adults have shown the capacity to perform well with tasks involving the ability to focus (sustained attention) and to distinguish relevant

information from irrelevant information (selective attention). Recognition tends to remain stable until after age seventy, as does very long-term memory. However, the rate of processing information slows, and changes in vision, hearing, and other senses reduce memory efficiency.

Definition of Creativity and Its Phases

Assumptions about the marginality of older people are unsound, and for people who have reasonably good health, there appears to be no negative relationship between aging and productivity, especially when productivity depends upon abstract skills rather than physical strength. Curiosity and intellectual vigor often exist within a fragile body.

James Birren, *Old Age in Myth and Symbol: A Cultural Dictionary*

Although the negative aspects of aging historically receive much attention, the past twenty years have brought a gradual shift in the image of old age. The arts support recognition of the potential for growth and enrichment in later years, and creative activities serve to encourage productivity and invention for individuals as well as society as a whole (Cohen 2001).

McLerran and McKee's *Cultural Dictionary* defines creativity as "the ability to transcend traditional ways of thinking by generating ideas, methods, and forms that are meaningful and useful to others." In simpler terms, creative acts are "characterized by originality and expressiveness; imaginative." (*The American Heritage Dictionary*, 2d ed., s.v. "creative.") Creativity, an innate capacity for growth, fosters positive feelings that support a positive outlook and a sense of well-being. Art is the energy that allows people to think differently, express themselves, and view life as "an opportunity for exploration, discovery, and an expanding sense of self" (Cohen 2003). Through these positive

emotions, positive immune functions increase. “Art knows no age. The body may change, but the imagination still burns bright.” (Zablotny 2001)

Gene Cohen, a pioneering gerontologist, identified four sequential phases of creativity to explain the growth of an individual’s creative energy and ability to express it in later years. In the first phase, reevaluation, creative expression is intensified by a sense of crisis or quest. Many adults from their fifties on engage in a search to increase the gratification of their work and lifestyle, and their capacity for insightful reflection improves. In the second phase, liberation, most adults are comfortable with their identity and therefore more freely and energetically express creativity. Liberation occurs during a person’s sixties to seventies when retirement decreases the number of working hours, allowing for new psychological and situational freedom. Cohen’s third stage, the summing-up phase, acknowledges an increasingly urgent desire to find greater meaning in the story of our lives. Processes to find these meanings include reflection upon past events, summary of significant moments, and sharing of personal histories with other people. The fourth phase, encore, occurs during a person’s eighties and older when advancing age prompts the desire to make further contributions on a personal or community level. Creative expression includes affirming life, finishing business, and celebrating one’s place among others, resulting in feelings of closure and acceptance of passing away (Cohen 2003).

Benefits of Arts Participation for Older Adults

Numerous psychological and physiological benefits exist when older adults participate in arts activities. Arts participation allows older adults more opportunities to

develop social skills by increasing their interaction and relations with others on significant levels and sustaining these relationships. The social benefits of arts activities are particularly relevant to older adults without a spouse or whose friends and family live elsewhere (McLerran and McKee 1991). Through challenging exercises including memorizing poetry or theatre monologues, arts participation can help one maintain and increase cognitive skills, such as learning, remembering, reading, and conversing (McLerran and McKee 1991). Adults creating art exercise the ability to make choices, discuss ideas, and take risks, and they can develop better responses to their environment, improve self-esteem, and learn competencies to cope with the anxieties of aging (McLerran and McKee 1991). Creative expression is also especially important for people with dementia and Alzheimer's, whose traditional methods of communication are breaking down (Moody 1986). The arts also refresh a person's senses by supplementing, enhancing, and sustaining sight, hearing, balance, and tactile sensitivity (McLerran and McKee 1991). Another reason for continual arts experiences is that arts make the "flow" of time easier and less effortful for older adults. When engaged in a satisfying activity, many older adults become unmindful of the passage of time and less apprehensive about passing away (Csikszentmihalyi 1991). Overall, exposure to the arts aids an older adult's appreciation of what they once sensed more fully.

Much of the literature on these benefits is derived from informal and anecdotal accounts, taken from personal observations and interviews. Efforts to study leisure and recreation, including the arts, exist and support arguments for the importance of arts participation for older adults (McLerran and McKee 1991). One example of the growing interest in engaging older adults and the arts is the National Endowment for the Art's

(NEA) Survey of Public Participation in the Arts in 2002, their fifth such survey conducted in the past twenty years. The survey, although not specific to older adults, investigated the impact of different forms of adults' participation, including viewing or listening to performing arts on television or radio, reading literature, visiting historic sites, performing and creating art, owning art, and taking art classes.

Background of the Study

This study is concerned with the critical programmatic success factors of five arts programs for older adults. Identifying these factors gives other programs and organizations successful practices to follow, helps increase their potential for longevity, and creates greater understanding about the benefits of arts participation for older adults.

Recognition of the diversity among older adults proves crucial to understanding the impact of arts programs on this population and also helps to relieve some of the myths and stereotypic thinking associated with aging. Dr. Robert Butler, a noted gerontologist and psychiatrist, portrayed a realistic image of aging in his 1975 book, *Why Survive?*

Being Old in America:

Older people are as diverse as people in other periods of life, and their patterns of aging vary according to the range they show from health to sickness, from maturity to immaturity, activity to apathy, useful constructive participation to disinterest, from the prevailing stereotype of aging to rich forms of creativity.

Ninety percent of older people live in the community and are not institutionalized or in protective settings. Physical illnesses are often frequent and often chronic and limiting. This period of life is characterized by complex changes that are multiple, occur rapidly, and have profound effects. Some people are overwhelmed. Others can come to accept or substitute for the loss of loved ones, prestige, social status, and adverse psychological changes . . .

Older people are apt to be reflective rather than impulsive. . . . Those old people who are optimistic and resourceful may at the same time be painfully aware of the brevity of life and its tragedies. Optimism is tempered by a more balanced view of the joys and sadnesses of life. The old continue to learn and

change in response to new experiences and to human relationships. Many are employable, productive, and creative. Many wish to leave their mark through sponsoring the young as well as through ideas and institutions.

A realistic overview of the aging processes also benefits arts educators who work with and teach fine arts to older adults. Educators can more effectively lead discussions and accommodate their classes to suit the needs of the participants when they are informed of the physical and cognitive changes that occur when adults age.

Research Methodology

The primary research method used in this study is that of the participant-observer. This method includes written notes taken as a participant-observer as well as written interviews of art facilitators and other persons in the selected arts programs. The participants in this study have been fully informed about the nature of this study and express interest in contributing to knowledge about the programmatic success factors of arts programs for older adults. The participant-observer research methodology reveals patterns and relationships within the dynamics of various programs, classes, and arts participation environments, such as teacher-participant interactions and participant-participant interactions. Resulting data provides collective information useful to arts organizations, programmers, activities directors, researchers, and teachers in the field of fine arts for older adults.

CHAPTER 2

A BRIEF REVIEW OF ARTS PROGRAMS FOR OLDER ADULTS

Historical Events – National Organizations

In 1967, psychologist Erik Erikson published *Identity and the Life Cycle*, hypothesizing that human development continued throughout the lifespan. His progressive theories suggested that the key psychological task of old age is reflection on the history of our lives. Through confrontation of successes and failures, individuals can achieve both wisdom and self-satisfaction, a theory further developed by gerontologist Robert Butler, who published *Why Survive? Being Old in America* in 1975. He linked the act of reminiscence, historically viewed as both unhealthy and pathological for older adults, to Erikson's theory of self-reflection. Butler defined reminiscence as "the recollection of an event, rooted in time and place" (Larson 2004). Butler challenged gerontologists to nurture reminiscence in their clients, paving the way for a blossoming of reminiscence models in the field of gerontology. "[Older adults] can find use for what . . . has been obtained in a lifetime of learning and adapting." (McLerran and McKee 1991) Although the work of these two theorists eased the justification of art-based models for elderly persons, no general understanding of the importance of creativity in old age existed.

The National Council on Aging (NCOA), formed in 1950, is the nation's first association of organizations and professionals dedicated to promoting the dignity and

contributions of elderly persons. Concurrent with the advancing theories of Erikson and Butler, the Johnson Administration established two national endowments for the arts and humanities and passed the Older Americans Act (OAA) in 1965. These events contributed to efforts to foster the “Great Society,” consequently offering new opportunities for creativity among elderly persons. The OAA initiated formation of an extensive network of agencies and services, including new and expanded senior care facilities. Education and recreation were notable facets of its Title III B, an act supporting programs that contributed to the physical and cognitive well-being of elderly persons. The OAA also established the AoA within the Department of Health, Education, and Welfare.

Although no legislation validated the importance of arts programs and services in the field of aging, the OAA projected an image of health-conscious and creatively engaged elderly persons living out hopeful, active lives. The two endowments benefited elderly persons by emphasizing the need for arts accessibility to an age group customarily distanced from education, artistic, and cultural programs. The NEA established the Office for Special Constituencies in 1977 to review grant applications and advocate for specialized groups, including elderly persons. A partnership with the National Endowment for the Humanities (NEH) Division of Public Programs increased the funding of programs for large numbers of less prosperous and less formally educated elderly.

In 1981, the NEA and NEH sponsored the White House Mini-Conference Policy Symposium on the Arts, the Humanities and Older Adults (WHCoA) to influence the development of aging policy from decade to decade. This federal involvement in

advocating for creative opportunities for elderly persons arose from the desire to develop long-range cooperation plans between the two endowments and the AoA.

A national symposium on “The Arts, The Humanities, and Older Americans” convened in 1995 by the NCOA, resulting in policy recommendations assuring that the arts and humanities were viewed as a quality-of-life issue at the 1995 WHCoA. The federal agencies’ partnership encouraged making quality opportunities more responsive and available to elderly persons. Another goal of the 1995 WHCoA sought to increase sensitivity of professionals and practitioners in the field of aging to the potential of cultural programs for elderly persons. The NEA actively seeks to make the arts available to all Americans and demonstrates how exposure to and involvement in the arts contribute to the quality of life for all persons, regardless of age (Terry 1996, 16).

Current Arts Programs for Older Adults

Opportunities for older adults to engage in arts activities are available, accessible, and inexpensive (McLerran and McKee 1991). Venues supporting arts programs and providing space may include neighborhood senior care facilities, nearby museums and community colleges, universities, YMCAs, churches, synagogues, and other faith facilities, art centers, recreation centers, community centers, and local schools. The variety of programs also encourages participation from older adults, whether instructing art forms, teaching audiences to appreciate it, partnering generations together, serving therapeutic purposes, or encouraging continued education.

Among several existing program models, three approaches to involving older adults in arts activities are recognized that mirror positive strategies to involve other age

groups. The first model exposes and involves the participant in an aesthetic art experience, often defined as art for arts sake, and includes artists-in-residence, theatre workshops, and symphony concerts. Another model enriches arts participation by offering background information on various art forms, and these arts education programs can include museum classes, history of theatre, and music appreciation. Finally, art therapy programs seek to achieve medical and social therapeutic goals, such as decreasing depression, improving concentration, and increasing manual dexterity (Moody 1986).

