



METLIFE FOUNDATION CREATIVE AGING PROGRAM: FINDINGS FROM THE INAUGURAL YEAR

A REPORT TO THE FIELD FROM THE NATIONAL GUILD
FOR COMMUNITY ARTS EDUCATION

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Creative Aging Program is generously provided by

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METLIFE FOUNDATION CREATIVE AGING PROGRAM 2008–2009

REPORT TO THE FIELD ■ EXECUTIVE SUMMARY

I have grown freer, less afraid to share, to cry, to laugh, to express the thoughts in my heart or my head. I feel accepted, understood inside, like maybe I do not have to hide.

— Participant, *Artventures: A Moving Story*, Main Line Art Center

In 2008, the National Guild for Community Arts Education (then the National Guild of Community Schools of the Arts) received funding from the MetLife Foundation to pilot the Creative Aging Program. The program provided in-depth technical assistance and seed grants of \$5,000 to \$7,500 to nine National Guild member organizations for the design, implementation, and evaluation of sustainable, 12-week creative aging programs: participatory, skill-based arts education programs intended to improve quality of life for adults age 60 and above.

PROJECT GRANTEES AND PERSONNEL

The 2008 grantees developed creative aging programs in visual arts, music, and dance and in a combination of these disciplines:

Visual arts	Arts Council of Greater Baton Rouge, Baton Rouge, LA Baltimore Clayworks, Inc., Baltimore, MD Jack and Shirley Lubeznik Center for the Arts, Michigan City, IN
Music	Harlem School of the Arts, New York, NY Longy School of Music, Cambridge, MA MacPhail Center for Music, Minneapolis, MN
Dance	New Orleans Ballet Association, New Orleans, LA
Multidisciplinary	Main Line Arts Center, Haverford, PA Neighborhood Music School, Hartford, CT

Johanna Misy Boyer, president of JMB Arts Management and author of *Creativity Matters: The Arts and Aging Toolkit*, served as project director, reporting to National Guild Associate Director Kenneth Cole. Boyer also served as the lead technical assistance provider. Claudia Horn, president of Performance Results, Inc., served as the evaluator and evaluation trainer for the project.

GOALS

The goals of the pilot program were to

- increase the capacity of National Guild members to serve older adults;
- provide models of high-quality creative aging programs to the field; and
- raise public awareness about the benefits of creative aging programs.

To achieve the first goal, the Guild provided technical assistance focused on capacity building with particular attention to outcome-based evaluation. Each grantee and its partner agency (eight grantees partnered with senior service agencies) received an average of four hours of direct training and participated in two 90-minute webinars, one 60-minute webinar, and approximately one hour of consultation with the evaluation consultant.

The second goal is being addressed through this report and an article in the National Guild's quarterly newsletter *GuildNotes*, which describe characteristics of and practices employed by successful programs.

The third goal will be addressed as this information is shared with the public.

EVALUATION

Through a three-tiered protocol, the evaluator assessed outcomes experienced by older adult participants, development of grantees' capacities to conduct successful creative aging programs, and the quality of the technical assistance provided.

To assess the impact of the grantees' programs on older adults, the evaluator designed a logic model with two outcomes:

1. Creative Aging Program grantees will design, develop, implement, and evaluate high-quality, sustainable creative aging programs.
2. Older adult participants will increase knowledge, skills, and appreciation in the art form, report an improved quality of life (encompassing social engagement and physical and mental health), achieve personal goals, and report overall satisfaction with the program.

The evaluator developed pre- and post-assessments for participants. Questions explored factors often used to assess quality of life in older adults, such as loneliness, mood, number of social activities per week, and a sense of "usefulness" (i.e., being valued by the community).

Grantees administered the assessments and then entered data into a web-based evaluation system. Project consultants created a survey to evaluate the effectiveness of the technical assistance provided and collected qualitative data such as quotes and anecdotes from older adult participants

This report focuses on the impact on older adults of the creative aging programs delivered by the nine grantees. The qualitative analysis is based on 227 pre-assessments and 160 post-assessments.

DEMOGRAPHICS

Most participants fit the following profile:

- Ages 61–75
- Living independently or with family or friends in the community
- Female
- Low to moderate income
- Married or widowed
- Caucasian or African American
- Moderately active and in good health
- Little or no experience in the arts or in taking an arts class

RESULTS

Evaluation results revealed a likely correlation between participation in the Creative Aging Program and participants' improved mood. This finding is consistent with those of more controlled research in the field of creative aging (such as the National Endowment for the Arts' 2005 *Creativity and Aging* study).

This report describes other results of the program evaluation:

- **Physical health benefits**—While most participants rated themselves as being in good health, more than 60 percent attributed any improvement in health to the program.
- **Mental health benefits**—Before the program, just over 67 percent of participants reported rarely or never feeling lonely over the past four weeks. After the program, the percentage increased to 77.5 percent, and 52 percent attributed the decrease in loneliness to the program.
- **Increased social activity**—Before the program, 31 percent said that they participated in social activities eight or more times a week. After the program, the percentage increased to 42 percent, with just over 51 percent of those participants indicating that the increase was due to the program.
- **Sense of accomplishment**—When asked about what they accomplished during the program, 80 percent of participants identified an arts-related goal. Seventy-nine percent felt that the teaching artists significantly met their needs—the top rating—and 67.5 percent agreed that the teaching artists made them feel that they could make decisions or choices about learning or creating art for themselves.
- **Satisfaction with the program**—Almost 97 percent of the participants felt that the environment met their learning and creating needs. More than 84 percent said that they would recommend the program to a friend or family member, and more than 78 percent rated the program as “excellent.”
- **Mutual interest in creative aging programming**—Grantee organizations and older adults participants expressed an interest in continued involvement with the arts and one another.

LESSONS LEARNED, CHALLENGES, AND ADVICE

The 2008 grantees described the following essential ingredients in designing and carrying out an effective creative aging program:

- Commitment to collaboration, partnership, and teamwork
- Willingness to listen to participants
- Having a teaching artist who enjoys older adults
- Appreciation for the value of social engagement for older adults
- Realistic awareness of what can be completed (setting benchmarks and goals) within the time constraints
- Using and implementing an assessment process
- Planning for sustainability from the beginning of the program

The main challenges for many grantees were participant retention, irregular attendance, and the concomitant need to help participants catch up with what they had missed.

When asked to share advice that might help other organizations that wish to develop a creative aging program, the grantees commented:

- Create a program that has a structured curriculum, but flexible enough to allow for individual approaches and experimentation.
- Focus on the wants and needs of older adults.
- Have seniors engage in meaningful arts activities.
- Understand that introducing change may take time, especially once a routine is established.
- Become familiar with *Creativity Matters: The Arts and Aging Toolkit*.

- Ensure that your teaching artists are professional.
- Partner with another organization or agency (such as a senior center) that has expertise in working with older adults.
- Ensure that each team member knows his or her role and that all are equally committed to the established goals and timeline.
- Build social time into the curriculum.
- Try to incorporate intergenerational experiences.
- Just do it!

FUTURE PLANS

It was clear from the grantee post-assessment, the participant assessment, and supplementary materials that the grantees want to continue their commitment to arts education programs for older adults and that the older adults want to remain involved with the arts. Several of the organizations have pursued options for other creative aging activities and programs. In January 2010, 12 National Guild members in 10 states—including five returning grantees from the pilot year—received grants totaling \$80,000 through the MetLife Foundation Creative Aging Program.

METLIFE CREATIVE AGING PROGRAM 2008–2009

REPORT TO THE FIELD

I just wanted to say “thank you” for the opportunity to do something I’ve never done before. We were able to complete several paintings and even have a show to celebrate our accomplishments. This was my first experience with the arts council and council on aging, and I plan to do it again.”

—Participant, It’s My Time... Art Series, Arts Council of Greater Baton Rouge

OVERVIEW

By 2050, America’s 65+ population will more than double, to 86.7 million (U.S. Census Bureau). These Baby Boomers seek to live longer, more active, and more meaningful lives. A National Endowment for the Arts study, *Creativity and Aging*, demonstrated in 2005 that arts participation can enrich older adults’ lives by producing significant health and wellness benefits.

With the coming of the “elder boom” and in light of these positive research findings, the National Guild embarked on the Creative Aging Initiative in 2005. This multiyear effort provides information and training to foster the start-up and development of participatory arts programs for older adults.

A pilot program for a new component of the initiative, the Creative Aging Program, began in fall 2008 and concluded in summer 2009. Nine National Guild member organizations received in-depth technical assistance and seed grants of \$5,000 to \$7,500 to design, implement, and evaluate sustainable creative aging programs (defined as participatory, skill-based arts education programs for adults age 60 and above) using best practices detailed in the Guild’s publication, *Creativity Matters: The Arts and Aging Toolkit*. Grantees could create a new program or expand on an existing program. Technical assistance focused on capacity building with particular attention to outcome-based evaluation.

The program goals were to

- increase the capacity of National Guild members to serve older adults;
- provide models of high-quality creative aging programs; and
- raise public awareness about the benefits of creative aging programs.

To achieve the first goal, the Guild provided technical assistance focused on capacity building, with particular attention to outcome-based evaluation. Each grantee and its partner agency (eight grantees partnered with senior service agencies) received an average of four hours of direct training and participated in two 90-minute webinars, one 60-minute webinar, and approximately one hour of consultation with the evaluation consultant.

The second goal is being addressed through this report and an article in the National Guild’s quarterly newsletter *GuildNotes*, which describe characteristics of and practices employed by successful programs.

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Johanna Misedy Boyer, president of JMB Arts Management and author of *Creativity Matters: The Arts and Aging Toolkit*, managed the program and provided technical assistance. Claudia Horn, founder of Performance Results, Inc., designed the assessment and trained grantees in outcome-based evaluation.

To develop the logic model, administer the pre- and post-assessment surveys, and collect and analyze the data, Horn used ResultsOnline®, a customized, web-based program evaluation system that enables users to design their own program evaluations, create customized surveys, input participant information, and create summary reports. Each grantee had access only to its own program.

LOGIC MODEL AND EVALUATION

National Guild staff and consultants created an outcomes-based logic model or evaluation plan to guide the program (appendix 1). The program was intended to produce two outcomes:

1. Grantees will design, implement, and evaluate high-quality, sustainable creative aging programs (participatory, skill-based arts education programs for adults age 60 and above).
2. Older adult participants will increase knowledge, skills, and appreciation in the art form, report an improved quality of life (physical health, mental health, and social engagement), report overall satisfaction with the program, and achieve the program goals they have set for themselves.

Using nine indicators, the evaluator assessed the grantees’ success in meeting the first outcome and reported the following results:

INDICATOR	PERCENTAGE (N = 9)
Consider accessibility issues for older adults.	100 percent
Apply adult learning principles.	100 percent
Evaluate the results of participants.	100 percent
Promote their program to the community.	89 percent
Establish a budget for the program.	89 percent
Develop/have a program curriculum with sequential skill-building protocols.	78 percent
Use professional teaching artists with experience in working with older adults.	78 percent
Eighty percent of older adults complete the program.	44 percent
Provide the program to 20 or more older adults.	33 percent

Providing the program to 20 or more older adults proved to be a challenge, though no program served fewer than a mean of 15. Grantees reported that a variety of factors caused low attendance and a low completion rate, including:

- Poor weather, which interrupted momentum and routine, making it easier to participants to drop out
- Participants’ previously scheduled trips and medical appointments
- Participants’ ill health
- Lack of detailed explanation in the program marketing materials and at the first session, so that some participants dropped out after several sessions once they understood the curriculum

For the full assessment report for the first outcome, see appendix 2.

There were four indicators for the second outcome:

OUTCOME	INDICATOR
Older adult participants increase knowledge/skills/ appreciation in the art form.	The number or percentage of participants who increase their knowledge, improve their skills, or increase their appreciation of the art form
Older adult participants report an improved quality of life (physical health, mental health, and social engagement)	The number or percentage of participants who increase their post-score on relevant questions on the assessment
Older adult participants report overall satisfaction with the program.	The number or percentage of participants who report a score of X or above on relevant assessment questions
Older adult participants achieve their goals for participating in the program.	The number or percentage of program participants who report that they achieved their goals for participating in the program

Each grantee entered inputs, outputs, activities, and services that reflected the relevant artistic discipline(s) and curriculum. Boyer also collected qualitative data—such as marketing materials and participant quotes and anecdotes—that illustrated each program’s unique characteristics, public image, and personal impact.

TECHNICAL ASSISTANCE

Boyer provided an average of four hours of training to each grantee and its partner organizations. The training included

- one initial phone assessment with the project manager to design a customized curriculum;
- two 60-minute conference calls with the grantee’s project team; and
- two additional calls with the project manager to check in and problem-solve as needed.

Boyer also gave each project manager a customized reading list from *Creativity Matters: The Arts and Aging Toolkit* that addressed any deficits in knowledge or skills.

Horn delivered two 90-minute webinars on outcome-based evaluation, the program logic model, and ResultsOnline®, and she conducted follow-up consultations with each grantee. She also led a 60-minute webinar on the preliminary results of the participant and grantee assessments.

