



INDIANA ARTS
COMMISSION

Lifelong Arts INDIANA

Final Report

April 2022 - November 2024

CAC

CENTER FOR AGING
& COMMUNITY

UNIVERSITY OF INDIANAPOLIS

About Us

Indiana Arts Commision

The Indiana Arts Commission (IAC) is an agency of state government that works directly with communities, creatives and organizations to harness the power of creativity to strengthen Indiana. Through its programs and services, the IAC funds and supports arts experiences, arts education and the arts economy to enhance the quality of life for Indiana’s people and places.

The IAC Lifelong Arts Indiana work detailed in this report was led by Stephanie Haines, Arts Education and Accessibility Manager, with support from Jordan Adams, Artist Service Program Manager, Paige Sharp, Director of Programs and Eric Ashby, Director of Programs. Additional support was provided by Jon Kay of Traditional Arts Indiana and Anna Ross of Audiences Unlimited. To learn more about the Indiana Arts Commission, Lifelong Arts Indiana and other agency programming, please visit IN.Gov/Arts

Center for Aging and Community

Mission

The University of Indianapolis Center for Aging & Community collaborates, educates and conducts research to enhance the quality of life for all people as they age.

Vision

The University of Indianapolis Center for Aging & Community is a catalyst for change that leads to a world in which all people age with dignity and optimal health.

The University of Indianapolis Center for Aging & Community (CAC) is one of Indiana’s leading centers for aging studies, using an interdisciplinary approach to developing partnerships between higher education, business organizations and the community. The center prides itself on being a champion for advancing the new reality of older adults as corporate, community and family assets.

CAC offers outstanding education in aging studies. In addition, we provide research and consultation services to civic, philanthropic, business and community organizations that are working to serve older adults. By working with organizations and individuals who work with the aging population, CAC seeks to improve the quality of life for older adults across Indiana and beyond.

For more information about the University of Indianapolis Center for Aging & Community and its current efforts, or to request additional copies of this report, please contact:

University of Indianapolis Center for Aging & Community

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Executive Summary

The Indiana Arts Commission (IAC), in partnership with Indiana Family and Social Services Administration's (FSSA) Division of Aging and Division of Mental Health and Addiction, designed and implemented an initiative to bring evidence-based participatory arts programming to older adults across Indiana. The first part of the initiative trained artists and providers of services for older adults on a specific participatory arts platform, Lifelong Arts Indiana (LLA), designed around the adult learning principles and S.A.F.E. planning. (See appendices for full details on these.) The second portion of the initiative awarded funding to LLA-trained facilitators for the implementation of programming of their own designs within their own communities. In total, \$514,600 was awarded to a total of 107 individual artists, older adult serving organizations and libraries across 44 Indiana counties.

CAC managed evaluation activities that aimed to assess the success of the initiative in increasing the quality of life of older adults in Indiana through increased availability of participatory arts programming embracing the LLA model.

Evaluation activities centered on the following desired community outcomes:

1. High fidelity of the programming facilitated by trainees to the LLA creative aging model
2. High likelihood of trained facilitators to offer LLA programming in the future
3. High impact of the LLA programming on the quality of life of older adult participants

To measure these three desired outcomes, the CAC team collected data on the following goals:

1. Determine the success of the LLA trainings and IAC model in preparing Indiana artists and aging service professionals (ASPs) to deliver an LLA-structured participatory arts program to older adults.
2. Determine the success of IAC in increasing the availability of LLA participatory arts programming for older adults.
3. Determine the success of the LLA model in increasing the quality of life of older adults in Indiana through participatory arts programming.



Witherspoon Presbyterian Church- Indianapolis, Tuneful Harps at Witherspoon, Photo by Melissa Gallant.

FINDINGS

Goal 1

Determine the success of the LLA trainings and the IAC model in preparing Indiana artists and ASPs to deliver an LLA-structured participatory arts program to older adults.

- LLA-trained facilitators unanimously indicated in some way during interviews that they felt the course to be of high quality and high value to their work and their community.
- The six studied LLA trainings produced future facilitators with statistically significant gains in their confidence in teaching and working with older adults and some significant knowledge gains in the same.
- Research team field observations found strong adherence to the LLA model among facilitators overall.
- A late-initiative decision, as a result of trainee feedback, to reallocate some training time away from theoretical instruction to grant application support, had no practical impact on training success, though it did have a statistically significant one.

Goal 2

Determine the success of IAC in increasing the availability of LLA participatory arts programming for older adults.