Many programs successfully embrace two or occasionally all three elements (Moody 1986). For example, older adults attending a symphony concert may experience a therapeutic response as well as learn new information about the composers and their works. Or an adult participating in a theatre workshop may be able to wholly focus on the tasks at hand, regardless of other anxieties.

These three categories describe many arts programs for older adults and find support through trends in growth of organizations. One such trend sees a merging of small arts organizations with senior care facilities. This partnership is mutually beneficial because organizations can often enjoy rent-free quarters and a more stable future; the senior care facilities benefit from the personalized arts programs and operation by a professional, dedicated staff. Another trend addresses the often shrinking budgets of senior care facilities and nursing homes. Community colleges can provide professional arts personnel to a senior care facility as an outreach artist. And the wide variety of available courses at increasing numbers of sites encourages older adults' pursuit of newly discovered talents and promotes purposeful use of leisure time (McCutcheon 1986, 10).

The NCOA's National Center on Arts and the Aging reports the national trends for the continuation and growth of arts programs. Parks and recreation departments involved in arts programming for older adults can assist by offering classes in senior care facilities or within the parks themselves, while state arts councils increasingly support arts programs or artists-in-residence for older adults. A less visible trend includes public commitment to arts and cultural enrichment programs, and city and county governments have the least support for including quality arts programs in their planning for older adults (McCutcheon 1986, 24).

Important Pioneers in Arts and Aging and Related Fields

Several contemporary pioneers make significant strides toward a deeper integration of arts and the aging population. Susan Perlstein, founder of the National Center for Creative Aging (NCCA), serves as Executive Director of Elders Share the Arts (ESTA) and writes extensively on the field of arts and aging. The work of ESTA is further discussed in the theatre discipline case study. In 1998, the NEA asked Perlstein to organize a national coalition of individuals and organizations in the field of creative aging. Formally established in 2001, the NCCA promotes networking among, training for, and advocacy in the growing field of creative aging by providing training manuals and other publications for professionals. The NCCA also supports replication of the best practice models for intergenerational work and helps develop and disseminate resource materials through its national database, called the Arts & Aging Directory, a listing of more than 175 arts organizations committed to serving older adults (Perlstein 2004).

Perlstein's dedication to shaping the field of creative aging advances the knowledge available to thousands of social workers and health care and arts professionals.

Liz Lerman of the Liz Lerman Dance Exchange, a cross-generational performance company and learning institution, has helped redefine the idea of who can dance by continually including older adults in her choreography and in the core dance company. Lerman has established herself as a leader in both the modern dance and community arts fields and has written extensively on her experiences. Her work is discussed further in the dance discipline case study.

Bonnie Vorenberg of ArtAge Publications facilitates pioneering work in the theatre discipline. This Oregon-based organization is also known as the Senior Theatre Resource Center and provides books, plays, workshops, and other information about successful theatre programs for older adults. Her publication, *Senior Theatre Connections*, serves as a directory of performing groups and related resources in the United States, Europe, and Canada, accounting for over 415 diverse senior theatre groups in May 2003 (Vorenberg 2003). Her familiarity with this network, funding sources, film and video resources, and relevant associations proves to be a unique and valuable support system for senior theatre.

Finally, Gene Cohen, author of *The Creative Age: Awakening Human Potential in the Second Half of Life*, is a world-renowned gerontologist, psychiatrist, and the first director of the Center on Aging, Health & Humanities at the George Washington University in Washington, DC. The Center is currently conducting a three-year (2001-2005), national study of the impact of professionally implemented arts programming on older adults. This study, the first of its kind, uses well established psychological and

medical indices and includes studies of three programs of ESTA. Cohen's book documents recent discoveries in neuroscience that radically challenge conventional assumptions about the aging brain. "It is definitely appearing that older people who are involved in these community-based cultural programs . . . experience positive effects in all domains: general health, mental health, and increased social functioning." (Cohen 2001)

CHAPTER 3

RESEARCH QUESTION

Concise Statement of the Problem

Because information on programmatic success factors of arts programs for older adults is not quantitative, easily accessible, or readily available, this study seeks to examine five select programs that vary in size, scope, and vision in order to disseminate best practice information to other programs. Through research, observations, contrasts and comparisons, and interviews with various staffing members of these five programs, a collection of both universal and unique success factors are identified. The programs of Elders Share the Arts (theatre), Museum One (visual art), Liz Lerman Dance Exchange (dance), New Horizons Music (music), and Arts for the Aging (writing/literature) are examined in this study. These five arts programs serve a heterogeneous population of older adults, occur in a variety of locations, and exist independently of larger institutions. Information about their success factors will help foster sustainability of other arts programs for older adults.

Arts Programs Serve Different Purposes

A growing variety of programs offered for older adults exists, and because arts programs have met with success while serving an array of purposes, such as aesthetic arts experiences, arts education, arts for psychological or physical healing, and arts as

community building, comparison between programs can prove difficult. Coupled with the lack of quantitative data regarding success factors, no single approach to arts programming for older adults can be regarded as most successful. Because arts programs occur at an expanding range of locations, including senior care facilities, museums, local schools, nursing homes, churches, synagogues, and other faith facilities, unique challenges and opportunities are presented in each setting.

Current Information Available to Older Adults

Little data on the practices leading to success of independent arts programs in relation to aging policies and funding trends exists, creating two barriers: limited opportunities for advocacy and failure to recognize the importance of late-life creativity. Efforts of the WHCoA and partnerships formed within the NEA and NEH seek to unite creativity in old age with a comprehensive vision of lifespan development (Moody 1986).

Numerous services exist to aid older adults' transition into senior care facilities. Pre-retirement seminars focus on the purposeful use of leisure time and advise adults on financial preparations for their upcoming years (Greenberg 1987). However, such services give scant attention to artistic pursuits, most likely because the success factors of arts programs are unknown.

CHAPTER 4
DISCOVERY OF THE SUCCESS FACTORS

Case Study 1 – Elders Share the Arts

Introduction

Many residents of senior care facilities experience isolation in these often age-segregated environments, and one recent proposed method to decrease isolation includes structured intergenerational programs (Bressler 2001). Intergenerational programs refer to activities that “increase cooperation, interaction, and exchange between people of different generations” and can engage older adults in social settings (*Linking Young and Old through Intergenerational Programs* 2004).

A study completed by the Center for Intergenerational Learning, Temple University, reports on focus groups and interviews of twenty-nine residents of four senior care facilities, thirty-five middle and high school students, and twenty activities directors, social workers, and nursing staff. Findings indicate participants’ enthusiasm: residents felt cheerful, younger, and more energized around the children as well as satisfied by contributing to a youth’s learning. Both residents of long-term care facilities and youth recognized that intergenerational programs provide a “visiting function” for residents who may rarely see their family. Youth understood that they filled a role for older adults who often lacked companions with whom to talk intimately. Both young and older age

groups felt sadness at the end of intergenerational programs and acted less ageist to the other population. Staff reported that residents who typically avoided activities participated in the intergenerational programs, and adults with cognitive impairments kept better track of time on days that young people were expected to visit. Residents with poor appetites tended to eat more when eating with children. The results of this study attest to the importance of intergenerational programs and the positive influences on both older adults and youth (Bressler 2004).

ESTA, centered in Brooklyn, New York, serves both older adults and youth by conducting a variety of interactive, intergenerational programs throughout the five boroughs. This case study records observations from two program sessions and one performance. Interviewees include ESTA's Program Director, a Program Associate/Teaching Artist, and older adults participating in the program.

History

Their story, yours, mine – it's what we all carry with us on this trip we take, and we owe it to each other to respect our stories and learn from them.

William Carlos Williams, *Living History Arts Festival 2001*

Founded in 1979, ESTA seeks to bridge the generational differences that exist within New York's society, enabling both young and old populations in New York's underserved communities to share their voices by providing a forum to transform the stories of their lives through art. This nationally recognized community arts organization works to preserve and extend living cultural heritage through intergenerational communication. The resulting dramatic, literary, and visual presentations "explore social

issues, shed light on neighborhood history, and help to arrive at answers to community issues and conflicts.” (Elders Share the Arts)

Current

ESTA is currently developing their mission statement. The draft reads: “In a society where elders are marginalized, ESTA strives to animate community life by honoring and giving creative voice to their stories and life experiences.” ESTA’s mission is fulfilled by employing three fundamental strategies for community work. The first technique utilizes visual and dramatic arts to bring together different generations, while another method emphasizes oral history and intergenerational communication through storytelling. Finally, ESTA conducts in-school programs featuring interaction between young people and older adults as well as exhibitions celebrating the work of older artists.

Susan Perlstein, Executive Director of ESTA, began using the arts to work with older adults more than twenty-five years ago. At a time when most of America equated the last stage of life with decline, Perlstein believed the arts promoted self-discovery and growth, and because this idea was somewhat revolutionary and illogical, she nurtured ESTA in a “virtual vacuum” (Perlstein 2004).

Perlstein collaborated with Jeff Bliss, a previous intergenerational arts coordinator, to write *Generating Community: Intergenerational Partnerships through the Expressive Arts* in 1994. This publication outlines successful models for building meaningful relationships between young and older populations as well as different cultures living within the same community (Burnham 2003). *Generating Community* serves as a training manual for both clinical and educational settings and for use in libraries,

religious organizations, housing projects, and youth agencies (Burnham 2003). The book outlines examples of programming in four culturally transitional neighborhoods of New York City.

Generating Community also provides a step-by-step guide to planning and maintaining these connections, furthering the work of ESTA's Living History method. Living History involves thousands of older adults, young people, and community service professionals, both in New York and nationwide, in workshops, training sessions, performances, and festivals. These workshops seek to transform participants' oral histories into theatre, dance, storytelling, and literary presentations. Living History programs take place over the course of a year, in thirty weekly workshops in more than twenty New York neighborhood community centers, schools, libraries, and other sites (Coming up Taller 2004). Living History also connects with young people through classroom visits, workshops, and oral history storytelling and interviewing. Workshops conclude with a festival featuring staged dramatic literary and visual presentations based on these collected oral histories. These Living History Arts Festivals involve thousands of people each spring and feature older adult drama groups (Perlstein 2004). In many performances, community life is celebrated and important issues are presented to the public.

As a vendor agency for the New York City Board of Education, ESTA also helps youth who participate in their programs to "improve their school attendance, increase attentiveness, and gain arts and communication skills" (Coming up Taller 2004). In the Living History program, a young person interviews an older adult and develops an oral history of the adult's life. Learning the life histories of older adults makes historical

textbook events more realistic for youth. Between Living History and another ESTA program, Conflict Mediation, youth and older adults form relationships that are often maintained beyond the length of the program (Coming up Taller 2004).

One benefit of the Living History process is that it recognizes the relationship between personal history and social roles. Many participants experience a new sense of identity and belonging to the group. The Living History program adapts for both well and frail elderly by creating a safe, encouraging environment that engages each adults' participation over time. Through activities involving sensory memory, reminiscence, and story telling, the presentation of life stories stimulates creativity and facilitates expression of emotions. Telling stories and repeating those that hold particular significance helps achieve psychological integration into society, preserving an individual's legacy (Zablotny 2001).