FUNDED PROGRAMS

Thirty-two National Guild members submitted applications for the Creative Aging Program. The application guidelines (appendix 3) asked organizations to demonstrate commitment to creative aging, outline the program they would develop (or build on) and the expertise of staff who would be involved, explain their community engagement and outcome-based evaluation practices, and describe their experience at partnering with non-arts organizations.

On behalf of the MetLife Foundation, the National Guild awarded nine grants totaling \$60,000 to the following members to support their creative aging programs:

- Arts Council of Greater Baton Rouge, Baton Rouge, LA | Visual Arts
It’s My Time... Art Series



The arts council and the East Baton Rouge Council on Aging collaborated on a visual arts class at a senior center satellite location inside a shopping mall and near its entrance for ease of access. The purpose was to provide quality arts learning experiences that increase knowledge of and skills in an arts discipline while engaging participants physically, mentally, and socially. Older adults worked with the teaching artist to create watercolor paintings that

reflected their memories and developed their skills. Many of these works focused on nature, such as a bayou scene, plants, and animals. The participants exhibited their works as a “Story Quilt” at the senior center with an opening event one morning—a time selected by the participants. Several participants noted that before this class, they had never “tried to do art work before” and one exclaimed that she was “able to complete several paintings and even have a show to celebrate... accomplishments.”

- Baltimore Clayworks, Inc., Baltimore, MD | Visual Arts
Advanced Senior Adult Program



After five years of teaching older adult women introductory ceramics at the Pimlico Road Arts and Community Center, Baltimore Clayworks’ teaching artists transitioned both classes to a more advanced level. At first, the women were hesitant and little fearful of the change, but the program team eased their concerns by incorporating their feedback.

The purpose of the program was to increase knowledge and skills in ceramics and to facilitate social engagement. The lead teaching artist, who had taught the older adults in the introductory level program, was the liaison between the participants and other teaching artists. All worked together to create projects based on life experience, including “totems” or “narrative stacked heads.” The piece illustrated here, by Christine Hockaday, depicts the busy bee that told the artist about her partner’s infidelity and her subsequent reaction, which involved the rolling pin.

The classes included trips to Baltimore Clayworks’ main facility elsewhere in the city to learn about glazing and other techniques. At the program’s conclusion, the older adult women exhibited their works at the organization’s gallery as part of a larger event.

- Harlem School of the Arts, New York, NY | Music

A teaching artist affiliated with the school engaged older adults at the Kennedy Senior Center in skill-based sequential learning in voice, specifically choral singing. The curriculum included singing in harmony, deep breathing, and body positioning. The participants sang six songs at the concluding performance, two of which incorporated movement choreographed by the older adults.

- Jack and Shirley Lubeznik Center for the Arts, Michigan City, IN | Visual arts
Wabgonke: Things Made of White Earth



The Lubeznik Center contracted with a Native American artist to teach elders of the Pokagon Band of Potawatomi Indians how to create sculptural and functional ceramics that combined an ancient, functional, and creative artistic medium with contemporary clay working methods. The learning environment incorporated the Pokagon language.

The participants reconnected with a traditional art form and language by exploring their experiences and celebrating their heritage—for example, reflecting on how the tribal unit has changed over the years and how the treatment of Native Americans has shifted from discrimination to admiration. This shift is related to recent interest in the revival of the Pokagon language. Similarly, even though the Pokagon Band is “Keeper of the Fire,” kiln-firing pottery is practically a lost art compared to black ash basket making. The culminating exhibit took place at the Lubeznik Center.

- Longy School of Music, Cambridge, MA | Music
Singing for Seniors

In partnership with the United South End Settlements, Longy’s teaching artist trained older adults through one-on-one, small-group, and whole-group instruction at the Harriet Tubman House, a senior center. Program goals were to provide increased health benefits through singing, offer opportunities for seniors to share their cultural backgrounds, and build community and friendships between participants.

During the second class, nine students brought in children’s songs to share. As each one started singing a song, the joy was so contagious that everyone joined in. In the excitement of singing all these songs together, the students began talking among themselves and managed to come up with eight more songs to sing with each other. When one person forgot a line, the whole group would burst into song, and the solo would become a chorus of happy voices.

At the end of the program, the group’s repertoire included:

- “Swing Low, Sweet Chariot”
- “Oh My Darling, Clementine” (with a chorus in Chinese)
- “Turn Around”
- “My Funny Valentine”
- “Row, Row, Row Your Boat”
- “Moon River
- “Bye Bye Love”
- “The Lion Sleeps Tonight (Wimoweh)”
- “Ballin’ the Jack”

The program culminated with performances at Longy and during the annual spring breakfast hosted by United South End Settlements at the Harriet Tubman House.

■ MacPhail Center for Music, Minneapolis, MN | Music
Making Music a Lifelong Experience

A voice faculty member and music therapist co-taught older adults who live at Martin Luther Care Center, a nursing facility. The purpose was to promote feelings of self-worth and overall well-being; promote greater independence in communication, social skills, and physical mobility; and provide a positive social exchange between residents and care providers. Participants learned to sing and to play the autoharp and percussion instruments. Drums, for example, increased the energy level and movement in the chapel—the location of the program. Everyone collaborated to compose music for a poem written by a participant. The older adults performed as part of a day-long creative aging conference convened by MacPhail. Songs included:

- “Sentimental Journey”
- “I’ve Been Working on the Railroad”
- “Tequila”
- “Skipping Stones”
- “Johnny B. Goode”

During the performance a participant told the audience that she studied violin and graduated from MacPhail, is 100 years old, and owns a “Strad.” She added that this was the best day of her life.

■ Main Line Art Center, Haverford, PA | Visual Art & Movement
Artventures: A Moving Story

A collaboration among the Creative Arts and Aging Network, Mid-County Senior Services, Wayne Art Center, Wayne Senior Center, and Main Line Art Center, this program featured two teaching artists—a visual artist and a dancer-choreographer. Program goals included exploring participants’ life stories and connecting past, present, and future; building art, movement, storytelling, and performance skills; building community; teaching with structured techniques as well as spontaneous activities; and using the arts for growth, empowerment, and personal transformation.



The culminating exhibit and performance took place at the Art Center. About the performance, an audience member noted: “I was amazed how well everyone worked together. You would have thought they had known each other for years. It was a joy to see the excitement of the performers. The entire performance seemed a redefining of age. Thank you so much for making it happen.”

- Neighborhood Music School, New Haven, CT | Music & Movement
Vintage Voices: Rediscovering Music and Movement



The Neighborhood Music School hosted older adults recruited from senior centers and independent living facilities. With the guidance of two teaching artists—a dancer and a voice coach, pianist, and music therapist—participants engaged with each other musically and kinesthetically to increase their knowledge, skills, and appreciation in music and dance. They also reflected on life experiences and identified common themes that they explored through singing and dancing. Each class offered 35 to 40 minutes of creative movement, 15 to 20 minutes of socialization and refreshment break, (sometimes this stretched closer to 30 minutes due to its extreme popularity), and another 35 to 40 minutes of singing.

At the conclusion of the program, participants presented a performance of song and dance at the school.

- New Orleans Ballet Association, New Orleans, LA | Dance
NORD/NOBA Senior Classes



The New Orleans Ballet Association had been teaching stretching, social dance, and ballet skills to older adults at two New Orleans Recreation Department centers. The teaching artist gradually integrated sequential skill building into these classes, drawing on the participants’ memories, life experiences, and music preferences to choreograph dances collaboratively. The goal was improved overall mental and physical health and increased knowledge of and skill in dance. As one participant noted, “The program has improved my arthritis. It provides opportunity for stretching, exercise, dance, and fellowship. If I decide to improve, the program gives me the opportunity.”

The older adults performed at several events, including the New Orleans Senior Olympics, where they stole the show and the St. Bernard Center senior group received the silver medal.

PARTICIPANT ASSESSMENT

“The combination of visual and movement art was a very good juxtaposition. [It] inspired each of us to try something new, showed clearly the connectedness of the two art forms, presented more of a challenge to the participants, and encouraged innovation and imagination. We were forced (creatively and imaginatively) to think “outside the box.”

—Participant, *Artventures: A Moving Story*, Main Line Art Center

Based on the logic model, the management team developed the pre-assessment instrument (appendix 4) along with instructions for administering it to participants (appendix 5). The questions were phrased so that they would evoke participants’ self-perception of health, mood, activity level, social engagement, contribution to community, and self-determination over the past four weeks, a standard “look-back” period for surveys about older adults’ mental and physical health. Each question focused on a particular characteristic that contributes to the overall well-being of older adults.

1. How would you rate your physical health over the past four weeks?
2. Over the past four weeks, how often have you felt lonely?
3. How would you rate your mood over the past four weeks?
4. Thinking back over the past four weeks, how many times each week did you participate in social activities with friends (excluding this program’s class times and events)?
5. I feel that I have contributed in a positive way to others in my community during the past four weeks.
6. In general, I feel I am in charge of the situation in which I live.

Several different ordinal-level scales were used (e.g., excellent, very good, good, fair, poor; often, sometimes,

rarely, never). Other questions in the pre-assessment explored goals for participating in the programs. Each grantee distributed the survey during the first or second program session and entered results into ResultsOnline®.

The six questions were repeated in the post-assessment survey (appendix 6), along with a follow-up question designed to find out if the Creative Aging Program made a difference in the post-assessment responses. The follow-up question used a nominal-level scale (e.g., yes, no, I don't know). The post-assessment included additional questions to gauge participants' overall satisfaction with the program, the learning environment, and the teaching artist(s). Grantees administered the surveys to participants at the end of their programs and entered responses into ResultsOnline®.

The following analysis is based on 227 pre-assessments and 160 post-assessments. Each participant had an identification code so that responses were anonymous but allowed the Claudia Horn to compare a specific participant's pre- and post-assessment results. Fifty-seven participants could be matched in this way. Horn analyzed this sample using a t-test, which looks at the means of the two groups—those in the “pre” group and those in the “post” group—to determine whether two samples differ from one another and, if so, whether the difference is significant.

PARTICIPANTS

Selection

In eight programs, participants self-selected to attend the 12-week sessions. In the MacPhail Center for Music program, which focused on nursing home residents, the staff at Martin Luther Care Center selected the participants.

To recruit potential participants, grantees used traditional marketing techniques, such as flyers, postcards, interviews on local TV and radio shows, and announcements in newsletters and local newspapers. Several grantees also conducted short demonstration programs and typically offered refreshments. For example, the teaching artist at Longy School of Music attended the annual winter dinner of the school's senior center partner agency, where she did a demo and had flyers and a sign-up sheet. The teaching artist for the Lubeznik Center for the Arts program demonstrated making functional ceramics on two occasions at the Elders Hall.

Profile

The pre-assessment survey collected demographic and other basic information on participants to contextualize the results and to get a “snapshot” of who was involved in the program. Tables summarizing the survey findings are included in appendix 7.

Demographics

- Almost 60 percent of participants were between the ages of 61 and 75 (table 1). This finding is not surprising since grantees targeted their programs to well elders living in the community, a population that is likely to be “young-old” rather than “old-old.”
- Forty percent had an annual income of less than \$25,000 (table 2). Just over 20 percent of participants did not respond to this question.
- Women made up 81 percent of participants (table 3).
- Participants were likely to be married (39.21 percent) or widowed (28.19 percent) (table 4).
- Caucasian and African-American participants were represented in almost equal numbers (41.41 percent and 38.77 percent) (table 5). The Lubeznik Center focused its program exclusively on Native Americans.
- When asked about their educational attainment, 25.11 said that had completed high school, 21.59 had completed some college, and 20.7 percent were college graduates (table 6).

Overall Health

Because the Creative Aging Program was targeted at well elders living in the community, the participants' level of activity ("moderately active") and health status ("good") were as expected (tables 7 and 8). Seventy-seven percent of the participants lived alone or with family members or friends (table 9). The MacPhail program's participants (almost 10 percent of the total) lived in a nursing home.

Arts Background and Experience

Almost 60 percent of the participants indicated that they were beginners in the art discipline (table 10). Nearly 43 percent said that they had never taken an arts course (table 11).

PROGRAM RESULTS

"I really like telling stories. When I started making the head with all the bumps, I just liked the way it looked; I didn't care what others thought... I told a story. I liked how the heads looked. But when they told me that someone was interested in buying my piece... it really boosted my self-esteem! Now I want to see what else I can do."

—Participant, Advanced Senior Adult Program, Baltimore Clayworks, Inc.

Physical and Mental Health

Claudia Horn analyzed a sample of 57 participants who took the pre- and post-assessment surveys to determine if there had been a statistically significant change in physical and/or mental health. When she compared the means of the two groups, the result was statistically significant for the question, "How would you rate your mood over the past four weeks?" ($p = .0064$, where generally, $p < .05$ is considered significant). After the Creative Aging Program, participants reported a better mood than they reported before the program.

While this result does not mean that the program caused participants' improved mood, it does mean that there is likely to be a correlation between participating in the Creative Aging Program and participants' improved mood. As MacPhail Center for Music program participant noted, "Why do I feel so content and comfortable when I am down here playing music and so anxious when I am upstairs on the nursing station?"