- Both quantitative data such as award location and program attendance, and qualitative data such as participant and artist interview feedback indicated significant success in increasing the availability of participatory arts programming for older adults in Indiana.
- Communities across Indiana have a great deal of enthusiasm for older adult participatory arts programming. Both facilitators and participants enjoy the programming and find it rewarding. Both facilitators and participants would love to continue to participate in LLA programming in the future.
- LLA programming was offered in 44 Indiana counties.
- Of the 44 Indiana counties offering LLA programming, 16 had low arts saturation and are rural counties, based on their U.S. census designation.

Goal 3

Determine the success of the LLA model in increasing the quality of life of older adults in Indiana through participatory arts programming.

- Quantitative data assessing the success in meeting this goal was gathered using the SF-12 survey, or “the short form-12 health survey,” which is an internationally validated and reliable 12-question tool used to assess health-related quality of life either in comparison to a nationally established mean score of 50 or as a pre-treatment and post-treatment or intervention measure.
- There is a high volume of qualitative data from participants and facilitators showing LLA programming is good for participants, facilitators, and the larger community.
- There is evidence of practical significance that LLA programming improves mental health for all participants and physical health for rural resident participants.
- There is evidence of statistical significance that LLA programming improves mental health for all participants.
- The quantitative data from SF-12 surveys hint at an impact of LLA programming on the physical health domain of quality of life with some changes to programming or study parameters.

RECOMMENDATIONS

As a result of the study, CAC has the following recommendations:

- Based on the data and participant feedback, CAC recommends the continuation of grant funding for LLA programming in Indiana communities.
- Based on lessons learned during this study, CAC suggests maximum impact would be achieved if IAC provided some additional, tangible supports for LLA facilitators, such as:
 - Plug-and-play marketing and press kits for facilitator use (e.g., photo release templates, social media post templates, flyer templates, print media templates.)
 - A community outreach liaison and tools (e.g., MOU templates, roster of willing partner orgs, structured networking events.)
 - A “grant school” offering or providing a connection for facilitators so they can seek funding for current and continued efforts.
 - A lessons-learned pamphlet or something similar for new facilitators to improve the learning curve hiccups.



Art Barn School of Art- Valparaiso, IN, Golden Years Arts Club, Photo by Lee Bauman.

Glossary of Terms

Adult learner	An adult who is engaged in the act of learning either a new skill or expanding on an existing knowledge base
Adult learning principles	A set of guidelines, primarily popularized by Malcolm Knowles, that outline the best practices for teaching adults, emphasizing their unique characteristics, like the value they see in their prior experiences; their desire for relevance into their lives; and their preference for self-directed learning, rather than solely relying on instructor-led learning
Aging service providers	Organizations that provide services to individuals over the age of 65
Artist	An individual over the age of 18 who conducted a program
Awardee	An individual artist or aging service provider who received funding from the LLA grant
CAC	Center for Aging & Community
Creative aging	Programming delivered by a professional artist, rooted in an understanding of the specific needs and desires of older adults, that is a hands-on, skill-building activity with multiple sessions
Facilitator	An artist or aging service provider who conducted LLA programming
Fellowship	A funding opportunity for facilitators who completed the training for the LLA grant program
IAC	Indiana Arts Commission
Institutional review board (IRB)	An administrative body established to protect the rights and welfare of human research subjects recruited to participate in research activities conducted under the auspices of the institution with which the board is affiliated
Lifelong Arts Indiana (LLA)	A program model developed by the Indiana Arts Commission for aging service providers, arts organizations and artists to develop and apply their skills in providing creative experiences for older adults
Likert scale	A measurement method used in research to evaluate attitudes, opinions, and perceptions with questions that are highly adaptable that can be used across a range of topics
Observation	The instance of regarding attentively or watching the LLA programming by CAC staff with IRB approval; the faculty or habit of observing or noticing

Older adult	A person age 65 or older
Participant	A person who has participated in an LLA program
Residency	A series of arts workshops provided by an artist as part of the LLA grant program
S.A.F.E. planning	<p>Planning for an educational opportunity created by Lifetime Arts: skills, assessment, feedback and engage socially</p> <p>Skills refers to an instructor giving participants the ability to build individual skills over time</p> <p>Assessment refers to an instructor assessing each student's needs and adapting their instruction, lessons, and teaching style accordingly</p> <p>Feedback refers to an instructor's development of protocols and strategies to share work and receive feedback</p> <p>Engage socially refers to an instructor encouraging engagement between students</p>
Short-form-12 health survey (SF-12)	A 12-question survey used to assess a patient's health-related quality of life by measuring various aspects, like physical functioning, bodily pain, social functioning, and mental health, that provides a snapshot of their overall well-being in a concise format; shortened version of the more comprehensive SF-36 survey
Trainee	An individual artist or representative of an aging service provider who attended the IAC training on the LLA grant



Mires School of Dance, Dance is education, Dance is regulation, Dance is restoration, Photo by Jill Mires.