ESTA's creative arts workshops can include elements of theatre voice and body exercises, improvisational theatre exercises, and dramatic forms and presentation. Other ESTA programs include: Pearls of Wisdom, a multicultural touring ensemble of older adult storytellers whose members emerged from ESTA's other community-based activities; Generating Community, a program that partners senior care facilities and schools; and Legacy Works, involving teenagers and home health aids and volunteers who use oral history interviews to elicit stories from elders (Perlstein 2004).

Marsha Gildin, Program Associate and a Teaching Artist for ESTA as well as a trainer with the National Center for Creative Aging for the past eight years, facilitated theatre arts programs with intergenerational groups and at geriatric centers for older adults with dementia for over twenty years. Gildin spent a lot of time in senior care

facility environments when she was younger, creating a level of comfort that has continued in her current work.

Public School 24, a participant in the Living History program observed for this case study, continues to provide funding for Gildin, who has worked there for two years. Many public schools in New York initiate intergenerational work for the first time with consultation from ESTA. “The work is about facilitating connectedness; facilitating an invitation to stay.” (Gildin 2004)

Many older adults enjoy the program from its onset. “They’re very dramatic folks. They cross a threshold in themselves. Some used to say, ‘I don’t do performances . . . don’t know what I have to say.’ Some start out understated.” (Gildin 2004) Gildin sees initially modest older adults really reaching out to the audience by the end of the programs. “Seniors surprisingly need to see their story brought to life. . . . The kids start out shy. . . . It’s a real cultural mix. I’ve seen kids really shine in their enjoyment. I’ve seen kids get encouragement and comfort from the seniors. [The children will tell older adults] ‘I didn’t feel nervous knowing you were up there with me.’” (Gildin 2004)

Gildin explains that the connection formed between the youth and older adults goes beyond the weekly Living History sessions; older adults see the children in their neighborhood and delight when they are recognized by the younger population. “The relationships go past the walls of the senior center and give added warmth to the neighborhood.” (Gildin 2002)

The youth have responsibility for the older adults, helping them by holding microphones or supporting them while they walk around on a stage. From the onset of a program, Gildin stresses the importance of safety around the older adults, asking the

youth to allow them space to walk unsteadily. Although Gildin does not talk about dementia with youth, she addresses the “forgetfulness” and change in memory of older adults. The first few Living History sessions involve youth and older adults defining the terms “old” and “young”, respectively, and discussing stereotypes assigned to the opposite generation (Gildin 2002).

A Living History performance evolves from the first two-thirds of a process involving the acquaintance of children and older adults and sharing of personal stories about family, friends, and culture. Participants share photographs, exchange stories, complete journal writing, and create spontaneous performances of improvisations and songs. ESTA teaching artists elicit a theme in the gradual emergence of stories and work to develop a drama interpretation for youth and older adults to perform.

[ESTA’s work] is connecting to hearts, to people’s hearts; knowing people for who they are. It’s our belief that there is a beautiful value in people. We find this value through artistic expression. Arts are the voice of the soul. Even if you haven’t dabbled in the arts before, there’s room for your soul in there. People want to be heard and to hear others. . . . ESTA’s mission . . . resonates so essentially in the community.

Marsha Gildin, *interview*

All of ESTA’s teaching artists attend meetings and training sessions. The mission of ESTA remains at the forefront of all their work, and artists and staff constantly examine how their own art forms fulfill the mission of ESTA. Once per month, ESTA’s staff and more than twenty teaching artists have a professional development meeting to provide a creative, hands-on outlet and cultivate a group of artists who enjoy sharing ideas with each other (Stehle 2004).

Justine Stehle, Program Director, has worked with ESTA for almost three years. For many years, Perlstein handled all the administrative tasks of ESTA, and the organization has recently added a grant writer and other administrators. Past and current

fundes include the New York Department of Aging, New York Board of Education, New York State Council on the Arts, and the NEA. Other organizations often include ESTA in their own grant proposals. "People have the money but don't know how to do the programs," says Stehle (Stehle 2004).

Many of ESTA's teaching artists are recruited for specific arts projects such as pottery and poetry, and others, often recruited from the nearby New York University Gallatin School of Individualized Study which specializes in theatre and storytelling work with communities, send resumes to ESTA's office and await the opportunity to facilitate intergenerational work (Stehle 2004). ESTA's artists tend to continue working with the organization for a number of years, producing a consistent, well-trained, and talented pool of artists. Examining strengths and weaknesses of the various programs provides a method by which ESTA staff can propose topics for upcoming professional development meetings and improve current and future programs.

Observation 1

This Living History program takes place in a large, bright auditorium of the Selfhelp Benjamin Rosenthal Senior Center in Queens. Approximately ten older adult volunteers from the center and twenty-five students from Public School 24 have met for twenty-four weekly sessions to develop and rehearse their dramatic performance, "A Fiddler in Flushing". The doors to the auditorium are open, allowing outside visitors and journalists to observe. Everyone wears a name tag, and they stand in a circle in the middle of the room and complete several warm-up exercises before beginning rehearsal.

The participants divide into two groups and work with the Teaching Artists, Marsha Gildin and Elana Bell.

Gildin directs the larger group, addressing youth and older adults by their names and using upbeat physical and verbal instruction. Almost everyone is laughing and smiling, and several of the older adults amuse the youth by continually making jokes throughout rehearsal. The youth are of mixed nationalities, a subject addressed in the script of “A Fiddler in Flushing”. All of the older adults are high-functioning, mobile, and very expressive. Everyone takes their mistakes lightly, and the rehearsal has a rigorous pace. The youth and adults are interspersed on stage and seem completely at ease. Those that are not performing continue to watch with interest, and the older adults seem encouraged by the students’ interest in their roles in the performance.

Gildin uses loud, positive encouragement for everyone. One of the students’ school teachers, Deborah Aizenstain, takes notes on the rehearsal and keeps time, occasionally calling out the minutes remaining during rehearsal. At the end of rehearsal, Gildin thanks everyone for their work.

Observation 2

At the second rehearsal, participants begin to rehearse the music with an accompanist, Sylvia Hess, a regular volunteer at the senior center. Warm-up exercises for singing include taking deep breaths, calming down, and focusing on the rehearsal. Adapted “Fiddler on the Roof” lyrics address topics of importance to the community, such as: respecting each other’s differences, various cultural holidays, traditional clothing and food, and the work of building community collaboration. The show will be

performed at the Selfhelp Benjamin Rosenthal Senior Center and at Public School 24 and includes speaking, singing, and movement.

Many of the older adults in the group have worked with ESTA's programs for a number of years and are eager to talk about their experiences. "They are committed, enthusiastic, and cherish the relationships developed with the children." (Gildin 2002) Rushing over to greet me, Bob says, "The kids are delightful. [This work] makes senior retirement worthwhile! My wife gets depressed if she doesn't come to rehearsal." Al, an older adult who has been with this ESTA program for three years, says:

This program is fantastic. I'm the baby here! Every year, it's the greatest feeling I've ever had! I meet the group, learn all about their nationalities, where they're from, what their parents do, and they learn about us. It's the greatest thing. To me, this is my life now, and I love it!

Mike, retired after thirty-four years, says:

This is a lot of fun. I've been doing it for a long time. This is my fifth year in the play. It's marvelous how the children adapt and flourish, and they really flourish! I love it; it gives me lots of hope for the future. It's marvelous to see something like this.

At the end of the rehearsal, he says, "You see, it's a lot of fun!"

At the end of the session, Gildin individually acknowledges and applauds the work each youth has done on their props for the performance and reminds everyone to be careful when moving around on stage.

Observation 3

The first of two performances also takes place at the senior center where the group has met and rehearsed. The auditorium is surrounded by booths providing a myriad of information tailored to the local community, including: family unions, medical

providers, the local hospital, AIDS awareness, Jewish care, and Asian family services.

The senior center's Director, Cheryl Gersh, makes an opening statement introducing Elders Share the Arts and acknowledging the hard work of the Teaching Artists, Marsha Gildin and Elana Bell. Gildin makes a few remarks about the program and introduces the performers.

During the forty minute show, Gildin and Bell sit in the front row and use various percussive instruments to help with cues. The older adults, who use scripts, occasionally lose their place in the reading or skip lines; Gildin quickly chimes in to keep the show running smoothly and prevent anyone from feeling confused. Her loud voice and laughter encourage the performers and help everyone to feel at ease. The audience, consisting of older adults from the community and senior center as well as another class from Public School 24, responds enthusiastically to the show and provides tremendous applause and appreciation at the end. The senior center Director makes a few congratulatory closing remarks.

Figure 2. Marsha Gildin directs a group of seniors from the Selfhelp Benjamin Rosenthal Senior Center and children from Public School 24 in a Living History theatre program of Elders Share the Arts.



Figure 3. Elana Bell directs older adults and children in a Living History theatre program of Elders Share the Arts in Flushing, Queens.



Case Study 2 – Museum One

A painting can change a life forever.

Museum One

Introduction

The one link that bonds us all together, young and old is the universal language of the Arts. The Arts tap our individual uniqueness; allowing the vitality of youth and wisdom of age to showcase our oneness, foster self-expression and rebuild a shared sense of community.

Carol Wolfe, *Monographs*

In the early 1980s, “evidence emerged that training in ‘art appreciation’ could enhance the well-being of the so-called ‘marginal’ elderly, such as blind older people and residents of nursing homes.” (Moody 1986) Art appreciation serves to educate older adults and can be used as a method of socialization and therapy (Hart 1998).

Museum One, centered in Washington, DC with programs throughout Washington, DC, northern Virginia, and the Maryland suburbs, serves exclusively older adults, not by making art, but through an art appreciation approach. This case study records observations from two identical presentations. Interviewees include Museum One’s Executive Director and a Teaching Artist.

History

Museum One is based on a concept that activities and educational sessions can emulate the cultural resources of an art museum in adult care facilities when shared by group leaders of older adults, such as recreation therapists and activities directors.

Museum One’s extensive programs, manuals, and books endeavor to lead a diverse audience of older adults that may be restricted geographically, physically, or economically (Hart 1998).

Art historian Joan Hart created Museum One in 1982 as a neighborhood organization, and with funding by a women's service club and a local neighborhood government, she organized area teachers to help her introduce visual arts appreciation courses and workshops into nursing homes, medical centers, retirement centers, and adult day care centers. Hart regularly volunteered as an arts appreciation teacher at a nursing home in Washington, DC where she befriended an older woman, Sarah, who possessed an intense passion for art. Sarah encouraged Hart's commitment to making visual arts available to older adults with limited opportunities and inspired her to write a book, *Beyond the Tunnel*, based on these experiences (Hart 1998).

Since 1991, Museum One has developed slide programs that enable group leaders and teachers to conduct their own art appreciation programs that utilize innovative methods and techniques of communication with older adults (Hart 1998). Art appreciation sessions revolve around looking at a work of art for enjoyment as well as discussing ideas and feelings about the paintings, and most of Museum One's programs occur in senior care facilities.

When Hart founded Museum One, she initially believed that art historians would serve as the primary instructors for the slide programs. However, staff members and volunteers at senior care facilities proved to be more effective group leaders.