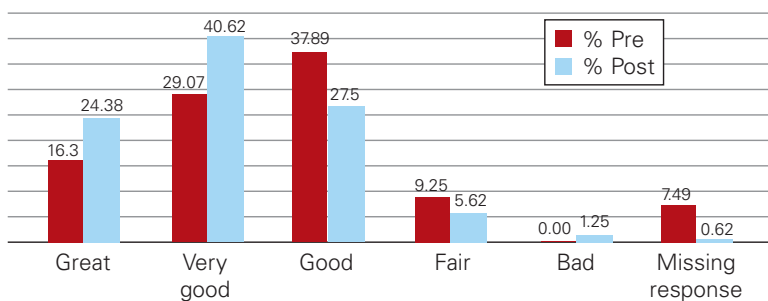
	N	PRETEST GROUP MEAN	POSTTEST GROUP MEAN	MEAN CHANGE	DESIRED DIRECTION?	SIGNIFICANCE	P<.05?	PRE SD*	POST SD*
How would you rate your physical health over the past four weeks?	57	3.63	3.93	0.3	yes	0.0866	no	0.9	0.94
Over the past four weeks, how often have you felt lonely?	57	3.09	3.14	0.05	yes	0.7293	no	0.83	0.79
How would you rate your mood over the past four weeks?	57	3.61	4.04	0.43	yes	0.0064	yes	0.88	0.8
I feel that I have contributed in a positive way to others in my community during the past four weeks.	57	1.72	1.77	0.05	yes	0.6261	no	0.65	0.63
In general, I feel I am in charge of the situation in which I live.	57	2.88	2.84	-0.04	no	0.7421	no	0.33	0.37

*Standard deviation

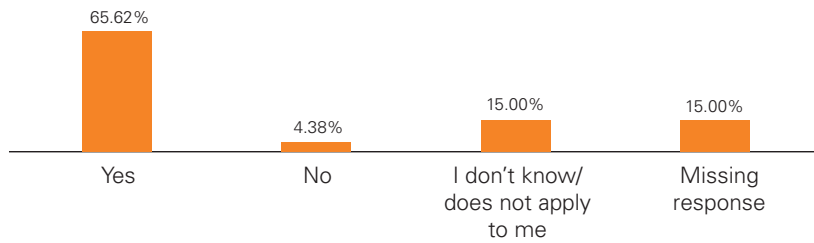
Questions relating to mood are often used in validated assessments of older adults. As a person ages, he or she may experience loss of friends, family, independence, and good health. A person may become depressed—or at least experience a less than positive mood—which affects quality of life. Asking about mood as opposed to depression avoids having to include a clinical definition of depression.

Participants reported improved mood over the four weeks of the program, with more than 65 percent reporting a “very good” or “great” mood afterward as compared to just over 45 percent who reported those mood levels before the program.

How would you rate your mood over the past four weeks?

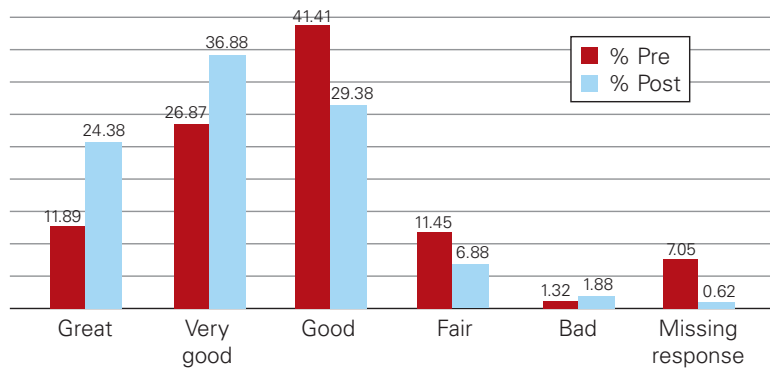


Has the program helped you improve your mood?

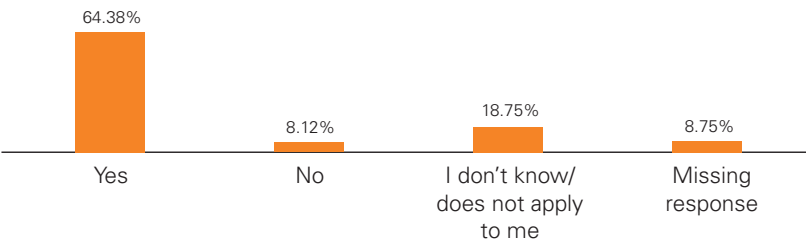


Questions about physical health are standard in surveys of older adults. The generally “very good” or “good” health reflects the population studied: well elders living in the community. More than 64 percent of participants attributed their improved health to the program.

How would you rate your physical health over the past four weeks?

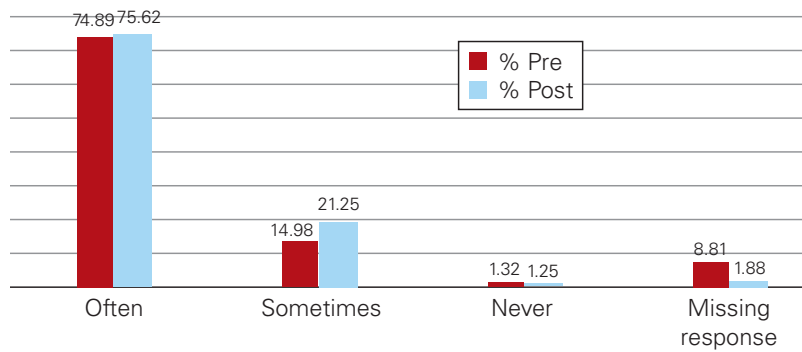


Has the program positively influenced your physical health?

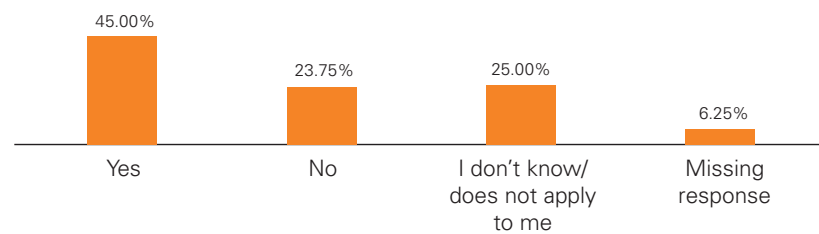


The ability to be in control of something is linked to a sense of independence, which is important to a good quality of life. After the program, slightly more participants (21.25 percent) reported “sometimes” feeling in charge of their living situations than they did before the program. The number of participants who reported “often” feeling in charge remained almost equal on the pre- and post-assessments (74.89 percent and 75.62 percent). Since most participants were well elders living in the community, they should be expected to be in charge. This question is particularly important when assessing programmatic impact on older adults who live in an assisted living facility or a nursing home because they are so often not in charge of their lives.

In general, I feel I am in charge of the situation in which I live



Has the program contributed to you feeling more in charge of the situation in which you live?

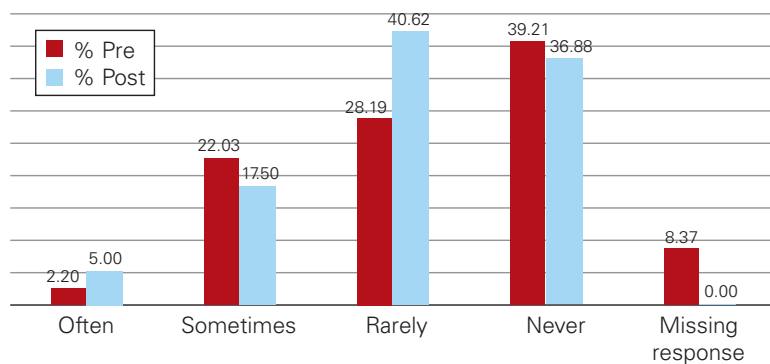


Since being socially engaged with friends and family members is important to older adults' quality of life, the Creative Aging Program assessment included questions about loneliness and social activities. Before the program, just over 67 percent of participants reported rarely or never feeling lonely over the past four weeks; after the program, the percentage increased to 77.5 percent, and 52 percent attributed the decrease in loneliness to the program. A Baltimore Clayworks program participant noted, "It's about art, but more than art, it's about camaraderie. ...We want to stay together. We're going to stick together. We are a family. We know each other, and our kids and grandkids. We know when each other is sick or not here. We come for each other."

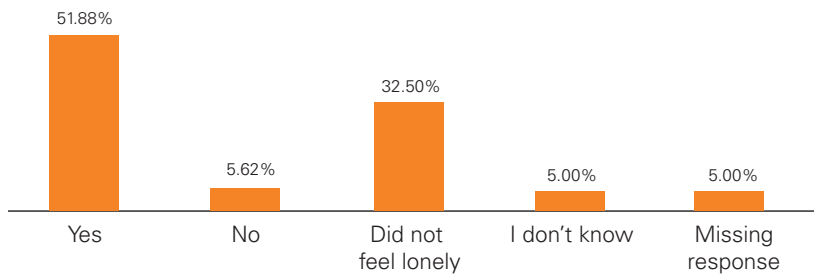
With respect to social activities, before the program, 31 percent said that they participated in social activities eight or more times a week. After the program, the percentage increased to 42 percent, with just over 51 percent of respondents indicating that the increase was due to the program.

These results are not dramatic, in part because the participants who proactively signed up for the sessions are likely predisposed to be sociable.

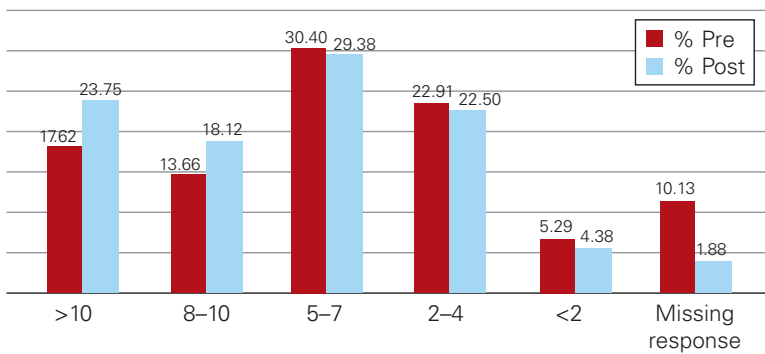
Over the past four weeks, how often have you felt lonely?



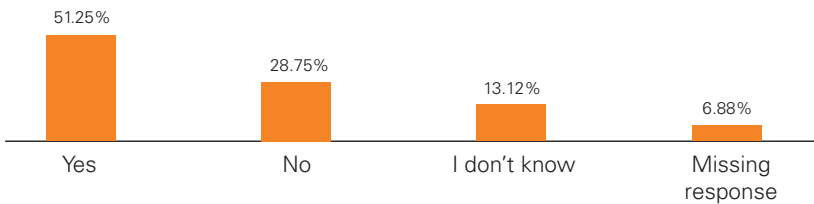
Has the program helped you feel less lonely?



Thinking back over the past four weeks, how many times each week did you participate in social activities with friends?

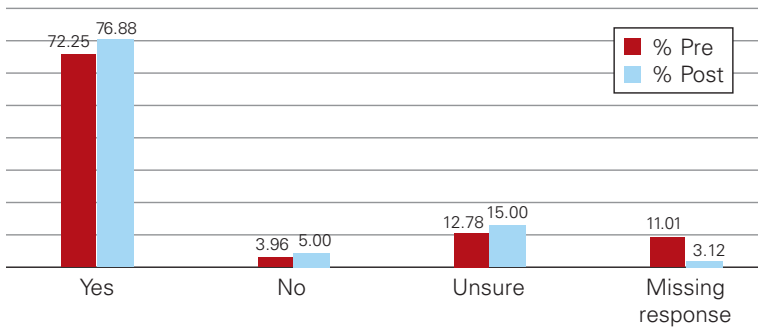


Has the program helped you get involved in other social activities?

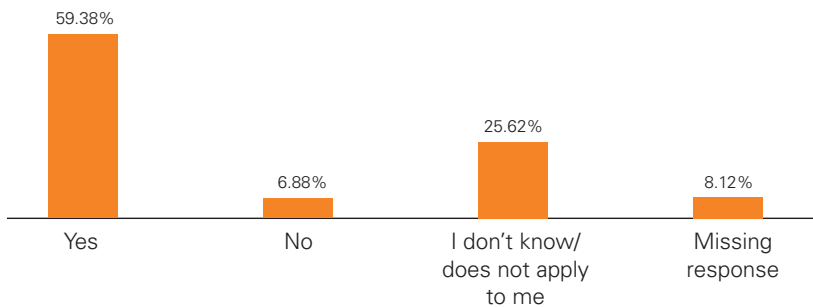


The pre- and post-assessments asked participants about their participation in their communities. These questions also elicited predictable and non-dramatic results given the participant population. The results are important, however, because research links older adults' quality of life to their sense of being valued by and involved with the broader community. As one Baltimore Clayworks participant said, "The exhibition gave our families the opportunity to be proud of us.... My grandkids came and were proud of me. I even invited my doctor, who was glad for some 'good news' for once."

I feel that I have contributed in a positive way to others in my community during the past four weeks.