I'm sure it's because of the valuable experience interacting with older adults on a regular basis, whether you're a recreation therapist or activities director or social worker or volunteer. Actually, a love of art might be considered the easy part which all our group leaders have possessed. But communicating that love to the institutionalized nursing home resident... requires a unique understanding and knowledge.

Joan Hart, *Museum One*

During the early 1980s, Hart rigorously wrote grants, traveled to affiliate sites on a weekly basis, and volunteered at various nursing homes (Hart 2003). She most frequently made presentations at senior care facilities and senior apartment complexes during the first few years of Museum One. “[The term] ‘therapy’ used to be taboo with the National Endowment for the Arts and the National Endowment for the Humanities back then.” (Hart 2003) However, Museum One stressed the education and socialization aspects of its programs in order to secure grants. Additional subsequent funders would include the Cafritz Foundation and Philip Graham Fund, as well as the DC Humanities Council, the Virginia Foundation for the Humanities and Public Policy and the Montgomery County Humanities Commission.

“I felt that something more was needed, specifically a course that would provide a deeper foundation for group leaders which, for example, an activities director or recreation therapist could take independently at their own speed and with their own senior group.” (Hart, website) Supported by the American Therapeutic Recreation Association, who acted as a certified provider for continuing education units, Hart’s idea evolved into the course “Self-Study and Discovery: Art Appreciation for Group Leaders”. Hart anticipates a growing number of group leaders who use art appreciation as a regular part of their activity programming and to serve their own artistic needs.

Current

Museum One’s mission is to “provide educational services to people, especially senior citizens, who are restricted physically, economically, or geographically from participating in the enjoyment and appreciation of art museums and their programs.”

(Hart 2003) The core of a Museum One art appreciation session involves teachers encouraging participants to discuss paintings and portraits presented in a slideshow format (Hart 1998). Each sixty minute slide program consists of color slides accompanied by an extensive educational guide. The guide features descriptive narratives on each painting, possible questions to open discussion, and historical and biographical information on the artists and periods in which they lived (Hart 1998).

Museum One teachers aim to impact participants in a number of ways including: intellectual and sensual stimulation, increased social interaction, and promotion of emotional and spiritual fulfillment (Hart 1998). Questions about each painting are straightforward and pertain to three areas: subject or theme, elements of style, and feelings and memories evoked among the group members. By addressing subjects in the paintings such as people, objects, time of day, and location, older adults may begin to reminisce about their own experiences and memories. Discussions about the elements of style in the paintings such as colors, light, and space encourage older adults to acknowledge their own reactions. Anecdotal accounts from different Museum One programs tell of withdrawn, disoriented, or mentally impaired adults being inspired by paintings of flowers and still lifes. In particular, scenery often triggers memories of childhood vacations and other travels. Some older adults also recall that their parents were once painters.

Teaching artists often draw parallels between the lives of older adults and the lives of the artists they present. Discussion of visual artists who suffered physical decline as they aged and continued to create art, such as Henri Matisse, Claude Monet, and Pierre-Auguste Renoir, gives older adults a connecting point in the programs.

Museum One maintains twenty slide programs and one video for either loan or purchase, and Hart adds at least one slide program each year. Museum One markets its programs to activities directors and recreational therapists of senior care facilities throughout the United States. Vivid narratives, written by art historians and social workers, accompany the slides to enable presenters of all backgrounds to more easily initiate discussions with older adults. Slide programs are organized into several categories, including American Heritage and Traditions, Holidays Seasons, Multi-Cultural Expressions, Special Themes for Elders, the World of Van Gogh, and the World of Impressionism. The slide programs cover a variety of themes and artists: Pierre-Auguste Renoir, Winslow Homer, Vincent Van Gogh, American landscapes and portraits, African artists, women, children, and animals.

Museum One worked with art museums and libraries that have varied outreach and community activities because many art museums send docents to local sites, including senior care facilities. Museum One attempted to create outreach programs by encouraging relationships with museums such as the National Museum of American Art (Smithsonian Institution) yet was unsuccessful because the museums “didn’t understand the work and didn’t understand the community” (Hart 2003). However, Hart presented programs from museums at senior care facilities and organized trips for the older adults to visit the respective museums afterward (Hart 2003).

Museum One published *Creating for Life: Step by Step – a Manual for Bringing Art Appreciation to Older Adults* to complement and enhance the slide programs, addressing topics such as class preparation, communication techniques, and other resources to increase effective stimulation of older adults during the slide presentations

(Hart 1997). These guidelines prepare teaching artists to lead art appreciation sessions, particularly if they do not have extensive experience conducting classes with older adults.

So many staff members and volunteers at senior sites have told me how much the art appreciation sessions have inspired them to learn more about art and artists... as if a whole new world is opening up for them. I'm convinced that this enthusiasm and love for art will make better communicators with the older adults they serve and make their own lives happier and more complete.

Joan Hart, *Museum One*

Hart's busy schedule no longer allowed for continual grant writing, and Museum One began to charge senior care facilities for its programs (Hart 2003). Hart is confident that Museum One will continue, and she admits to the need to "find someone younger" to run the programs (Hart 2003).

Laurie Trusty, a geriatric social worker who has worked with Museum One for over twenty years, presented the programs observed for this case study. Trusty presents about thirty programs each month in Virginia, Maryland, and Washington, DC and works as a docent for four museums in the Washington area (Trusty 2003). When Trusty had fewer clients and presented only five or six programs a month, she extensively volunteered and gained skills working in a geriatric setting.

During Museum One's slide programs, Trusty emphasizes the theme of the paintings or pictures, continuing to "remind [older adults] of the month and time of year" (Trusty 2003). Trusty meets with most success when she "gears the group to the facilities' mood and goes with the flow of nursing home challenges" (Trusty 2003). Trusty says that older adults ask different kinds of questions depending on their economic and cultural background. "A more educated adult might ask dignified questions about the artists, such as 'Where were they from? How long did they live in Europe?'" (Trusty 2003)

Trusty uses both Museum One's slides and her own collection to develop programs appropriate for the season. She finds that presenting less background information and allowing experiences to naturally occur gives older adults more opportunities to relate to the paintings and pictures. A recent presentation of old New York City photographs to nursing home residents, many of whom were from New York, triggered memories that easily guided the group's discussion.

Observation 1

The first program takes place at the Jefferson at the Marriott, an assisted living facility in Arlington, Virginia for very low-functioning older adults. Laurie Trusty arrives just a few minutes after her program is scheduled to begin, and she brings two dogs that several residents greet with familiarity. A few adults make a commotion about Trusty's dogs and request to be seated near them. Trusty's audience of ten adults, most of who are confined to wheelchairs, is smaller than usual because the nursing home unintentionally scheduled two programs at the same time. Trusty immediately engages, recognizing several people by name and inquiring about specific details of their lives. She speaks while preparing for her presentation: a slideshow of photographs of Colonial Williamsburg in the winter.

Trusty asks specific questions about the photographs of wreaths, interior decorations, and lighted Christmas trees to spark the residents' memories. "Did any of you ever make your own wreaths? Did you go caroling at night?" Trusty asks several residents if they remember doing certain activities with their children, and while they appear interested in her questions, most respond timidly when Trusty addresses them

individually. A photograph of Colonial musicians sparks one resident's memory of her own child's musical background.

The dark presentation room accommodates the slideshow, and the temperature is quite warm, causing several of the residents to doze during the program. One woman continues to turn and look at me, smiling and blowing kisses. At the end of the one hour slideshow, Trusty thanks everyone by walking around the room and shaking their hands, making eye contact, and addressing some adults by their names. Most of the older adults show appreciation by smiling at Trusty, and a few are able to verbally express their gratitude. Because the residents are immediately called for lunch, they leave the activity room. Only one woman talks to me, and she is one of the more high-functioning members of the group. She introduces herself as Avril and inquires about the purpose of my visit.

Observation 2

The second program takes place at the Summerville Assisted Living Center in Potomac, Virginia to a group of fifteen older adults that range from mid- to low-functioning. The room is very dark and warm, and many of the older adults appear to sleep during the presentation. The program follows the same format as before; Trusty shows slides of Colonial Williamsburg in winter and initiates discussion around holiday traditions and memories.

Figure 4. Laurie Trusty presents a slideshow of Colonial Williamsburg photographs to residents of the Jefferson at the Marriott in Arlington, Virginia.



Case Study 3 – Liz Lerman Dance Exchange

Introduction

The benefits of dancing for older adults include cardiovascular training, increased flexibility and balance, and a decrease in the number of falls. Similar to other weight-bearing exercises, dance can also improve an older adult's bone density. Because different dance forms cover a range of activities, many older adults can participate through simple actions such as moving feet, fingers, and heads. For many older adults, dance is likely to be a familiar activity and can have an immediate psychological benefit. For those with cognitive impairments, dances can be easily learned or recalled (Resnick 2004).

The Dance Exchange is centered in Takoma Park, Maryland and develops interactive programs to engage communities throughout the United States. Working with older adults is not the sole purpose of the Dance Exchange; they work to involve and encourage involvement of all populations of people. However, the inception and subsequent growth of the Dance Exchange relied heavily on participation of older adults. This case study records observations from one rehearsal, and interviewees include one of the Dance Exchange's Co-Artistic Directors and several company dancers.

History

Liz Lerman studied dance from the age of five and received a Masters Degree in dance from George Washington University. With training in classical ballet and modern technique, she expanded the range and social application of her work by exploring other

aesthetic and theatrical traditions. Lerman's father, a Civil Rights activist, also influenced her curiosity of non-traditional dance.

Lerman initially drew inspiration to work with older adults from stories her dying mother told about deceased relatives (Westberg 2003). Lerman decided to create a dance piece that reflected the experience of her mother's dying, so she began teaching one class a week at the Roosevelt Hotel for Senior Citizens when she needed older dancers to perform as the ancestors she envisioned welcoming her mother into another place (Westberg 2003). Her class of sixty people at the Roosevelt Hotel produced several enthusiastic dancers who performed with some of Lerman's students from George Washington University. Lerman began to envision a combination of professionals and nonprofessionals, young and old, and trained and untrained people dancing together.

The still-developing Dance Exchange gained momentum in 1975 after performing Lerman's *Woman of the Clear Vision* (Borstel 2004). Audiences and participants responded positively; the older dancers approached Lerman requesting more rehearsals and more opportunities to perform. The company changed their name from the Roosevelt Hotel Senior Citizen Dance Touring Company to Dancers of the Third Age. Since 1976, Dancers of a Third Age has performed an expansive repertoire of dance-theatre pieces created by Lerman, and "as the older people in my mom's dance [piece] discovered, once you dance, you don't want to stop." (Liz Lerman, *In Praise of. . . Liz Lerman: An Interview with the Choreographer*) The coupling of professional dancers with residents of a senior citizens' center defined the future of her company (Borstel 2004).

In 1976, the Dance Exchange opened in Washington, DC as a school for dancers including "senior adults and special populations" (Borstel 2004). Lerman assembled a

more formal company in the late 1970s composed of ten to twelve younger dancers which often performed with Dancers of the Third Age, where members ranged in age from fifty-five to ninety-two. Performances in national festivals and art centers challenged public perceptions of an art form usually reserved for young, conventionally beautiful people (Westberg 2003). Their performances in unusual venues also challenged the perception of where dance could take place.

In 1993, Lerman united the Dance Exchange as a single, cross-generational performance company. “Tired of the cute factor of the specialized ‘old’ company”, she sought to end the segregation within the Dance Exchange (DiMuro 2003). Many of the older dancers had been content to do simple work, and Lerman pushed them to be more involved in the company; she wanted them to be “individual instruments” rigorously pursuing their art form.

Current

Liz Lerman Dance Exchange is a cross-generational performance company and learning institution committed to the highest level of aesthetic, technical and educational proficiency, and dedicated to making dance a real part of people’s lives. Through its activities, Liz Lerman Dance Exchange creates a community of art, action, and knowledge that is humane and rigorous, experimental, and respectful of tradition, a home to both the spirit and to critical analysis. The Dance Exchange’s work consists of: formal concerts; interactive performances; specialized community workshops; and participatory events; and training that encompasses the technical, aesthetic, community, and process dimensions of its practice. Company residencies—conducted at home in the Washington, DC area, at sites around the US, and abroad—seek to include all of these activities.

Liz Lerman Dance Exchange

The Dance Exchange’s explosive dance, personal stories, and humor are realized through the variety of work they do: formal concerts, interactive performances, specialized community residencies, and professional training in the art of community-

based dance. International recognition of the Dance Exchange is shown through the recent acquisition of an honorable citation in Worth magazine for being one of the nation's top one hundred non-profit organizations, using their distinctive artistic vision to impact the community. Lerman was also named a 2002 MacArthur Fellow by the John D. and Catherine T. MacArthur Foundation and awarded a \$500,000 stipend over five years as recognition and support of the Dance Exchange's creative accomplishments. An "artist-driven organization", the Dance Exchange collaborates with community organizations and other partners to create dance, administer for their residencies, and implement their vision. The Dance Exchange also recently appointed two co-artistic directors who have both worked extensively with the company, and their addition helps guide the company from being a founder-driven organization to one that fosters a multitude of artistic voices.

Classes are offered for youth, teens, adults, and older adults. The class description for Senior Exchange reads: "For senior adults, age fifty-five and up. Perfect for a variety of ability levels—beginner to advanced—Senior Exchange systematically prepares the body for both improvisation and set movement phrases. Participants expand their range of motion, build strength, and tap into their power to stay physically active, while being socially engaged." (Liz Lerman Dance Exchange 2003)

A principle theory of the Dance Exchange is that all dancers be fully immersed in the creative process, seeking to "demystify the process of dance" by using all ages as active instruments (DiMuro 2003). While the company members come from a variety of backgrounds, "all company members are expected to be active ingredients, regardless of their talent." (DiMuro 2003) One company member, Martha Wittman, has studied

traditional dance for over sixty years, including teaching and choreography. She recently received a choreography fellowship from the Maryland State Art Council. Another Dance Exchange member, Thomas Dwyer, has danced for fifteen years after retiring from a government job. He has become a teacher of creative movement for older adults in community settings, and his choreography, often based on these movement classes, has been presented at several venues in Washington, DC.

The Dance Exchange uses “inquiry” of dancers to form collaborations and “sourcing” as an interview process. They work to translate a person’s memory into words, words into physicality, and physicality into movement (DiMuro 2003). Peter DiMuro, a Dance Exchange Co-Artistic Director, leads many of the workshops for older adults. These workshops, “mini-versions of Dance Exchange rehearsals”, typically consist of five stages (DiMuro 2003). The first stage seeks to create a safe environment: participants sit in a circle and introduce themselves, helping everyone to feel welcome and at ease. During the second stage, the facilitator awakens the participants by asking specific personal questions and looking for subtle visual clues about the hobbies of the older adults. For example, an older adult might make hand movements that are indicative of a previous job, such as washing dishes or sewing. These movements serve as a basis from which dances can be created with the older adults. The third stage is the “meat” of the workshop: physical representations of ideas are introduced to everyone, phrases are built by combining these ideas, and dance pieces are created (DiMuro 2003). Building a phrase involves non-verbal communication and the accumulation of both physical and emotional ideas. After a dance is created, the fourth stage examines the artistic value of the workshop, a critical step in securing the importance of the older adults’ creative ideas.

“[The workshop] can be subconscious; it can slip away unless we verbally share its value.” (DiMuro 2003) The fifth and final stage involves closure of the workshop.

DiMuro believes the workshops are most helpful because they emphasize the creation of new art instead of the possible cognitive and/or physical gains of movement. While he knows that the process of making art has therapeutic benefits, DiMuro focuses on the “joy of making art,” an attitude that influences both participants and their caregivers (DiMuro 2003).

During his workshops, DiMuro avoids dwelling on feelings of “nostalgia about patients; I see them in the moment and work with it. I push the rigor [of creating dance].” (DiMuro 2003) This approach proves difficult when family members and caregivers tend to ruminate on “too much nostalgia of what [a person] once was.” (DiMuro 2003) DiMuro encourages family and caregivers to see older adults as active instruments, not as people who have suffered physical and cognitive decline. He recognizes the limitations of older adults and realizes what lies beyond their disabilities. DiMuro reports that Alzheimer’s patients are the most responsive of older adults because they lack inhibition during the workshops (DiMuro 2003). DiMuro seeks to “find the right door ‘in’,” a challenge also faced by caregivers (DiMuro 2003).

The Dance Exchange receives positive feedback about its older dancers and amazes audiences who have never seen older adults perform. Following their performances, dancers often engage audiences, particularly older adults, with exercises designed to awaken both body and soul (Westberg 2003). “Liz is respectful of the community and smart about the dialogues [within the community].” (DiMuro 2003)

Lerman works to implement her vision of a society where culture “is not a hierarchy with the Kennedy Center on the top and the nursing homes on the bottom” (Westberg 2003).

Observation

The rehearsal takes place at the Dance Exchange’s office and studio space in Takoma Park, Maryland. The main studio is large and bright with several smaller studios in the building. Outside the office rooms is a general lounging area with couches where dancers can relax and share ideas. Peter DiMuro enthusiastically greets me and begins introducing me to other company members. The dancers are currently rehearsing and refining ideas for “Ferocious Beauty, Tiny Monstrosities”, the latest “exploration [about]... what’s going on in the laboratories of genetic science, and what impact this will have on our lives.” (Liz Lerman Dance Exchange 2003) The multi-media project partners “a national group scientists, bio-ethicists, researchers, clergy, and artists” to examine both the pros and cons of the upcoming biological age. Three older adults and seven younger adults are working to create this dance piece.

At the beginning of rehearsal, all of the dancers spend time stretching and then gather in a circle for a body check. Lerman inquires about the physical health of each dancer and asks how everyone is feeling, encouraging people to be honest and open from the onset of rehearsal. I am asked to join the circle and everyone greets me. The rehearsal lasts for two hours and begins with everyone working together in different combinations. Some dancers are initially paired up, other work in groups of three or more, and toward the middle of rehearsal, the entire company comes together to practice their choreography in sequence. They constantly communicate about new dance steps, ideas being conveyed, and what movements are possible for each person body. Many of

the older adults perform less physically strenuous choreography and provide narration for parts of the piece, and they approach each task with serious dedication.

Each dancer takes responsibility for his own work and capabilities, and they treat each other's bodies with great care and respect. One part of the dance piece requires the dancers to fall to the floor, and because some of the older adults cannot fully complete this movement, Lerman suggests alternate movements. She always uses positive language when making suggestions, including: "This works for me . . .", "If we try that . . .", "You can do this . . .", and "That's possible." Lerman also comments on and congratulates the originality of the dancers' ideas, saying, "We can use it (the idea) for now. Later on we'll figure out how to make it our own. Maybe it will occur to us at some point."

Figure 5. Dancers of all ages take instruction from Liz Lerman during a rehearsal.



Figure 6. Dancers rehearse at the Liz Lerman Dance Exchange.



Figure 7. Dancers rehearse at the Liz Lerman Dance Exchange.



Case Study 4 – New Horizons Music Project

Your best is good enough.

New Horizons Music Project

Introduction

A 1996 Gallup survey on the importance of music to American life found that the number of amateur instrumentalists, which remained static for years, had grown as baby boomers moved into that age bracket (Wizenried 2003). However, nearly six in ten respondents to the Gallup survey who were over the age of sixty-five believed that they were too old to learn to play an instrument (Wizenried 2003). “We need to put to rest the widespread belief that . . . if you didn’t learn music as a kid, you missed your chance.” (Ernst, *Chicago Tribune* [Chicago, Ill.], 25 September 1998).

New Horizons is centered in Corning, New York with affiliate programs throughout the United States and Canada and engages adults, typically age fifty and older, in music-making. This case study records observations from one performance by the Second Wind Band located in Charlottesville, Virginia. Interviewees include New Horizons’s Director, the Second Wind Band Director, and older adults participating in the program.

History

Roy Ernst, Professor Emeritus at the Eastman School of Music, founded New Horizons in 1991, seeking to end the unintentional exclusion of older adults from making music. “Older adults *can* do this and *want* to.” (Ernst 2003) New Horizons focuses on providing accessible entry points to music making for the higher-functioning population

of older adults. While many adults actively played in their school music programs and have been inactive musicians for a long period of time, other adults have no musical experience at all. During the past century, an estimated 15% to 20% of high school students participated in music programs nationwide. The remaining 80% of people would require beginning instruction in order to participate in music making (NHB pamphlet). New Horizons programs challenge these varying levels of musical experience by responding to the many independent older adults that want an opportunity to learn music in a group setting.

In 1991, notices about music classes sent to newspapers in the Rochester area invited interested older adults to attend a meeting. Approximately forty adults enrolled for classes, nearly tripling the anticipated goal of fifteen students. Ernst applied for a grant from the International Music Products Association, now called the National Association of Music Merchants (NAMM), which seeks to unify and strengthen the “global music products industry and increase active participation in music making” (National Association of Music Merchants). Sensing a new market for instrument sales, NAMM provided financial support to initially pay Eastman graduate students to teach music instruction to the older adults and cover unforeseen expenses in this new program. NAMM’s two-year grant also allowed Ernst a future sabbatical from his professorial duties in order to encourage the development of similar programs in other locations.

At the end of the first “semester” of the original New Horizons program, evaluations revealed that all the musicians achieved their goals. “The group was enthusiastic about attending”, and many of them continued to play together during the summer before returning in the fall (Ernst 2003). The Eastman graduate students also

received acclaim for their teaching: “The [graduate] students loved it. Bonding with seniors was incredible.” (Ernst 2003) Many of the older adults taught crafts or trades to the graduate students in exchange for music lessons. Several of the original graduates presently conduct New Horizons bands throughout the United States.

Current

The goal of New Horizons programs is to “create entry points and re-entry points to music-making for adults” (Ernst 2004). Now in its thirteenth year of expansion, the New Horizons Music Project program involves more than one hundred bands and orchestras and five thousand participants in the United States and Canada, and the number of members and programs grows as the population of older adults increases (Ernst 2004). In accordance with eligibility for joining the AARP, a minimum age of fifty was arbitrarily set as a guideline for joining New Horizons bands. Many New Horizons programs are designed specifically for older adults and maintain an age requirement; other programs are open to adults of any age.