Has the program helped you contribute in a positive way to others in your community during the past four weeks?



The MacPhail Center for Music’s partner, Martin Luther Care Center, assessed each program participant using observation. Observation is an effective research technique to assess the impact of a program on the physical and mental health of nursing home residents because they may not have the physical or cognitive ability to complete a written survey. These assessments used the following scale, as well as a “Notes” column:

Cognition—Direction	Followed direction Did action with lots of cuing Made effort but did not do task
Cognition—Names	Followed direction Did action with lots of cuing Made effort but did not do task
Initiate Communication	Active participant; takes initiative
Circulation	Interacted with other residents/staff throughout program
Positive Expression	Positive expression throughout program

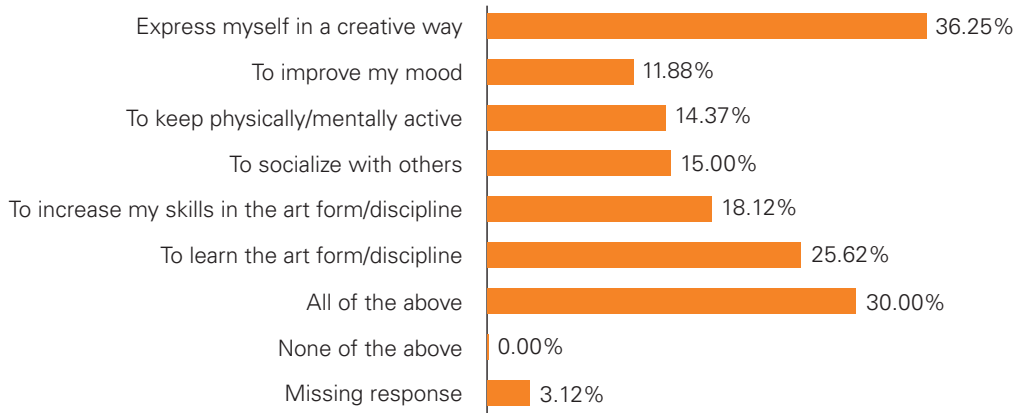
Goals and Outcomes

The next two questions, included only in the post-assessment, explored participants’ goals for the program and what they learned. A participant could have one reason for attending (goal) and could accomplish something entirely different (outcome).

The results show that 80 percent of participants identified an arts-related goal:

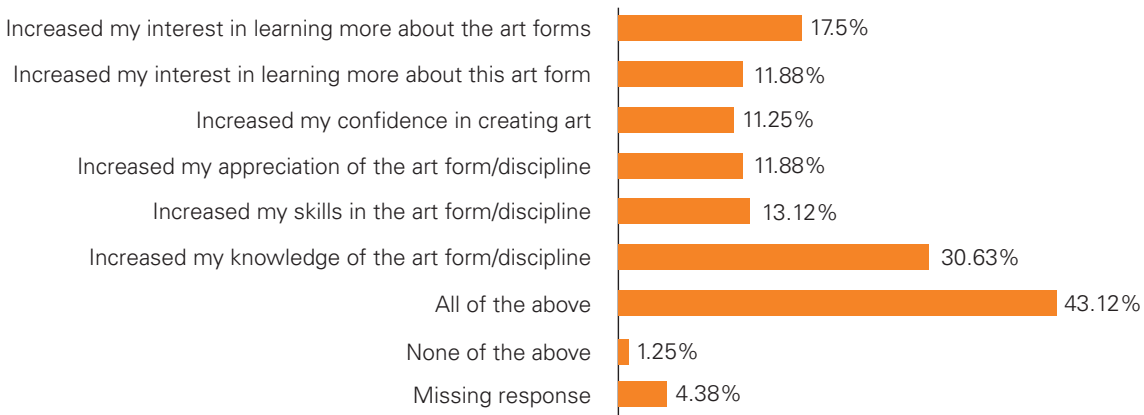
- To learn the art form/discipline
- To increase my skills in the art form/discipline
- To express myself in a creative way

Which of the following goals did you accomplish during this program?



More than 40 percent of participants reported that they accomplished all of the outcomes:

Now that you have let us know what goals you achieved, we would like to know what outcomes you accomplished (check all that apply).



Teaching Artists and Learning Environment

In recognition that the key to a high-quality and effective arts education program is the professional teaching artist, the post-assessment asked participants to rate two aspects of the instruction that they received: the helpfulness of the teaching artist and the ability of the teaching artist to facilitate the participants' decision making. The latter is particularly important to older adults' achievement of mastery, which has positive overall health benefits.

Participants gave their teaching artists high marks for helpfulness and facilitation: 79 percent felt that the teaching artists significantly met their needs (the top rating), and 67.5 percent agreed that the teaching artist made them feel that they could make decisions or choices about learning or creating art from themselves. One Main Line Art Center participant said:

“I was moved by the warmth and encouragement of our two instructors who opened a door into a new life for me. I had no idea where their program was leading me but knew early on that I would follow them wherever they would lead me. True, there was some concern at first, not having a brochure, a plan but that was the beauty of it. We were writing a show, we were the creator as well as the actors. What has this experience done for me? It has opened a new door in my late years (88 years). It was REBIRTH.”

The environment is another factor that contributes to older adults’ ability to learn. Assessments for older adults often explore questions such as:

- Was the lighting in the room conducive to art making and learning?
- Was the floor of the room slippery or secure?
- Was the temperature in the room usually comfortable?
- Was the room conducive to focusing on your art making and learning (i.e., no visual or aural distractions)?
- If you used a chair, was the chair comfortable?
- If you used a wheelchair, was the table height appropriate?
- Were materials and/or instructions presented in multiple formats (e.g., large print, verbally)?

The management team for the Creative Aging Program weighed the benefits of asking a series of questions about the environment against the participants’ tolerance for a lengthy survey, and they decided instead to include a general question on this topic. Almost 97 percent of the participants felt that the environment met their learning and creating needs.

Overall Quality of Program

The post-assessment asked two questions to gauge the overall quality of the Creative Aging Program. More than 84 percent of participants said that they would recommend the program to a friend or family member, and more than 78 percent rated the program as “excellent.”

Lessons Learned

Grantees agreed that it was a joy to witness throughout the Creative Aging Program the personal success for the participants; the artistic success demonstrated in the performance or exhibition; and the social success evidenced by the friendships among participants. These organizations offered a number of “lessons learned” for their colleagues in the field. They listed these essential ingredients for success:

- Commitment to collaboration, partnership, and teamwork
- Willingness to listen to participants
- Having a teaching artist who enjoys older adults
- Appreciation for the value of social engagement for older adults
- Realistic awareness of what can be completed (setting benchmarks and goals) within the time constraints
- Using and implementing an assessment process
- Planning for sustainability from the beginning of the program

The main challenges for many grantees were participant retention, irregular attendance, and the concomitant need to help participants catch up with what they had missed.

When asked to share advice that might help other organizations that wish to develop a creative aging program, the grantees commented:

- Create a program that has a structured curriculum, but flexible enough to allow for individual approaches and experimentation.
- Focus on the wants and needs of older adults.
- Have seniors engage in meaningful arts activities.

- Understand that introducing change may take time, especially once a routine is established.
- Become familiar with *Creativity Matters: The Arts and Aging Toolkit*.
- Ensure that your teaching artists are professional.
- Partner with another organization or agency (such as a senior center) that has expertise in working with older adults.
- Ensure that each team member knows his or her role and that all are equally committed to the established goals and timeline.
- Build social time into the curriculum.
- Try to incorporate intergenerational experiences.
- Just do it!

FUTURE PLANS

It was clear from the grantee post-assessment, the participant assessment, and supplementary materials that the grantees want to continue their commitment to arts education programs for older adults and that the older adults want to remain involved with the arts. For example:

- The Neighborhood Music School included its *Vintage Voices* program in its course catalog for 2009–2010 and pursued grant opportunities so that the school could offer the class at a reduced cost for participants who cannot afford tuition, thus encouraging the continued involvement of participants and new engagement of low-income populations next year. Since becoming involved in the school through *Vintage Voices*, several students have signed up for other programs, including the opera study and appreciation course and the “Never Too Late” chamber music ensemble for older adult musicians.
- Stuart MacPhail, the last surviving child of the founder (in 1907) of the MacPhail Center for Music, attended the concluding performance of MacPhail’s program. He was so impressed that he invited the teaching artist to start a class—*Sing for Your Life!*—at his retirement community. Seventy-five independent living residents showed up for the first session.
- Using the *Singing for Seniors* model, Longy School of Music planned to expand its creative aging program with classes at the Cambridge Citywide Senior Center, Brookhaven Assisted Living, and other senior centers in the greater Boston area.

In January 2010, 12 National Guild members in 10 states received grants totaling \$80,000 through the MetLife Foundation Creative Aging Program. Five returning grantees provided instruction for 24 or more weeks between February 1 and December 31, 2010: Arts Council of Greater Baton Rouge, Baltimore Clayworks, Longy School of Music, MacPhail Center for Music, and New Orleans Ballet Association. First-time grantees provided instruction for 12 or more weeks between February 1 and June 30, 2010: CityDance Ensemble, Kairos Dance Theatre, Nevada Senior Services, Phoenix Conservatory of Music, Village of Arts & Humanities, Brooklyn-Queens Conservatory of Music, and Progressive Arts Alliance.

APPENDIX 1: PROJECT LOGIC MODEL

CREATIVE AGING PROGRAM

PROJECT GOALS	Increase the capacity of National Guild members to serve older adults
	Provide models of high quality creative aging programs to the field
	Raise public awareness about the benefits of creative aging programs.
PROJECT PURPOSE STATEMENT	
<i>We do what?</i>	The National Guild of Community Schools of the Arts will provide seed grants and technical assistance in program development, program sustainability and outcome based evaluation to support new or expanded creative aging programs
<i>For whom?</i>	Nine Guild members selected to participate in the MetLife Foundation Creative Aging Program
<i>For what outcome/benefit?</i>	CAP grant sites will design, develop, implement, and evaluate high quality, sustainable creative aging programs (participatory, skill-based arts education programs for adults age 60 and above)
	Older adult participants achieve their program goals, increase knowledge/ skills/appreciation in the art form, report an improved quality of life (encompassing social engagement and physical and mental health), and report overall satisfaction with the program

INPUTS

- Technical Assistance Providers: Johanna Misey Boyer, JMB Arts Management; Claudia Horn, Performance Results, Inc.; Andy Whalen, Results Technologies, Inc.
- Programmatic/Administrative: Kenneth Cole, Jay Samios and Annie Walker, National Guild of Community Schools of the Arts
- Technical Assistance by conference calls, phone calls and e-mail
- Interactive Web Site
- Reading materials such as Creativity Matters: The Arts and Aging Toolkit and the Executive Summary of Dr. Gene Cohen’s Research
- Money for grantees, program delivery and overhead

ACTIVITIES

- Create overall logic model for program
- Solicit applications
- Review applications
- Recruit panelists
- Prepare panelists
- Announce grantees
- Track applications, grantees, technical assistance provided and other grantee details such as start/end dates for programs
- Design technical assistance plan for each grantee

- Review grantees' logic models
- Coordinate paperwork such as grantee contracts and checks
- Design evaluation tools
- Analyze data submitted by grantees
- Evaluate overall creative aging program
- Prepare, distribute and promote a report on the creative aging program

SERVICES

- 3 webinars
- 2+ conference calls for each grantee
- one-on-one consultation with program managers by phone and e-mail
- reading assignments for grantees
- review and feedback of grantee logic models

OUTPUTS

- 9 grantees arts training/program models
- 180 older adults participants (age 60 and over) completing
- 27 grantee staff/contractors/consultants trained
- 6 partner organization staff/contractors/consultants trained
- average of 8.5 hours of technical assistance per grantee

GRANT SITE DEMOGRAPHICS

- Artistic discipline
- Experience providing programs serving older adults
- Type of partner organization
- Size of your organization
- Location – Urban, Suburban, Rural
- Program Model/Approach (from grant proposal) the final report needs to mention how services were delivered; we don't have to compare process to outcomes.