As older adults retire and begin to pursue special pleasures for themselves, New Horizons programs respond by affording the opportunity to learn or re-learn an instrument. Because some participants in New Horizons programs previously played music, they can restore their old instruments or rent newer instruments from music dealers. Partnering with a local music dealer that establishes a rental program in conjunction with the New Horizons program provides financial benefits and sustainability for both the dealer and the New Horizons program. Adults who cannot

afford to purchase instruments, music stands, or pay tuition often receive scholarship money from New Horizons.

Older adults are not motivated by grades or status within the group; they are motivated by the desire to become better musicians and perform well. As compared with younger musicians, older musicians are often more enthusiastic and more capable of expressing deeper emotions in their music because of their vast array of life experiences. “People have such strong feelings about the music; it’s not surprising to see tears.” (Cook 2003) And because they recognize how music should sound, older musicians can progress at a faster rate than younger musicians (Wizenried 2003).

In the first few weeks of a program, ear training is emphasized over sight-reading, and older musicians learn note names by singing pitches and internalize rhythmic pulse and meter by practicing conducting (Wizenried 2003). “One strength of seniors is that they have a lifetime of music in their heads. By giving them a chance to use that knowledge directly by playing by ear, they can move ahead in leaps and bounds.” (Ernst 2003)

New Horizons programs recognize possible limitations of older adults and seek to accommodate these needs. For example, adults wearing bifocal or trifocal lenses require unique placement of music stands in order to bring the music and conductor into focus, so most players do not share stands. Impaired vision, impaired hearing, and lack of familiarity with music notation can cause players to lose their place in the music during rehearsal. Conductors alleviate this problem by speaking slowly, using hand signals, and allowing more time for instructions to be followed (Coffman 1997). In addition, new seating arrangements can help those adults with selective hearing problems (Ernst and

Emmons 2003). Remembering instrumental fingerings continues to burden older adults who may have impaired short-term memory, so conductors often teach the adults how to notate fingerings in their music. Making adjustments to an instrument's configuration can alleviate physical limitations of an older adult. For example, flute players with arthritis find relief through using an instrument with a curved head joint, reducing the strain on their shoulders and hands. The use of luggage carts or grocery carts can aid transportation of heavy instruments.

One of New Horizons's implicit goals is to allow for socialization among older adults, supported by such positive activities as arriving early to rehearsals for coffee and staying late to talk. Many participants welcome extra rehearsals because through these interactions, older adults begin to feel attachment to the group. These new friendships are especially crucial for adults who have retired from a workplace. Playing in a band provides an outlet for making new friends, reduces "dwelling in the past", and can fill the need for identity (Ernst and Emmons 2003). "They begin to think of themselves, for example, as saxophone players or trumpet players." (Ernst and Emmons 2003)

A recent medical study at the University of Miami School of Medicine and six other universities found that older adults who made music enjoyed measurable health benefits. Participants in the study experienced decreased feelings of loneliness and isolation, an increased sense of wellbeing, and improvements in their immune systems (Ernst 2003). Positive attitudes are maintained through anticipation of future concerts and special events as well as being a valued member of the group (Ernst and Emmons 2003). "People want group instruction; they want to enjoy the camaraderie." (Ernst 2003) The opportunity to learn as a group also increases participation for those who cannot

afford to study privately (Ernst and Emmons 2003). “Music is a way of experiencing life. [Older adults] experience the past by playing music of the past and remembering feelings. They work hard in the present on music, and they work toward a goal in the future.” (Ernst 2003)

After retiring from Eastman in order to pursue full-time work with New Horizons programs, Ernst corresponds with bands, makes visits, and encourages each location to reinvent their program according to their available resources. Ernst also developed a recruitment kit that includes a thorough planning guide, updated twice over the past thirteen years. Users of the planning guide have told Ernst that by simply following the instructions, they’ll “have a New Horizon band.” (Ernst 2003). Endless variations of New Horizons are possible; similar programs could be started by music dealers, recreation centers, senior care facilities, and community music schools and could include orchestras, choruses, keyboard classes, and more.

One of many New Horizons Music programs, the Second Wind Band, located in Charlottesville, Virginia, began in 1994 when a dozen people gathered at the Charlottesville Senior Center (*The Washington Post* [Washington, D.C.], 19 March 2000). The band now has about sixty players and performs programs similar to those of typical municipal bands of the past fifty years: marches, songs from musical comedies, and ballads. Musicians’ talents range from no experience to high school experience, and their backgrounds include retired university professors, doctors, and lawyers. The conductor, Stephen Millard, completes his second year with the Second Wind Band after working as a middle-school band director for twenty-eight years. “The [Second Wind Band] group was well-established and friendly when I came into it. They seem pleased with their

progress.” (Millard 2003) “They hired me to challenge them. . . . They wanted more performances.” (Millard 2004)

The average age of musicians in the Second Wind Band is seventy-three. “Almost all of them had played in high school band programs. They’ve done everything, [and now] what they’d like to do with their lives [is to] remember what they enjoyed from childhood.” (Millard 2004) Almost all of the musicians are veterans, and marches and patriotic music appeal to them because “they love playing music from their time.” (Millard 2003) When asked if he addresses issues of aging with his musicians, Millard says he does it “in a light, friendly, happy, and joking way. . . . They call me ‘the kid,’ the youngster.” (Millard 2003)

He admits that adapting to the differences between working with youth and older adults still challenges him. For example, older adults have hearing aids and eyeglasses, so Millard must speak louder and use colored batons that are more visible to his older group of musicians. Because older adults travel or make visits to the doctor more frequently than youth, another challenge is dealing with their absences.

The musicians of the Second Wind Band have different proficiency levels, so Millard often chooses music that features a certain section of instruments. He believes that playing as a section becomes a “team effort” and “balances out any intimidation” (Millard 2003). Millard also guides worries from his musicians, countering this anxiety by balancing the music selections to include easier pieces: “[The music] is too hard, I’ll never be able to play it,’ they say.” He uses a variety of music to accommodate a variety of skill levels. “Some music is for growth, some is for teaching, some is for enrichment, and some is just to learn.” (Millard 2003)

The Second Wind Band rehearses one day a week for two hours and performs two concerts a year. Each player has his own instrument and music stand. Many of the musicians play in another New Horizons band called the Flashbacks that maintains a repertoire of more than one hundred jazz and swing pieces and performs for an increasing number of events in the Charlottesville area (Millard 2004).

Observation

The members of the Second Wind Band arrive early to prepare for the concert and socialize with their colleagues at the Charlottesville Senior Center. While all of them rehearse their music once they arrive, some members are particularly diligent with their warm-up. They have smiles on their faces and encouragingly pat or touch one another, often socializing with friends and family in the audience. Peter Thompson, Executive Director, and Barbara Bunch, Program Coordinator, of the Charlottesville Senior Center, give introductions and a welcoming speech.

Millard provides narration before conducting each piece. After the end of some concert pieces, musicians are recognized one row at a time, and their faces shine with pride. The musicians are focused on the performance and do not chat during the concert. All of them function at high levels and appear quite mobile, and only one band member uses a breathing-assistance machine. The concert features an array of music: a few marches, selections from popular musicals, jazzy tunes showcasing various woodwind sections of the band, Christmas tunes, and a sing-a-long. The audience, consisting mostly of older adults, is very responsive during the hour-long concert, clapping and singing when appropriate. The lighting is very bright, and the room feels open. At the end of the

concert, the conductor thanks the audience and the band, acknowledges the beginning levels of many of the musicians, and speaks for a few moments about the larger program, New Horizons Music. Millard also asks for new recruits.

During the reception, I speak with five of the fifty-nine members. “It’s the best thing I’ve done. . . . The toughest thing ever {pointing to head}. . . . I love it!” says one member. A current female percussionist, Alice, reminisces with a former Second Wind Band percussionist, Mabel, about the fun times they used to have while playing together in the band. Their faces are lit and they seem to tremble with excitement as they tell of their experiences. Alice and Mabel originally signed up with two other women to play together in the band. Fred, a trumpet player and a board member of the Charlottesville Symphony Orchestra, hadn’t played his instrument in over fifty years before joining the Second Wind Band. A friend convinced him to join the band at a retirement party. Jan, a Dutchman who has played flute and piccolo with the Second Wind Band for seven years, jokes with Marilyn, a clarinet player who uses a breathing-assistance machine. “We don’t care who listens, we just want to play,” says Jan. “Marilyn is the heart of the band!” Marilyn says that playing in the band “keeps old people out of the mall and keeps us off our bottoms.” Both Jan and Marilyn also play saxophone in the Flashbacks. Charlie, a tenor sax player, says that playing with the Second Wind Band “makes [him] feel younger”.

Figure 8. Musicians of the Second Wind Band prepare for their holiday concert.



Figure 9. An older adult warms up before a New Horizons concert.



Case Study 5 – Arts for the Aging

Introduction

The arts are often documented as a powerful vehicle for expressing feelings. Particularly for those suffering dementia, the arts allow a reasonable chance of successfully communicating emotions (Lucero 2002). Caregivers often anticipate moments of lucidity and recognition in their patients. The programs of Arts for the Aging (AFTA) encourage creative expression as well as facilitate stimulation in older adults.

AFTA is centered in Bethesda, Maryland, and its poetry programs serve older adults throughout the metropolitan Washington, DC area and northern Maryland. This case study records observations from two identical program sessions, and interviewees include AFTA's Program Director and a Teaching Artist.

History

In 1988, at the age of seventy-six, Lili-Charlotte Sarnoff and some of her friends incorporated Arts for the Aging. Their art programs, which began as an experiment to help people with Alzheimer's disease, quickly aspired to move into the realm of improving the lives of numerous older adults in the Washington, DC area. A visual artist herself, Sarnoff believes that "age is not a hindrance. It's absolutely, totally untrue that when you get old you can't still have lots of fun creating something." (*Gazette Community News* [Bethesda, Md.], 21 June 2000).

In 1992, Sarnoff testified in front of Congress about the importance of artistic stimulation for older adults and Alzheimer's patients as well as the necessity of increased

funding for senior care facilities. “Art is no cure, but it restores a feeling of self-esteem and well-being and diminishes some frustration.” (Arts for the Aging) “[Sarnoff] is an unprecedented character... AFTA is a testament to her vision, her persistence, and her ability to get so many people excited about and engaged in this kind of work. Her passion is contagious,” says one AFTA artist (*Gazette Community News* [Bethesda, Md.], 21 June 2000).

Current

AFTA employs more than twenty professional artists who provide almost ninety weekly artistic outreach workshops in nearly forty senior day care centers in Washington, DC and other parts of Maryland. “We have a loyal contingency of artists. . . . Most have been with us for at least six years,” says Janine Tursini, Program Director (Tursini 2004). Last year, AFTA reached over ten thousand older adult participants with their workshops that range from visual arts (painting, drawing, printmaking, and sculpting), folk arts (making collages, quilting, bookmaking, and storytelling), and performing arts (music, singing, poetry, and dancing/movement) to intergenerational classes, cultural outings, museum visits, lectures, and exhibitions at libraries.

AFTA’s mission, to “enhance the lives of the aging through the arts,” is seen in their outreach workshops that aim to improve the care of older adults and contribute to their dignity. These workshops can increase sensory stimulation and orientation, enhance the process of reminiscence, encourage spontaneous self expression, develop meaningful relationships among participants, and build a communal spirit within the senior care facility. They seek to both mentally and physically stimulate older adults whose verbal

capabilities may be limited. Workshop evaluations result from anecdotal stories of AFTA artists, participants, senior care facility partners, and AFTA staff that regularly attend and observe the variety of programs.

AFTA has worked with a number of the same senior care facilities over time. “It’s an industry where people want to help others. We provide a service for other people who provide services,” says Tursini, who has worked with AFTA for the past six years (Tursini 2004). She characterizes many of AFTA’s teaching artists and the caregivers at senior care facilities as having “gentle temperaments”. AFTA is aware of the gradually increasing recognition of the importance of arts programs for disadvantaged older adults, and acknowledges that many of the senior care facilities are beginning to realize that art is “an integral method of caring for people. . . . It improves the quality of life.” (Tursini 2004)

Many of the aging population in the metropolitan Washington, DC area are disadvantaged by poverty, poor health, and isolation. This is particularly true for older adults who live in Anacostia and other primarily minority communities. AFTA’s programs continue to affect an increasingly diverse population of older adults at no cost to either the older adult or the senior care facility. About 80 percent of the budget goes directly to their programs and includes money from both the Montgomery County and the state of Maryland (*Gazette Community News* [Bethesda, Md.], 21 June 2000). Most of their funding comes from the more than four hundred members, other private foundations, and some corporations. One person recently donated \$900 to help sustain the poetry programs. In addition to fundraising galas, typically held at an ambassador’s residency,

AFTA's website assists in the cultivation of new members by providing accessible anecdotes and pictures from the programs.

Currently, two AFTA artists facilitate approximately ten poetry programs each month. One of these artists, Julia Burger, started working with AFTA in visual art and movement over eight years ago. Her background in expressive arts therapy helped prepare her for work with older adults. However, conversations and discussions in her groups "took precedence over visual work," and Burger began to notice how many residents became increasingly lonely and isolated, longing to connect with others as they aged (Burger 2004). Multi-tasking also proved difficult for some frail older adults.

Believing that poetry enhances the lives of older adults and draws them out of isolation, her programs began to facilitate group discussion around one poem and included thirty minutes of individual writing. "Metaphors [in poems] are very sensitive and poignant . . . touching a deeper place in the adults." (Burger 2004) This format worked well in senior care facilities with consistent populations of mid- to high-functioning residents, allowing them an opportunity to socialize, share stories, and encourage one another. One of the techniques used by AFTA poetry artists involves gentle encouragement to assist older adults in writing poetry (Tursini 2004). AFTA produced a book of poetry by some of the older adults they served.

Washington, DC has a richly diverse population containing both low- and high-functioning older adults from all economic and cultural backgrounds. "When I walk into a facility, even though I have been there, sometimes for years, I walk in knowing that the persons in my group may be very different from the time before. Each experience is new." (Burger 2004) Some residents recognize and remember AFTA's poetry artists

who have worked with them for a number of years. “Building trust [with the adults] is an integral part” of AFTA’s work, says Tursini (Tursini 2004). Burger has regularly worked at the Hebrew Home for four years, studying poetry with some of the same people as when she first started. “I’ve learned a lot about friendships over the years.” (Burger 2004)

AFTA artists design and present their own programs. Burger has created a number of programs herself which she presents to Tursini for approval. Tursini prepares new AFTA artists by requiring attendance of several programs by other artists, accompanying them to these programs, helping them understand what practices are effective, and how to prepare for a variety of audiences. Tursini places new artists in other AFTA programs to help with orientation and sends them reading materials about the variety of health changes and conditions of older adults (Tursini 2003). AFTA artists meet with most success when they work to become more adaptable and flexible in their programs.

Burger sometimes works with a violin player to present romantic songs and poetry; she also works with a singer/songwriter to present a collage of poems, songs, and excerpts from great political speeches. Although these programs are less interactive and more of a presentation, Burger says the residents enjoy experiencing both kinds of programs (Burger 2004).

Burger is writing a booklet called *The Soul of Aging*, addressing her own thoughts on why arts for older adults are successful. “The arts are very deep soul work for the aging.” (Burger 2004) Not overly concerned with research or evaluation, she instead prizes the friendship shared over a period of time. Burger doesn’t know if the arts can delay dementia, and she continually stresses the importance of “connecting in the

moment. Be there for that person; [ask yourself] what can I do for them?" She supports opportunities for socialization within an institution to help remove resident isolation. "I am interested in what they [residents] have to say, however limited or unlimited."

(Burger 2004)

Observation 1

The first program takes place at the Washington Home in downtown Washington, DC, housing a wide variety of residents, including young people with physical handicaps as well as older adults. The meeting room is open and sunny with large windows and is next to a nurse station, resulting in peripheral activity, chatting, and noises. Burger arrives twenty minutes early to meet with me and orient herself to the setting.

Burger maintains a professional appearance and calm demeanor at all times. The ten participants and a few staff members sit in a circle while Burger reviews the names of people she knows. She continually says to participants, "It's nice to have you with us." She introduces herself and AFTA, speaking briefly about its work. Because this program occurs during the month of February, Burger has prepared a program on the theme of love. She begins by asking everyone to say their name to the group and tell what Valentine's Day means to them. Many residents speak about their spouses. Burger asks what flower is associated with Valentine's Day, and everyone responds enthusiastically. She reads a quote by Heda Bejar about roses: "The fragrance always remains in the hand that gives the rose." She asks for comments and other sayings about roses. One participant offers the quote by Ogden Nash: "Candy is dandy but liquor is quicker."

Burger explains that today's program consists of examining poems by poets who wrote on the topic of love. She speaks with a clear, slow, and loud voice so that everyone can hear and understand her. She passes out a copy of the first poem by the Greek poet Sappho to all of the participants and asks one of them to read it aloud. Recognizing the importance of having the older adults read, Burger compliments the woman's delivery and asks the group, "Do any of the lines speak to you?" Several people eagerly repeat words or portions of sentences from the poem, commenting on how much they liked it. Burger talks about the words, translation of the poem, and the feelings about which the poet wrote. She asks the group to imagine what the poet's life was like. Burger constantly makes eye contact, looking at everyone in the room and addressing people by their names.

For the next poem, she encourages the residents to choose between William Shakespeare and Elizabeth Barrett Browning. She follows the same format as before, passing out a copy of the poem, asking a resident to read it, and then questioning, "Are there any words or sentences you feel responsive to?" Many older adults repeat words or phrases, and some struggle to verbalize their thoughts. Burger allows for pauses and silences in the class and encourages people to start and continue their own discussions.

One of the young staff members reads the third selection, a poem by Pablo Neruda, and an older adult criticizes her reading, initiating a discussion about reading with passion and comprehension. The participants begin to discuss other topics surrounding love. "People love a lot of things, some admirable, some not. [We] love things secretly," says one resident. Lines from the poem are reread and interpreted. When the group begins to discuss the current society and issues of dating and love, the

conversation develops into a discussion between the younger staff members and the older residents about the changing institution for relationships and marriage. Burger shares information about her own parents' marriage and influence in her life.

At the end of class, Burger collects the poems and thanks everyone for participating. Afterward, Burger says she believes the residents "open up not because I come on a regular basis, but because they have the desire to say something, the desire to contribute." Burger believes that many people in our society "do not have the opportunity, or exposure, to really see the richness of this particular population and may have stereotypical views of our senior population." (Burger 2004)

Observation 2

The second program takes place at the Hebrew Home in Rockville, Maryland, which has a bulletin board in the lobby with a schedule of the day's activities. Information about the AFTA poetry program is listed incorrectly and occurs at the same time as another program. Burger understands that this confusion is probably caused by the current staff changes at the Hebrew Home. The group at the Hebrew Home is therefore smaller than she expected: only six participants. Staff members also interrupt the program to have Burger sign papers, and because only one staff member accompanies the group, it takes a little longer to get started.

The program follows the same format as before; Burger passes out selected poems and initiates discussion around the theme of love.

CHAPTER 5

CONCLUSIONS

This study proposed to identify, through research, observation, and interviews, the pivotal factors contributing to programmatic success of arts programs for older adults in the United States. Chapter 4 examined five diverse programs within the arts disciplines of theatre, visual arts, dance, music, and writing/literature. Success factors were determined by three methods, including: (1) direct questioning of program staff members about what they believed made their programs successful, (2) observations of program delivery to determine success factors in action, and (3) research and review of literature.

Universal Success Factors

The conclusions of the aforementioned methods result in six universal factors among successful programming within arts programs. These common factors are:

7. Reminiscence regularly occurs among individual participants.
8. Programs establish and maintain a safe, non-threatening environment.
9. Teaching artists are personally committed to the context in which they work and exhibit patience when engaging with older adults.
10. Another organization or venue serves as a host for the program.
11. The organization's leader is enthusiastic and mindful of both challenges and opportunities in the field.
12. Teaching artists demonstrate loyalty by committing several years to the programs.

The encouragement of and occurrence of reminiscence among older adults proves to be an extremely critical success factor in all examined arts programs. Reminiscence is

defined as “the recollection of an event, rooted in time and place” (Larson 2004). In ESTA programs, for example, older adults continually reminisce through interviews with children and the sharing of stories from their personal histories. Specific stories are also often included in the intergenerational theatrical performances produced by ESTA. Participants in Museum One programs often reminisce through the aid of teaching artists, who may ask questions about the people, location, or activities represented in various paintings and slides in order to stimulate the memories and feelings of older adults. The Dance Exchange’s workshops include a time specifically devoted to talking about and physically expressing interests and hobbies from a person’s past. New Horizons programs foster reminiscence through the practice and performance of familiar musical pieces. Music from an older adult’s past, whether performed, danced to, or listened to on the radio, stimulates the memories of older adults. AFTA poetry workshops are centered on memories and feelings of older adults that are stimulated by phrases and words within the poem. Older adults who have the opportunity to reflect, without inhibition, on the events from their past tend to experience more self-satisfaction, a reinforcement of their identity, and a ready connection with other adults. One person’s remembrances can also help to stimulate someone else’s experiences.

The second universal success factor is the creation of a physically and emotionally safe environment at the onset of programs and workshops. Older adults are more likely to share their thoughts and welcome creative experiences when they are in a non-threatening and non-competitive environment. ESTA creates such an environment at the beginning of workshops and rehearsals by suggesting that all participants wear name tags and complete warm-up exercises together. Museum One’s teaching artists seek to

establish a safe environment by immediately greeting participants by name and asking specific questions of each person. The Dance Exchange's workshops always include an opening moment when participants sit in a circle and introduce themselves to one another. At the beginning of rehearsals, dancers gather and spend a brief time reporting on their physical and cognitive status. When each person is allowed time to talk about how they feel on a particular day, their peers become more aware of the other person's capabilities. New Horizons programs create a safe environment through the often light-hearted approach to music-making. Adults who are learning or re-learning to play an instrument in a group setting are encouraged to enjoy all aspects of the experience, including its joys and struggles. AFTA's teaching artists engage older adults with introductory exercises, including acknowledging each person by name and opening with a group discussion on an easily accessible topic. Allocating a small amount of time for everyone to acclimate to the new environment and recognizing the first names of other people allows older adults to feel more at ease, encourages their participation, and increases their enjoyment.