	INDICATORS	APPLIED TO	DATA SOURCE	DATA INTERVAL	TARGET
OUTCOME 1					
CAP grant sites design, implement and evaluate a quality and sustainable creative aging program	<p>The #/% of grant sites who achieve 8 out of 9 of the following:</p> <ul style="list-style-type: none"> ■ Develop/have a program curriculum with sequential skill building protocols ■ Use professional teaching artists with experience in working with older adults ■ Consider accessibility issues for older adults ■ Apply adult learning principles ■ Promote their program to the community ■ Establish a budget for the program ■ Evaluate the results of participants ■ Provide the program to 20 or more older adults ■ 80% of older adults complete the program 	All grant sites	Post Program Survey	June 30	
OUTCOME 2					
Grant sites increase their knowledge of the specific needs of older adults	The #/% of grant sites who report that they know more about the specific needs of older adults than they did before the program started	All grant sites	Post Program Survey And Johanna assessment Yes/no	June 30	
OUTCOME 3					
Grant sites increase their knowledge of aging resources in their communities	The #/% of grant sites who report that they know more about aging resources in their community than they did before the program started	All grant sites	Post Program Survey	June 30	
OUTCOME 4					
Grant sites increase their understanding of community engagement	The #/% of grant sites who report that they know about community engagement than they did before the program started	All grant sites	Post Program Survey	June 30	

(CONT'D)	INDICATORS	APPLIED TO	DATA SOURCE	DATA INTERVAL	TARGET
OUTCOME 5					
Grant sites increase their understanding of issues affecting sustainability	The #/% of grant sites who report that they know more about issues affecting sustainability than they did before the program started	All grant sites	Post Program Survey	June 30	
OUTCOME 6					
Grant sites report satisfaction with project training and technical assistance	The #/% of grant sites who rate the webinar training a 5 or higher on a six-point scale, The #/% of grant sites who rate the technical assistance a 5 or higher on a six-point scale	All grant sites	Post Program Survey	June 30	

GRANT SITES:

	INDICATORS	APPLIED TO	DATA SOURCE	DATA INTERVAL	TARGET
OUTCOME 1					
Older adult participants increase knowledge, skills, appreciation in the art form	The #/% of participants who have increased their knowledge, improved their skills or increased their appreciation of the art form	Post Survey	All older adult participants	End of program	
OUTCOME 2					
Older adult participants report an improved quality of life (encompassing physical and mental health, and social engagement)	The #/% of participants who increase their post score on relevant questions on the assessment	Pre/Post survey	All older adult participants	End of program	
OUTCOME 3					
Older adult participants report overall satisfaction with the program	The #/% of participants who report a score of X or above on relevant questions on the assessment	Post survey	All older adult participants	End of program	
OUTCOME 4					
Older adult participants achieve their goals for participating in the program	The #/% of program participants who report that they achieved their goals for participating in the program	Post survey	All older adult participants	End of program	80%

PARTICIPANT DEMOGRAPHICS

Age

55-60

61-65

66-70

71-75

76-80

81-85

86-90

91-95

95+

Gender

Female

Male

Ethnicity

African American

Asian/Pacific Islander

Caucasian

Hispanic/Latino

Native American

Other

Income

\$25,000 or less

\$25,001 to \$40,000

\$40,001 to \$60,000

\$60,001 to \$80,000

\$80,001 to \$100,000

\$100,001 to \$150,000

\$150,001 to \$200,000

\$200,001 and above

Education

Grade school

Middle school

Some high school

High school

Trade school

Some college

Junior college

College

Graduate school

Health

Poor

Fair

Good

Excellent

Marital Status

Single

Married

Separated

Divorced

Partnered

Widowed

Level of Activity

Sedentary

Moderately Active

Active

Experience with Art Discipline

Beginner

Intermediate

Advanced

Previous Arts Courses

Never took an arts course before

Took one or two arts courses before

Took many arts courses before

Living arrangements

In a private home by myself

In a private home with family members or friends

In a senior housing or an independent living facility with some support provided (e.g., meals, organized activities)

In an assisted living facility

In a skilled care or nursing facility

APPENDIX 2

ASSESSMENT OF THE CREATIVE AGING PROGRAM BY GRANTEES

OVERVIEW

The Creative Aging Program logic model included outcomes and indicators that guided the Guild staff team in managing the program. These are:

OUTCOME	INDICATORS
1. CAP grant sites design, implement and evaluate a quality and sustainable creative aging program	The #/% of grant sites who achieve 8 out of 9 of the following: <ul style="list-style-type: none"> ■ Develop/have a program curriculum with sequential skill building protocols ■ Use professional teaching artists with experience in working with older adults ■ Consider accessibility issues for older adults ■ Apply adult learning principles ■ Promote their program to the community ■ Establish a budget for the program ■ Evaluate the results of participants ■ Provide the program to 20 or more older adults ■ 80% of older adults complete the program
2. Grant sites increase their knowledge of the specific needs of older adults	The #/% of grant sites who report that they know more about the specific needs of older adults than they did before the program started
3. Grant sites increase their knowledge of aging resources in their communities	The #/% of grant sites who report that they know more about aging resources in their community than they did before the program started
4. Grant sites increase their understanding of community engagement	The #/% of grant sites who report that they know more about community engagement than they did before the program started
5. Grant sites increase their understanding of issues affecting sustainability	The #/% of grant sites who report that they know more about issues affecting sustainability than they did before the program started
6. Grant sites report satisfaction with project training and	The #/% of grant sites who rate the webinar training a 5 or higher on a six-point scale

METHODOLOGY

To determine whether the Guild achieved these outcome goals, Claudia Horn of Performance Results, Inc. designed an instrument for Johanna Misesy Boyer of JMB Arts Management to assess each grantee’s success in designing, implementing and evaluating a quality and sustainable creative aging program (outcome #1). Boyer served as the lead consultant for the Creative Aging Program and interacted extensively with each grantee. Horn also created a web-based survey for grantees to measure outcomes #2 - #6. Additional questions solicited feedback on challenges, successes, and lessons learned.

RESULTS—OUTCOME #1

Boyer assessed the grantees’ success in meeting outcome #1 using nine indicators. These are noted below, along with the percentage of the grantees who achieved these indicators.

INDICATOR	PERCENTAGE (N = 9)
Develop/have a program curriculum with sequential skill building protocols	78 percent
Use professional teaching artists with experience in working with older adults	78 percent

(CONT'D) INDICATOR	PERCENTAGE (N = 9)
Consider accessibility issues for older adults	100 percent
Apply adult learning principles	100 percent
Promote their program to the community	89 percent
Establish a budget for the program	89 percent
Evaluate the results of participants	100 percent
Provide the program to 20 or more older adults	33 percent
80 percent of older adults complete the program	44 percent

Two grantees used professional teaching artists who did not have experience in working with older adults. Boyer trained one of them, and both artists gained experience during the *Creative Aging Program*.

Providing the program to 20 or more older adults proved to be a challenge for many grantees; however no program served fewer than a mean of 15.

GRANTEE	MEAN (PARTICIPANTS)
New Orleans Ballet Association	51
Neighborhood Music School	26
Arts Council of Greater Baton Rouge	20
Longy School of Music	19
MacPhail Center for Music	18.5
Harlem School of the Arts, Inc.	18.5
Main Line Art Center	15.5
Jack & Shirley Lubeznik Center for the Arts	15
Baltimore Clayworks, Inc.	15

The New Orleans Ballet Association introduced andragogy, reminiscence and sequential skill building to an established, popular dance program, and attendance remained consistently high.

Grantees reported that a variety of factors caused low attendance:

- Poor weather, which interrupted momentum and a sense of routine, and made it easier to participants to drop out
- Some participants' previously scheduled trips and doctors' appointments
- Some participants' ill health
- Lack of detailed explanation of the program in the marketing materials and at the first session, so that some participants dropped out after several sessions once they understood the curriculum

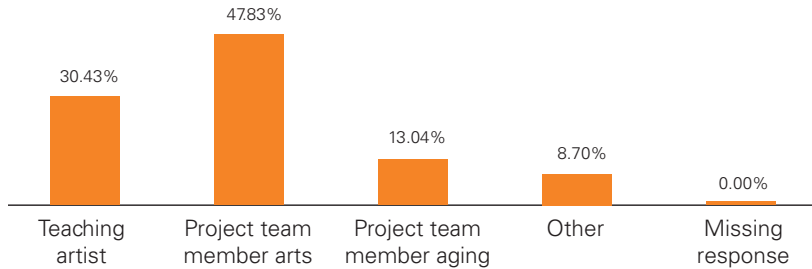
These same factors also explain why only 44 percent of grantees "graduated" 80 percent of their participants.

An ongoing challenge for community arts education programs is balancing the number of participants with the ability of the teaching artist to effect change. A large number of participants, who would be advantageous for research purposes, are going to reduce the teaching artist's ability to do the type of high quality work that leads to arts learning.

RESULTS – OUTCOMES #2-#6

Performance Results, Inc. collected 23 surveys from teaching artists, and team members from arts organizations and aging services organizations. Community arts education organizations (Guild members) constitute almost 50 percent of respondents.

Please indicate your primary connection to this project:

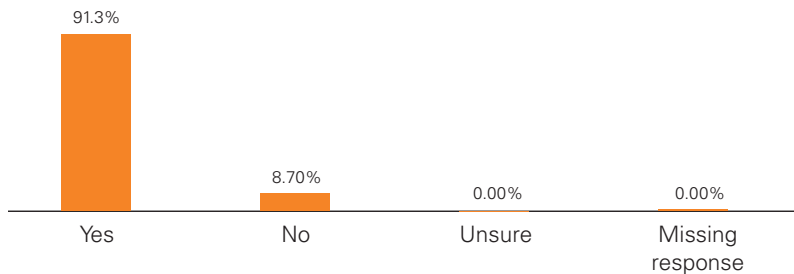


The next set of questions asked whether grantees’ knowledge of certain issues increased—and by how much—as a result of the Creative Aging Program.

Needs of Older Adults

Over 90 percent of respondents agreed that the Creative Aging Program increased their knowledge of the specific needs of older adults. The range of responses to the question, “how much of an increase occurred,” reflects the difference in grantees’ experience and knowledge at the start of the program.

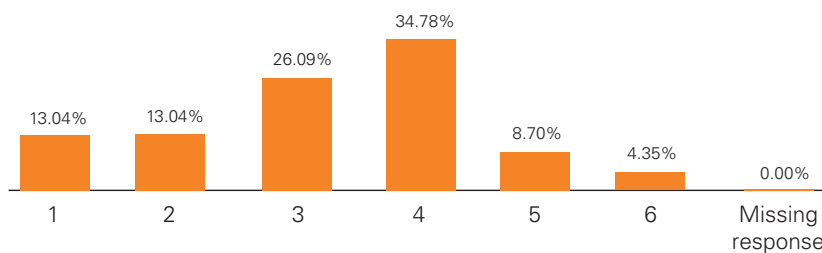
Because of CAP did you increase your knowledge of the specific needs of older adults?



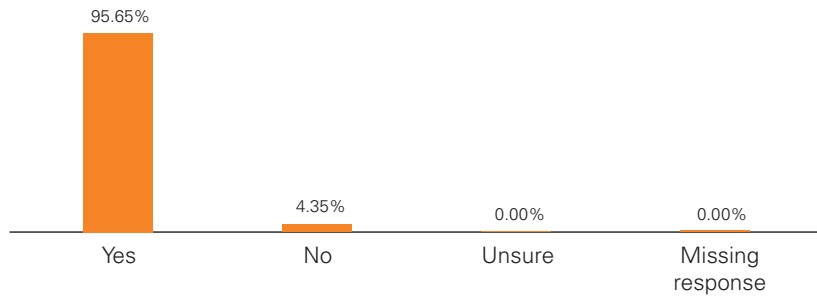
AGING RESOURCES

Similarly, while almost 96 percent of respondents reported an increase in their knowledge of aging resources in the community, the amount of the increase varied. The 13 percent of respondents who are in the aging services field might account for the high percentage (65 percent) who reported a relatively low increase level of “1,” “2” or “3.”

If you reported that there was an increase, how much of an increase occurred? (1=Very little; 6=a great deal)



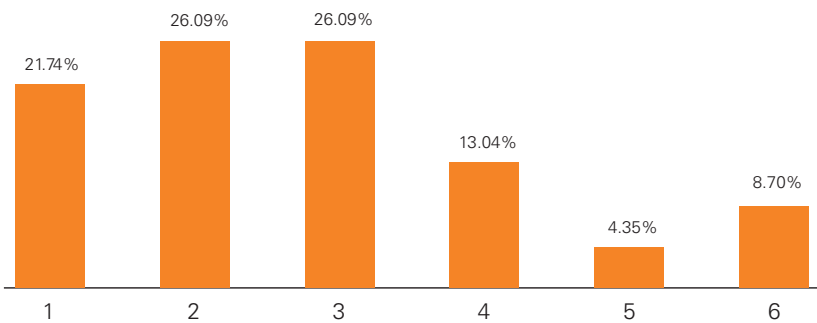
Because of CAP did you increase your knowledge of aging resources in your community?



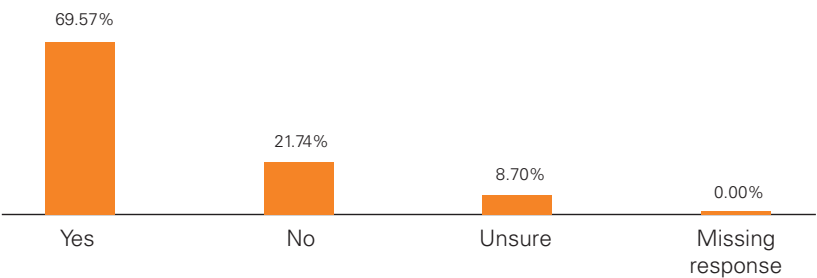
Community Engagement

The responses to the next question about community engagement reflect who the grantees are: community arts education organizations. As such, many respondents already understood community engagement prior to the start of the *Creative Aging Program*.

If you reported that there was an increase, how much of an increase occurred?