The third critical success factor among all case studies is the deep, personal commitment of teaching artists to the work with older adults. Teaching artists find a balance between activities that are aesthetically enjoyable and educationally and socially rewarding. Teaching artists must recognize the artistic preferences of their older populations as well as be sensitive to different economic, physical, emotional, intellectual, and spiritual backgrounds. ESTA rigorously and regularly trains their teaching artists to more effectively work with intergenerational populations, and their artists are deeply dedicated to the work and are therefore able to speak about it from a place of deep understanding. Museum One's employees work mainly with lower-functioning older

adults, and patience, comprehension of the aging process, and enthusiasm about the work are daily requirements of the job. Teaching artists with the Dance Exchange seek the subtle, habitual movements of older adults in order to create dance pieces that are accessible to the aging population. The best New Horizons teachers possess a deep appreciation for music education that is demonstrated by their expertise to teach a wide range of instruments. Many New Horizons teachers are retired from previous music education positions, and their continual passion for the work influences the energy of their participants. Similar to Museum One, AFTA often serves an older population with more physical and/or cognitive limitations. Teaching artists must be patient, mindful of the participants' needs, and energetic about the work. All of these teaching artists continually demonstrate a lucid understanding of their work's importance.

The fourth universal success factor involves a host organization, center, or venue that provides continuity for program delivery. This reciprocal relationship sustains the arts program and increases the vitality of the host organization by providing a wide range of programs. For example, ESTA conducts rehearsals and performances at various nursing homes, day centers, schools, and other venues in the New York City area, enlivening these facilities. Museum One often presents its slideshows at senior care facilities with whom it has worked for many years, developing long-standing relationships with the staff and fostering a secure working environment. The Dance Exchange presents workshops and performances in a variety of community settings, including senior care facilities, nursing homes, schools, churches and more. New Horizons programs require a space for ongoing weekly rehearsals and performances and they often animate a local senior center or nursing home environment through their

programs. Similar to Museum One, AFTA's poetry programs occur at facilities with whom AFTA has partnered for many years. Programming within host sites provides stability for the arts program and affects positively the environment of the host site.

Having a leader who is both enthusiastic and cognizant of the struggles and rewards of facilitating the arts with older adults is another critical success factor. In all case studies, a single person in a highly-placed administrative position is identified as an essential driving force behind successful programs. ESTA is directed and led by a woman who has dedicated over twenty-five years to integrating arts into the lives of older adults. The magnitude of her role in ESTA's programmatic success is made evident by her publishing of numerous resource materials, her perseverance during difficult financial times, her sharing of experiences, and her ongoing willingness to train other artists.

Museum One's director has sustained her organization for over twenty years by identifying a concise function for the aging population, serving a variety of administrative roles, and willingly sharing anecdotes about her experiences with other professionals in the field. The Dance Exchange's director first began working with older adults more than thirty years ago. She is a creator of insatiable ideas, has developed a fully institutionalized dance company, and has clarified her process for demystifying dance for people outside of the dance company to use. New Horizons continues to grow in number of programs and interested participants due to its committed leader, who travels extensively to provide guidance to flourishing programs elsewhere and actively responds to inquiries about New Horizons programs and initiatives. AFTA's founder, nearly ninety years of age, is tireless. While developing a sound membership for her

organization, she continually advocates the work and has testified in front of Congress about the importance of artistic stimulation for older adults.

The sixth universal success factor is the loyalty of teaching artists. In all case studies, the long-term retention of all teaching artists ensures consistent, reliable, and quality programs. Training to become an effective facilitator requires dedication and love of the work, and ESTA has been successful in retaining its teaching artists, some for more than a decade. Museum One currently employs two teaching artists, and each have been with the organization for over twenty years. The Dance Exchange's recently promoted two long-standing artists to the position of co-artistic directors. Sustaining programs are a key goal of teachers and conductors interviewed at New Horizons. Finally, the majority of AFTA's twenty teaching artists have been with the organization for more than six years. AFTA's leadership identifies this continuity as an essential ingredient to success.

The aforementioned success factors were determined through interviews, direct observations and research.

Figure 10. Success factors

Success Factors	Organizations				
	Elders Share the Arts	Museum One	Liz Lerman Dance Exchange	New Horizons Music	Arts for the Aging
<i>Universal Success Factors</i>					
1. Reminiscence regularly occurs among individual participants.	•	•	•	•	•
2. Programs establish and maintain a safe, non-threatening environment.	•	•	•	•	•
3. Teaching artists are personally committed to the context in which they work and are patient when working with older adults.	•	•	•	•	•
4. Another organization or venue serves as a host for the program.	•	•	•	•	•
5. The organization's leader is enthusiastic and mindful of both challenges and opportunities in the field.	•	•	•	•	•
6. Teaching artists demonstrate loyalty by committing several years to the programs.	•	•	•	•	•
<i>Majority Success Factors</i>					
1. Programs include a discussion group.	•	•	•		•
2. Older adults create and maintain a sense of identity.	•		•	•	
3. Programs are accessible for all levels of physical and cognitive functioning.	•	•	•		•
4. Guidebooks and publications are available from the organization.	•	•	•	•	

5. The organization has a central office space.	•		•	•	•
6. Group instruction encourages socialization among older adults.	•		•	•	•
7. Facilitators have extensive experience with senior care facility environments.	•	•			•
8. A desire exists to incorporate art into senior care facilities on a regular basis.	•	•	•		•
9. The program structure is flexible.	•		•	•	
10. Older adults receive feedback from family and friends.	•		•	•	
11. Organization aspires to evolve and grow and has the ability to focus on this growth.	•		•	•	
12. Relationships are formed that go beyond the program setting.	•		•	•	
13. Programs are cost-effective.	•	•			•

Unique Success Factors

1. Workshops and rehearsals include a time for closure.	•		•		
2. Personal histories and social roles are acknowledged.	•				
3. The word “instrument” is used to describe participants’ role.			•		
4. Workshops and programs mimic or recreate a childhood activity.			•	•	
5. The process of creating art is continually evaluated.	•		•		
6. Funding is consistently available to assist development of other programs.				•	•
7. The program occurs in an active retirement community.				•	
8. Community resources provide substantial support.				•	
9. Attention is given to the language being used.			•		•

KEY INFORMANTS

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Gildin, Marsha, Program Associate of Elders Share the Arts. Interview by author, 16 March 2004, New York.

_____. Interview by author, telephone, 1 April 2004, New York.

Stehle, Justine, Program Director of Elders Share the Arts. Interview by author, telephone, 8 March 2004, New York.

Museum One, Washington, D.C.:

Hart, Joan, Executive Director of Museum One. Interview by author, telephone, 3 November 2003, Blacksburg, Va.

_____. Interview by author, telephone, 11 December 2003, Blacksburg, Va.

_____. Interview by author, telephone, 28 March 2004, New York.

Trusty, Laurie, Teaching Artist for Museum One. Interview by author, 8-9 December 2003, Washington, D.C.

_____. Interview by author, telephone, 18 April 2004, Blacksburg, Va.

Liz Lerman Dance Exchange, Takoma Park, Md.:

DiMuro, Peter, Co-artistic Director of Liz Lerman Dance Exchange. Interview by author, 8 December 2003, Washington, D.C.

New Horizons Music Project, Corning, N.Y.:

Ernst, Roy, Director of New Horizons Music Project. Interview by author, telephone, 12 November 2003, Blacksburg, Va.

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Millard, Stephen, Director of Second Wind Band. Interview by author, telephone, 11 December 2003, Blacksburg, Va.

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Arts for the Aging, Bethesda, Md.:

Burger, Julia, Teaching Artist for Arts for the Aging. Interview by author, telephone, 1 April 2004, New York.

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Tursini, Janine, Program Director for Arts for the Aging. Interview by author, 30 January 2003, Washington, D.C.

_____. Interview by author, telephone, 29 March 2004, New York.

Other Informants:

Calasanti, Toni, Professor of Sociology, Virginia Tech, Blacksburg, Va. Interview by author, 22 October 2003, Blacksburg, Va.

Minicucci, Paul, Institute for Cultural Policy and Practice, Blacksburg, Va. Interview by author, 23 October 2003, Blacksburg, Va.

Roberto, Karen, Professor and Director, Center for Gerontology, Virginia Tech, Blacksburg, Va. Interview by author, 20 October 2003 Blacksburg, Va.

Robinson, John, Activities Director of Warm Hearth Senior Center, Blacksburg, Va. Interview by author, telephone, 23 October 2003, Blacksburg, Va.

Siegel, Betty, Manager of Accessibility, John F. Kennedy Center for Performing Arts, Washington, D.C. Interview by author, e-mail, 15 October 2003, Blacksburg, Va.

Vorenberg, Bonnie, Director of ArtAge Publications, Portland, Oreg. Interview by author, telephone, 31 October 2003, Blacksburg, Va.

OBSERVATION DATES

Elders Share the Arts, Brooklyn, N.Y.:

Observation 1 – 10 February 2004. All observations in Queens, N.Y.

Observation 2 – 9 March 2004

Observation 3 – 23 March 2004

Museum One, Washington, D.C.:

Observation 1 – 8 December 2003. Arlington, Va.

Observation 2 – 9 December 2003. Potomac, Md.

Liz Lerman Dance Exchange, Takoma Park, Md.:

Observation 1 – 9 December 2003. Takoma Park, Md.

New Horizons Music Project, Second Wind Band, Charlottesville, Va.:

Observation 1 - 7 December 2003. Charlottesville, Va.

Arts for the Aging, Bethesda, Md.:

Observation 1 – 23 February 2004. Washington, D.C.

Observation 2 – 23 February 2004. Rockville, Md.

WEBSITES

University of Southern California – AgeWorks: <http://www.ageworks.com>

Administration on Aging: <http://www.aoa.gov>

American Association of Retired Persons (AARP): <http://www.aarp.org>

American Society on Aging: <http://www.asaging.org>

ArtAge Publications: <http://www.seniortheatre.com>

Arts for the Aging: <http://www.aftaarts.org>

Artslynx International Arts Resources: <http://www.artslynx.org/heal/seniors.htm>

Community Arts Network: <http://www.communityarts.net>

Creative Discovery Corps: <http://www.gwumc.edu/cahh/discover>

Elders Share the Arts: <http://www.elderssharethearts.org>

Liz Lerman Dance Exchange: <http://www.danceexchange.org>

Museum One: <http://www.museumoneinc.org>

National Assembly of State Arts Agencies: <http://www.nasaa-arts.org>

National Center for Creative Aging: <http://www.creativeaging.org>

National Council on Aging: <http://www.ncoa.org>

NEA Arts and Aging Resource List: <http://www.nea.gov/resources/Accessibility/ArtsAging.html>

New Horizons Music: <http://www.newhorizonsband.com>

Second Wind Band: http://www.seniorcenterinc.org/programs/second_wind/second_wind.shtml

U.S. Census Bureau: <http://www.census.gov>

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