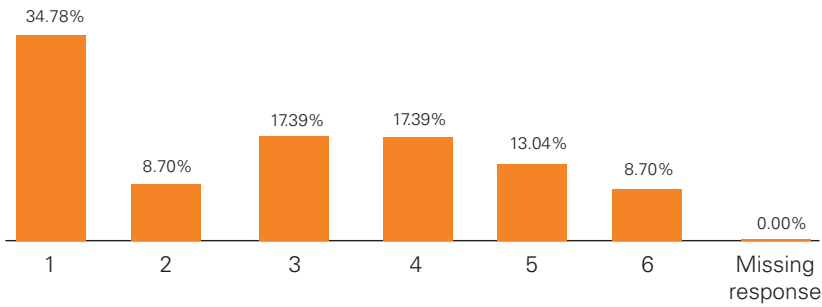
Because of CAP did you increase your understanding of community engagement?



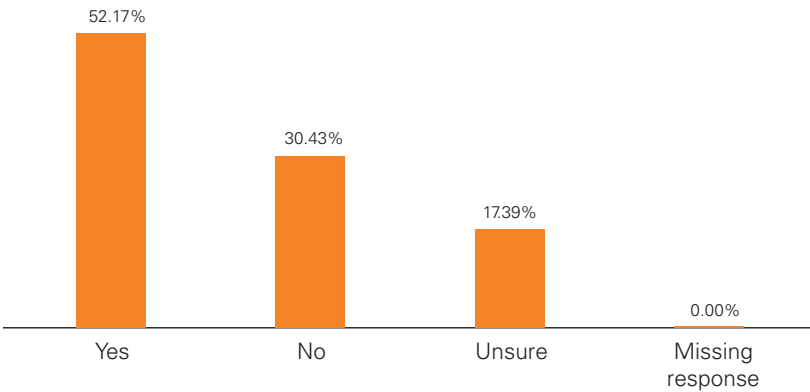
PROGRAM SUSTAINABILITY

More than 50 percent of respondents reported that they increased their understanding of program sustainability, which is important to the future of creative aging programs, in general. The relatively high number (17.39 percent) of those who were “unsure” of the answer suggests that more technical assistance is needed on this topic. As in the other questions, there is a range of responses to the question, “how much of an increase occurred.”

If you reported that there was an increase, how much of an increase occurred?



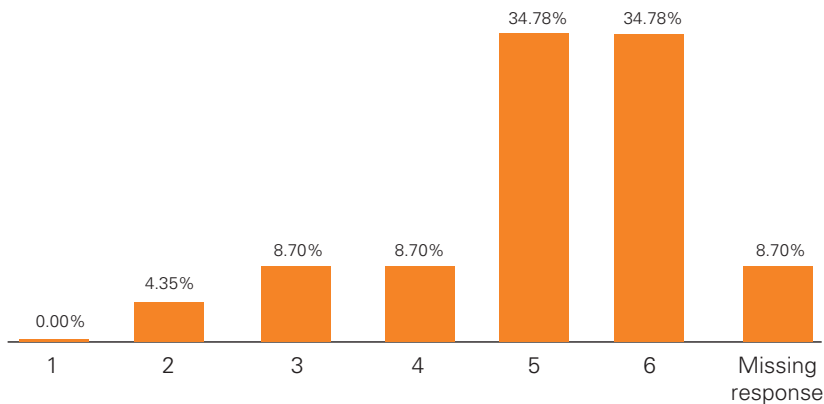
Because of CAP did you increase your understanding of program sustainability?



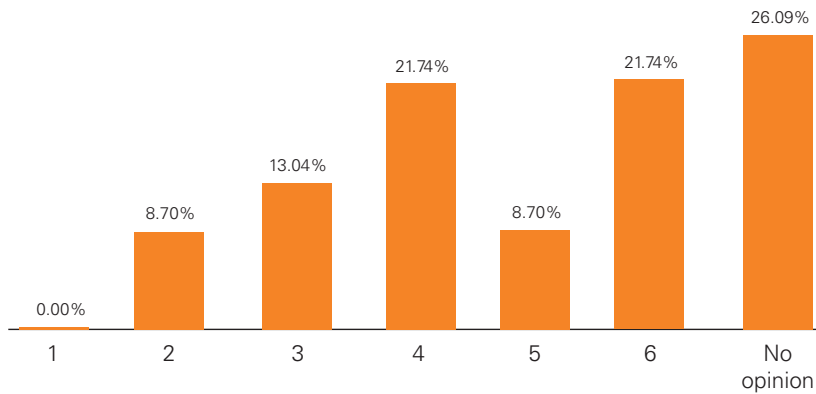
TECHNICAL ASSISTANCE

Creative Aging Program grantees and team members rated their overall satisfaction with the technical assistance provided by Johanna Misey Boyer of JMB Arts Management and Claudia Horn of Performance Results, Inc. With respect to Boyer, 69.56 percent of the grantees responded with the top two numeric rankings (“5” or “6”) on a six-point scale. The high percentage of respondents (26.09 percent) who had “no opinion” of the training provided by Horn might reflect a lack of participation by all team members in the webinar trainings.

How would you rate your overall satisfaction with the training/support provided by Johanna Misey Boyer?

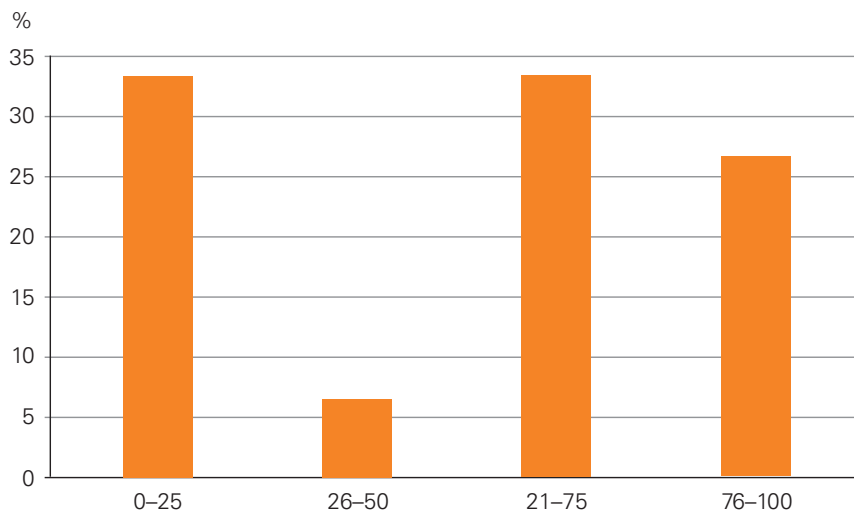


How would you rate your overall satisfaction with the training/support provided by Claudia Horn and team?

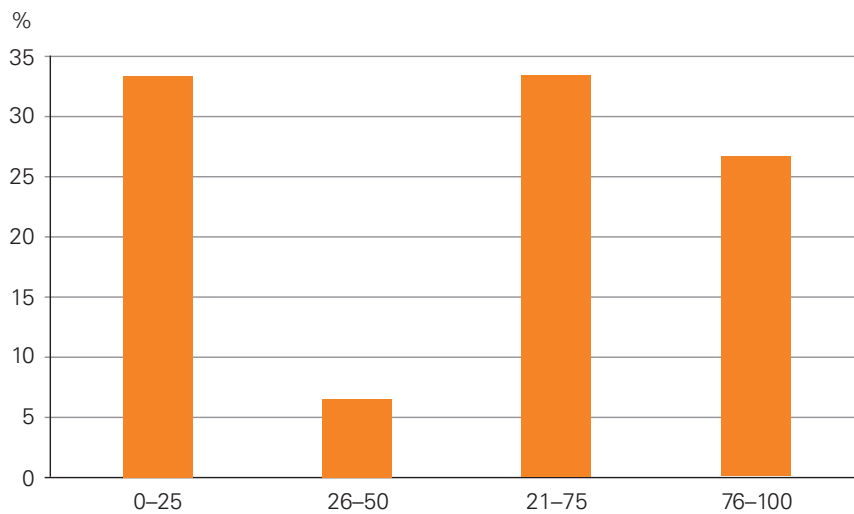


Following the first two webinars, Performance Results, Inc. invited training participants to complete a short survey about the content presented and the webinar environment.

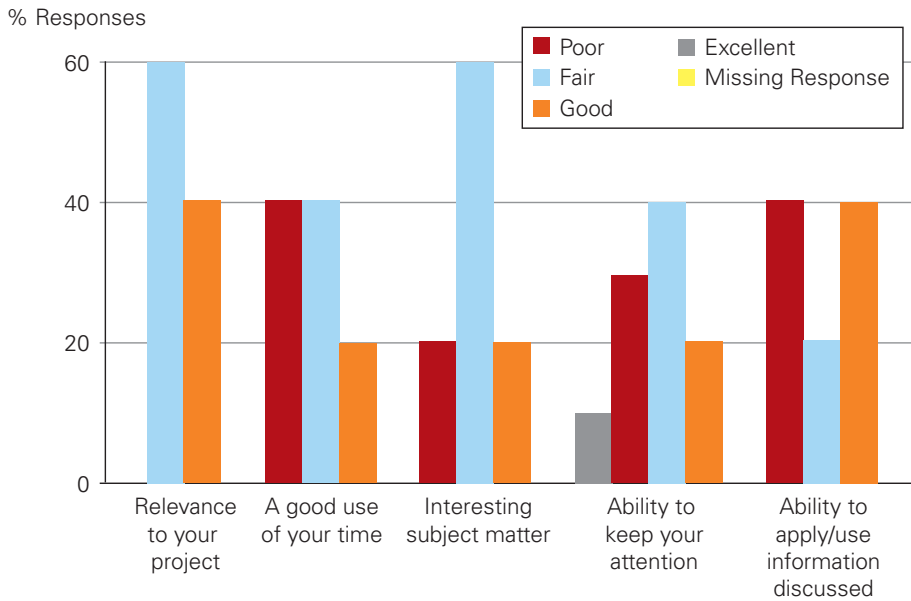
The first webinar focused on outcome-based evaluation using a logic model. Just over 33 percent of respondents reported that they knew less than 25 percent of the information. Sixty percent of respondents reported that they already knew the more the 50 percent of the content.



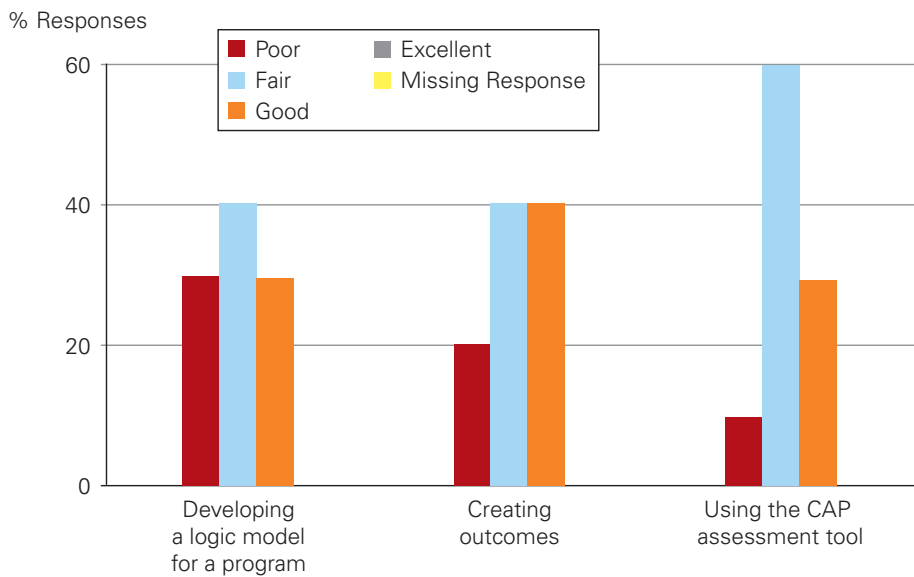
Most of the respondents—60 percent—thought that the webinar would be helpful with their programs.



The second webinar, which addressed the pre-assessment and data entry, received high marks for being relevant, interesting and a good use of time.



Similarly, the second webinar increased respondents' confidence in several areas.



FUTURE PLANS

Just over 65 percent of respondents (65.22 percent) said that they would continue their programs funded through the Creative Aging Program. More important, 100 percent of respondents said that they would maintain a commitment to arts programs for older adults.

MetLife Foundation CREATIVE AGING PROGRAM

In recognition of the rapid growth in the number of Americans aged 60+ and recent research demonstrating that participatory arts programs can produce significant health benefits for older adults, MetLife Foundation and the National Guild of Community Schools of the Arts have initiated the Creative Aging Program. This pilot program will provide in-depth technical assistance and seed grants of \$7,500 to eight National Guild members to enable them to design, implement and evaluate sustainable creative aging programs (defined as participatory, skill-based arts education programs for adults age 60 and above). Technical assistance will focus on capacity-building with particular attention to outcome-based evaluation measuring changes in the health of participants.

The goals of this program are to:

- Increase the capacity of National Guild members to serve older adults
- Provide models of high quality creative aging programs to the field
- Raise public awareness about the benefits of creative aging programs.

ELIGIBILITY

1. Only organizations that are full members in good standing of the National Guild of Community Schools of the Arts may apply.
2. Interested non-member organizations should submit a membership application and first-year dues payments at least one week prior to submitting an application. Visit www.nationalguild.org for membership information.
3. Applicant organizations must be accessible to people with disabilities and older adults.

REQUIREMENTS

Applicant organizations must commit to:

1. Offering a program that provides a minimum of 90 minutes of sequential, participatory instruction weekly to at least 20 adults aged 60 or older for 12 or more weeks between January 15 and May 15, 2009; if you currently offer such programming, your proposal must be for a significant expansion of your existing program.
2. Participating in a three-tier evaluation by
 - Conducting outcome-based evaluation using a pre- and post-test design that assesses general and mental health status of the older adult participants in your program
 - Evaluating your program (e.g., successes, challenges, lessons learned, number of older adults served) and writing a brief summary report
 - Participating in an evaluation of the overall *Creative Aging Program* to assess the design and the quality of the technical assistance provided.
3. Organizing a team of at least three staff members/contractors (e.g., program manager, teaching artist, evaluator) to participate in the training, which will include three 90-minute webinars and four 90-minute conference calls.
4. Adhering to the attached program timeline.

PARTNERING WITH AN AGING SERVICES ORGANIZATION

Partnering with an aging services organization (senior center, continuing care facility, etc.) is encouraged though not required. If you plan to work in partnership with an aging services organization, your partner organization must commit to the above-listed requirements as evidenced by a letter signed by the CEO of the partner organization. **While it is not necessary to have three representatives of your partner organization participate in the technical assistance activities, it is advisable for at least two of their representatives to participate.**

OTHER GUILD CREATIVE AGING RESOURCES & SERVICES

This pilot program is part of the National Guild's **Creative Aging Initiative**. We strongly encourage you to refer to *Creativity Matters: The Arts and Aging Toolkit* before submitting a proposal: www.artsandaging.org. You may also want to attend the *Creative Aging Track* at the **2008 Conference for Community Arts Education** on Nov. 1 in Philadelphia.

APPLICATION AND REVIEW CRITERIA

Note that you are not expected to have designed your program in detail (this is the focus of the technical assistance the Guild will provide); rather we are interested in your commitment to serving older adults, your capacity to launch and sustain a successful program, and your ability to conduct evaluation.

If you already are offering creative aging programming, your proposed project must represent a significant expansion of your existing programming.

Panelists will consider these issues when reviewing your responses to the questions listed below.

NARRATIVE

In no more than three pages with 12-point type and one-inch margins, please describe:

1. Your organization's commitment to creative aging as evidenced by your mission, strategic plan and other indicators.
2. For the program you will develop under the auspices of the Creative Aging Program:
 - The target audience
 - The artistic discipline(s)
 - Where the program would take place (i.e., your facility or off-site)
 - Whether the program location is compliant with the Americans with Disabilities Act (for more information, visit the NEA's AccessAbility Resource page at www.nea.gov/resources/Accessibility/index.html)
 - How you would sustain the program beyond the grant period
3. Your three-person team's current level of expertise in regard to working with older adults and, if partnering with aging services organization, the expertise of their team as well.
4. How you have worked with your community to develop one or more programs at your organization (i.e., your community engagement practices).
5. Any outcome-based evaluations you have conducted using non-arts (e.g., health, academic achievement, socialization, etc.) measures.
6. Your experience at partnering with non-arts organizations.
7. How, if you are proposing to build on an existing creative aging program, your new program will enhance and extend your existing program.

ORGANIZATIONAL BUDGET

Please submit the following budget information for 2006-2007 and 2007-2008, and your projections for 2008–2009:

Income	Expenses	Operating Surplus / (Deficit)
Earned	Program Expenses	
Contributed	Administrative Expenses	
Total Income	Total Expenses	

USE OF SEED FUNDS

Eight applicant organizations will each receive \$7,500, payable in two installments. It is anticipated that this amount will cover:

1. Personnel expenses (salary/fees and benefits) for staff and teaching artists to participate in the training sessions and to design, implement and evaluate the program.
2. Marketing expenses (e.g., announce the program; recruit participants; invite an audience, if relevant)
3. Supplies for the program
4. Event expenses (e.g., food and beverage for the program’s culminating activity, if relevant, and/or for a planning meeting with an advisory committee or potential participants)
5. Transportation for participants, if necessary.

Grantees are responsible for all expenses that exceed \$7,500.

PROCESS

The National Guild has scheduled a conference call for September 4, 2008, at 1:00 pm EDT to answer any questions about the *Creative Aging Program*. Your participation will not factor into the review process. If you wish to join the call, please e-mail the program manager, Johanna Misy Boyer at johanna@jmb-arts.com.

Applications must be submitted by e-mail to the program manager, Johanna Misy Boyer, johanna@jmb-arts.com by **September 26, 2008**. Your e-mail should include:

1. Cover Sheet scanned and transmitted as a PDF or graphic file
2. Budgets in Excel, Word or as a PDF
3. Narrative in Word or as a PDF
4. Letter from the partner organization (if applicable) scanned and transmitted as a PDF or graphic file.

QUESTIONS

Please direct all questions to:

Johanna Misy Boyer, Manager, *Creative Aging Program*
National Guild of Community Schools of the Arts
301-589-0331 | johanna@jmb-arts.com.

Additional support has been generously provided by the NAMM Foundation.

CREATIVE AGING PROGRAM TIMELINE

If selected to participate in the MetLife Foundation Creative Aging Program, your organization's team and representatives of your partner organization (if applicable), must participate in the following activities per the timeline described below.

WEBINARS

Three 90-minute "webinars" on outcome-based evaluation scheduled for:

- 2:00 pm EST November 20, 2008
- 2:00 pm EST January 7, 2009
- 2:00 pm EDT on April 16, 2009

(Your organization must have the capacity to participate in a conference call while also viewing a presentation simulcast over the web. You will need a speaker-phone and a high-speed internet connection.)

TECHNICAL ASSISTANCE CALLS

Four 90-minute conference calls between November 2008 and April 2009—each scheduled at a time mutually convenient for your three-person team and the trainer—on such topics as andragogy (the art and science of helping adults learn), the aging process, marketing and others explored in *Creativity Matters: The Arts and Aging Toolkit* and its companion Web site, www.artsandaging.org.

TIMELINE

Application due	September 26, 2008
Panel meets	Week of October 20, 2008
Participants announced (<i>in conjunction with National Guild's Annual Meeting at the 2008 Conference for Community Arts Education in Philadelphia</i>)	October 31, 2008
Conference Call #1	November 2008
Webinar #1	November 20, 2008
Conference Call #2	December 2008
Participant assessment plan submitted to program manager	December 12, 2008
Projects begin at sites; base-line data on older adult participants collected; Conference Call #3	January 2009
Webinar #2	January 7, 2009
Conference Call #4	Early March 2009
Revised exit assessment plan submitted to program manager	March 31, 2009
Webinar #3	April 16, 2009
Projects conclude at sites; end-point data collected	April 2009
Sites submit evaluation reports and outcomes data on their programs	May 30, 2009
Sites participate in evaluation of overall Creative Aging Program	June 2009

MetLife Foundation

CREATIVE AGING PROGRAM COVER SHEET

CONTACT INFORMATION

Name of Applicant Organization

Federal Tax ID #

Street Address

City

State

Zip

Main Phone Number

Web site Address

Program Manager Name

Program Manager Title

Program Manager Phone Number

Program Manager E-mail Address

ORGANIZATION INFORMATION

Total Number of Students _____ Percentage of Students Age 60 + _____

Total Number of Faculty (full- and part-time, and contract) _____

Total Number of Administrative Staff (full- and part-time, and contract) _____

PROGRAM INFORMATION

Name of Partner Organization(s) if applicable _____

CERTIFICATION

I certify that the information contained in this application, including all attachments, is true and correct, and I commit to the requirements as outlined in the application.

Community School CEO (Print Name & Title)

Community School CEO Signature

Date

CREATIVE AGING PROGRAM PRE-ASSESSMENT

PARTICIPANT NUMBER _____

I. DEMOGRAPHICS (ONE ANSWER EACH)

1. Age <input type="checkbox"/> 55–60 <input type="checkbox"/> 61–65 <input type="checkbox"/> 66–70 <input type="checkbox"/> 71–75 <input type="checkbox"/> 76–80 <input type="checkbox"/> 81–85 <input type="checkbox"/> 86–90 <input type="checkbox"/> 91–95 <input type="checkbox"/> 95 +	2. Annual Income <input type="checkbox"/> \$25,000 or less <input type="checkbox"/> \$25,001 to \$40,000 <input type="checkbox"/> \$40,001 to \$60,000 <input type="checkbox"/> \$60,001 to \$80,000 <input type="checkbox"/> \$80,001 to \$100,000 <input type="checkbox"/> \$100,001 to \$150,000 <input type="checkbox"/> \$150,001 to \$200,000 <input type="checkbox"/> \$200,001 and above
3. Gender <input type="checkbox"/> Male <input type="checkbox"/> Female	4. Health Status <input type="checkbox"/> Poor <input type="checkbox"/> Fair <input type="checkbox"/> Good <input type="checkbox"/> Excellent
5. Race/Ethnicity <input type="checkbox"/> Caucasian <input type="checkbox"/> African American <input type="checkbox"/> Asian American/Pacific Islander <input type="checkbox"/> Hispanic/Latino <input type="checkbox"/> Native American <input type="checkbox"/> Other	6. Marital Status <input type="checkbox"/> Single <input type="checkbox"/> Married <input type="checkbox"/> Separated <input type="checkbox"/> Divorced <input type="checkbox"/> Partnered <input type="checkbox"/> Widowed
7. Highest Education Level Achieved <input type="checkbox"/> Grade school <input type="checkbox"/> Middle school <input type="checkbox"/> Some high school <input type="checkbox"/> High school <input type="checkbox"/> Trade school <input type="checkbox"/> Some college <input type="checkbox"/> Junior college <input type="checkbox"/> College <input type="checkbox"/> Graduate school	8. Activity Level <input type="checkbox"/> Sedentary (a lifestyle that includes only the light physical activity associated with typical day-to-day life). <input type="checkbox"/> Moderately active (a lifestyle that includes physical activity equivalent to walking about 1.5 to 3 miles per day at 3 to 4 miles per hour, in addition to the light physical activity associated with typical day-to-day life). <input type="checkbox"/> Active (a lifestyle that includes physical activity equivalent to walking more than 3 miles per day at 3 to 4 miles per hour, in addition to the light physical activity associated with typical day-to-day life).

9. Experience with Art Discipline [make program specific]

- Beginner
- Intermediate
- Advanced

10. Previous Arts Courses

- Never took an arts course before
- Took one or two arts courses before
- Took many arts courses before

11. Living arrangements

- In a private home by myself
 - In a private home with family members or friends
 - In a senior housing or an independent living facility with some support provided (e.g., meals, organized activities)
 - In an assisted living facility
 - In a skilled care or nursing facility
-

II. PRE-ASSESSMENT QUESTIONS

1. How would you rate your physical health over the past 4 weeks? (Choose the best single answer)

- Excellent
- Very good
- Good
- Fair
- Poor

2. Over the past 4 weeks how often have you felt lonely? (Choose the best single answer)

- Often
- Sometimes
- Rarely
- Never

3. How would you rate your mood over the past 4 weeks? (Choose the best single answer)

- Great
- Very good
- Good
- Fair
- Bad

4. Thinking back over the past 4 weeks, how many times each week did you participate in social activities with friends? (Choose the best single answer)

- More than 10 times
- 8–10 times
- 5–7 times
- 2–4 times
- Fewer than 2 times

5. I feel that I have contributed in a positive way to others in my community during the past four weeks.
(Choose the best single answer)

- Yes
- No
- Unsure

6. In general, I feel I am in charge of the situation in which I live. (Choose the best single answer)

- Often
- Sometimes
- Never

7. What are your goals for participating in this program? (Check all that apply)

- To learn the art form/discipline
- To increase my skills in the art form/discipline
- To socialize with others
- To keep physically/mentally active
- To improve my mood
- To express my self in a creative way
- None of the above
- All of the above

CREATIVE AGING PROGRAM GENERAL INSTRUCTIONS FOR DELIVERING ASSESSMENT INSTRUMENTS

1. The instrument is confidential to the evaluators of the project – only use numbers to identify the participant’s assessments.
2. You will need to maintain a file that will match the participant’s number to his/her name and use the same number for the post survey. This is crucial.
3. Tell the participant that it is confidential but if they do not want to answer a question they certainly do not have to.
4. If program participants already know each other, administer the pre-assessment instrument as the first activity in the program. If your program is new and participants do not know each other, you may wish to conduct an ice-breaking exercise before administering the instrument.
5. The answers to the questions are fixed choices; do not allow participants to modify or add responses that are not currently in the instrument.
6. If you decide to append additional questions to the instrument, be sure NOT to modify the original questions or their responses in any way.
7. If you decide to append questions, use 14 - point font and keep the format of the instrument the same. If you need help creating assessment questions, contact Claudia Horn, 301-963-5953 or claudia.horn@performance-results.net.
8. When administering the assessment have pencils and pens (ideally, black ink) available for the participants.
9. Explain to the participants the purpose of collecting the information and reinforce to them that the instrument is not a test and there is no right or wrong answer.
10. You may also wish to explain that a second assessment will be conducted at the end of your program in order to determine the program’s impact. It is hoped that the assessment results will support efforts to develop additional programming in the future.

APPENDIX 6

**CREATIVE AGING PROGRAM
GRANTEE POST SURVEY**

Please take a few minutes to complete this survey on the quality of support and training provided by the Creative Aging Program project manager (Johanna Misey Boyer) and the evaluation trainer (Claudia Horn of Performance Results). Your feedback is very important to us and helps us understand what worked in the program and what was not effective. Your answers will be kept confidential. Thank you for your participation.

Please indicate your primary connection to this project:

- Teaching Artist
- Project Team Member – Arts
- Project Team Member – Aging services

OVERALL PERCEPTION CAP TRAINING AND SUPPORT

1. Because of CAP did you increase your knowledge of the specific needs of older adults?

Yes No Unsure

If you reported that there was an increase, how much of an increase occurred?



If you reported an increase who/what would you attribute to the increase? (choose all that apply)

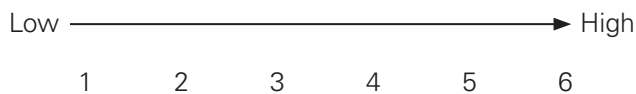
Johanna Misey Boyer Your experience with your grant Other— specify

If you reported “No” is there a reason for this answer that you would like to share with us?

2. Because of CAP did you increase your knowledge of aging resources in your community?

Yes No Unsure

If you reported that there was an increase, how much of an increase occurred?



If you reported an increase who/what would you attribute to the increase? (choose all that apply)

Johanna Misey Boyer Your experience with your grant Other—specify

If you reported "No" is there a reason for this answer that you would like to share with us?

3. Because of CAP did you increase your understanding of community engagement?

Yes No Unsure

If you reported that there was an increase, how much of an increase occurred?

Low  High

1 2 3 4 5 6

If you reported an increase who/what would you attribute to the increase? (choose all that apply)

Johanna Misy Boyer Your experience with your grant Other—specify

If you reported "No" is there a reason for this answer that you would like to share with us?

4. Because of CAP did you increase your understanding program sustainability?

Yes No Unsure

If you reported that there was an increase, how much of an increase occurred?

Low  High

1 2 3 4 5 6

If you reported an increase who/what would you attribute to the increase? (choose all that apply)

Johanna Misy Boyer Your experience with your grant Other—specify

If you reported "No" is there a reason for this answer that you would like to share with us?

5. How would you rate your overall satisfaction with the training/support provided by Johanna Misy Boyer

Low  High

1 2 3 4 5 6

6. How would you rate your overall satisfaction with the training/support provided by Claudia Horn and Team

1 2 3 4 5 6

ADDITIONAL FEEDBACK

7. So that we know how the project impacted you specifically, were there any lessons learned as a result of this project? If so, please share your lessons learned with us.

8. What were some of your program successes?

9. What were some of the program challenges?

10. What advice do you have for other organizations that wish to develop creative aging programs?

11. Will you continue this specific program? Yes/No

Why or why not?

12. Will you maintain a commitment to arts programs for older adults? Yes/No

Why or why not?

13. If your Creative Aging Program cost more than the grant amount, how much more did it cost? What was the source of the additional funds?

14. What part of the support/training was most effective for you?

15. What part of the support/training was least effective for you?

16. What could we have done to make the program better?

17. Please share any additional comments.

Thank you for taking the time to complete our survey.

APPENDIX 7

PARTICIPANT PROFILE

Table 1: Age

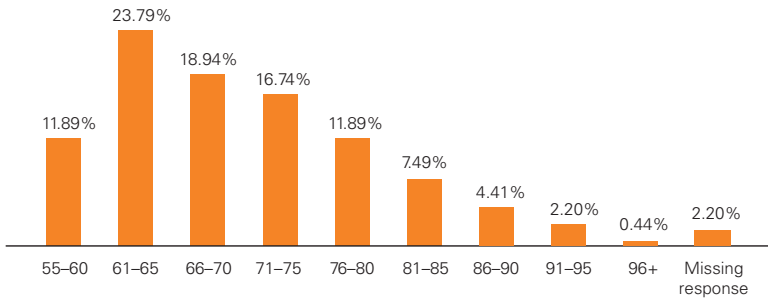


Table 2: Annual Income

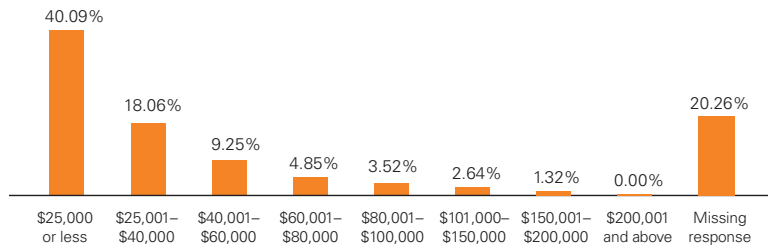


Table 3: Gender

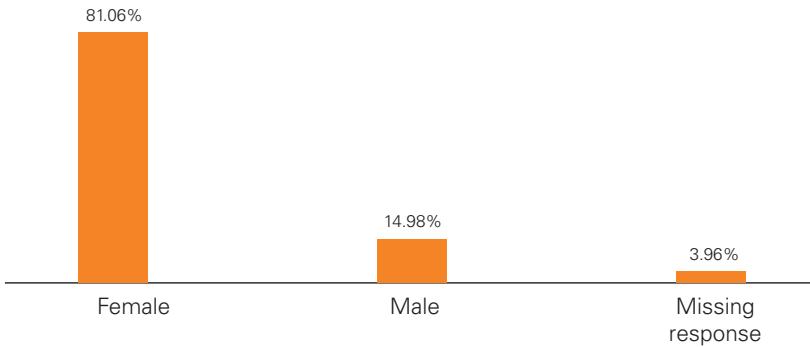


Table 4: Marital Status

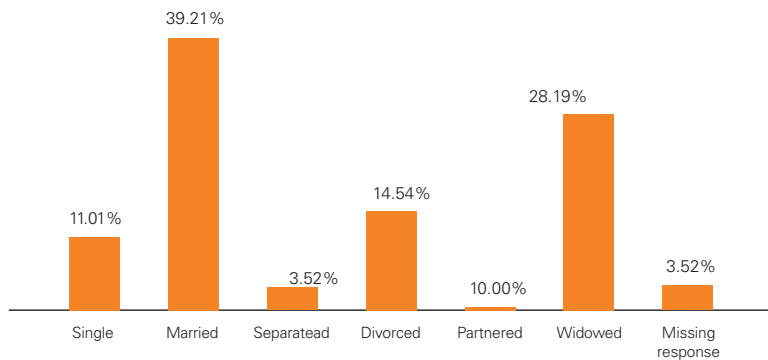


Table 5: Race/Ethnicity

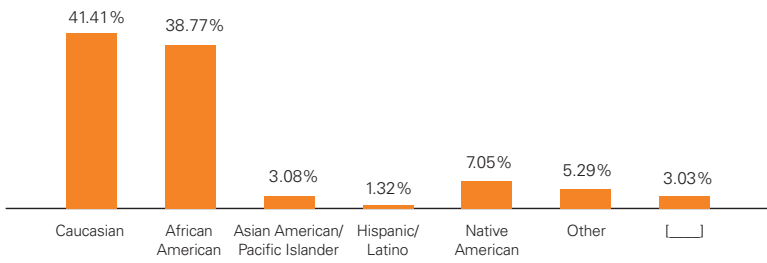


Table 6: Highest Education Level

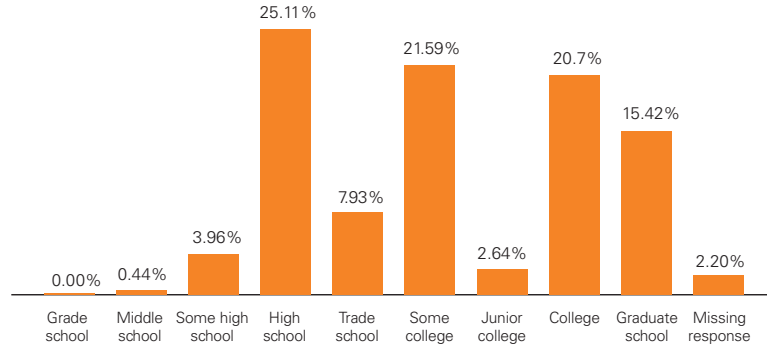


Table 7: Activity Level

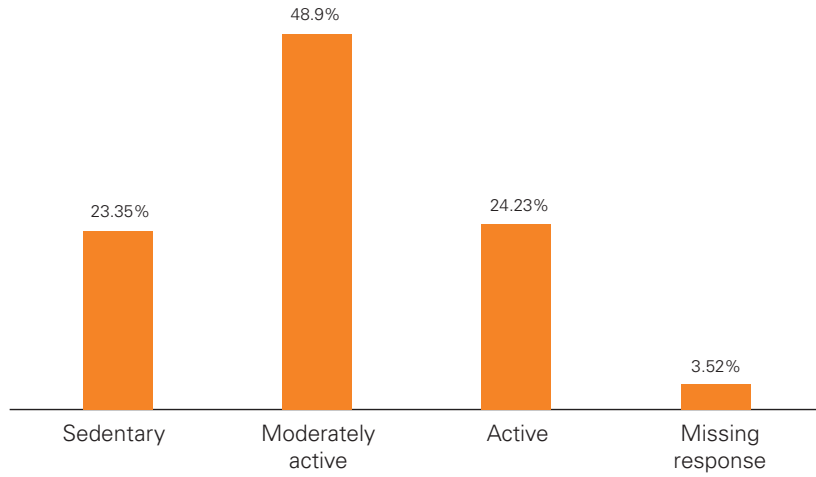


Table 8: Health Status

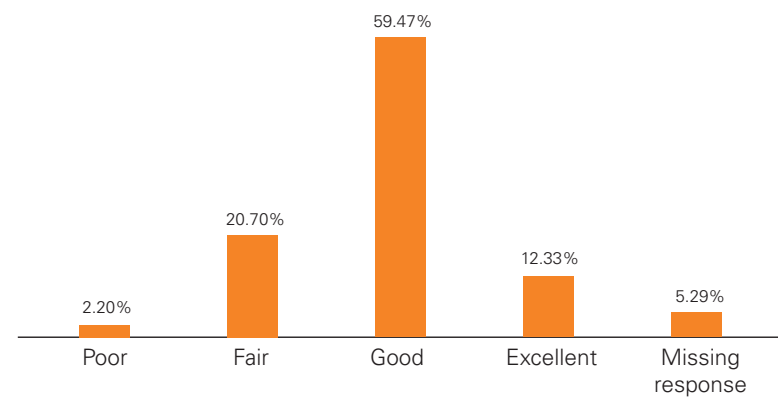


Table 9: Living Arrangements

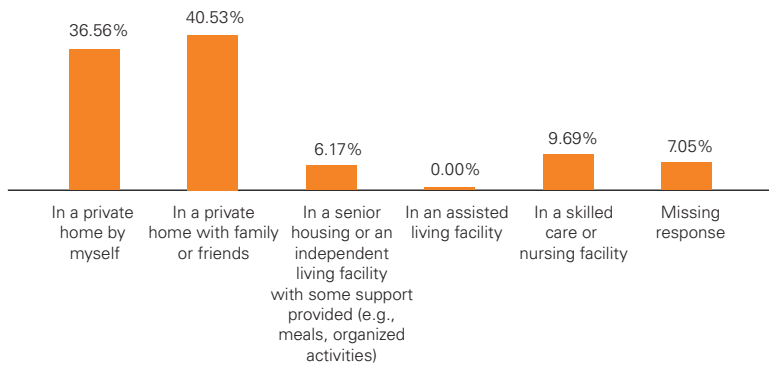


Table 10: Experience with Art Discipline

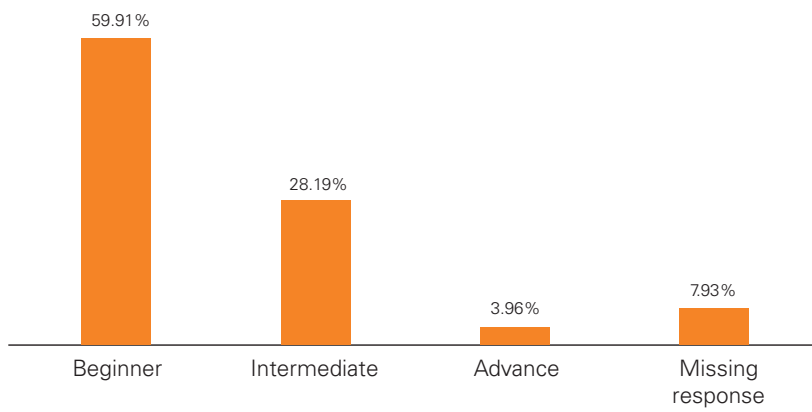


Table 11: Previous Arts Courses