Project Overview

The Indiana Arts Commission, in partnership with Indiana Family and Social Services Administration's Division of Aging and Division of Mental Health and Addiction, designed and implemented a new, 14-month initiative to bring participatory arts to older adults across Indiana. The program design was based on previous research in the field of creative aging and current national trends in arts and health. The initiative pursued its goal in two parts.

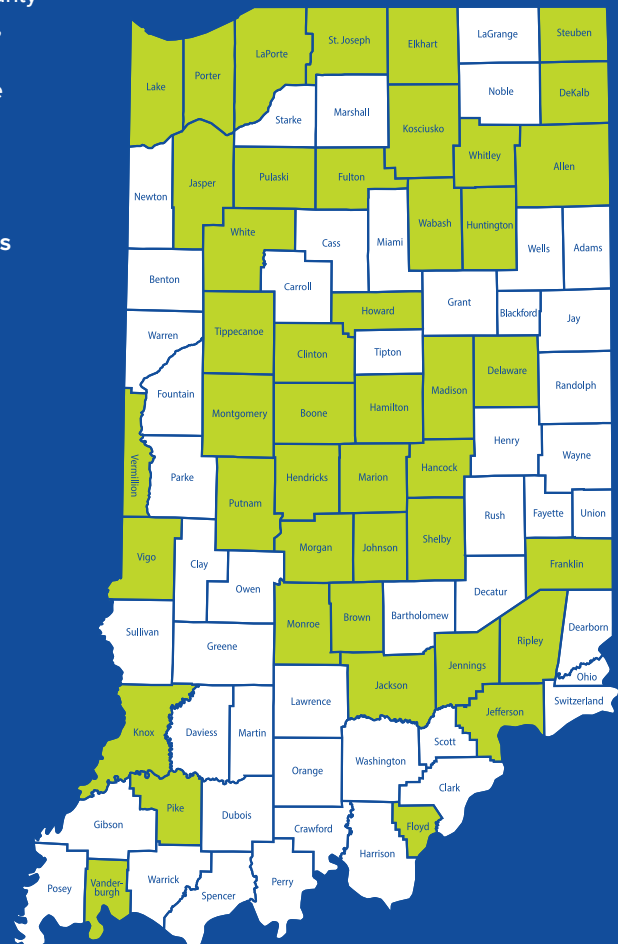
The first part provided training for Indiana artists and aging service professionals about the importance of creative arts in aging. These trainings followed the Lifelong Arts model for facilitating participatory arts programming for older adults. The second part of the initiative facilitated partnerships between artists and aging services organizations by providing funding to develop and implement creative arts residency projects led by LLA-trained facilitators. These residency projects were designed by the awardee and ranged in subject matter from paper folding to theater to ukulele lessons. The facilitators were free to choose the structure and timing of locations as well. The award subsidized the purchase of supplies needed for the class and the facilitator's time so the class could be offered to participants who might normally be unable to purchase a participatory art experience. Facilitators were required to follow the LLA instruction model and to partner with an organization in their local community. Marketing the classes was also in the hands of the facilitators (and sometimes their community partners); thus, class sizes ranged across the 107 programs from two participants to more than 30.

In total, \$514,600 was awarded to a total of 107 individual artists, older adult-serving organizations and libraries across 44 Indiana counties. The breakdown of grantee recipients by county is shown in Table 2 below. Of the 44 participating counties, 16 are classified as rural according to the 2020 U.S. census (designated in the table with an asterisk). A map showing the counties involved in the Lifelong Arts Indiana grant is below.

Table 2: Number of grantee recipients by Indiana Counties

Allen	8	Jackson	2	Porter	3
Boone	2	Jasper*	1	Pulaski*	1
Brown*	1	Jefferson	2	Putnam*	1
Clinton*	1	Jennings*	2	Ripley*	2
DeKalb	1	Johnson	1	Shelby	1
Delaware	3	Knox*	1	St. Joseph	3
Elkhart	1	Kosciusko	1	Steuben	1
Floyd	1	Lake	9	Tippecanoe	3
Franklin*	1	LaPorte	4	Vanderburgh	1
Fulton*	2	Madison	1	Vermillion*	1
Hamilton	3	Marion	21	Vigo	3
Hancock	1	Monroe	3	Wabash*	2
Hendricks	3	Montgomery*	1	White*	2
Howard	1	Morgan	1	Whitley	1
Huntington	1	Pike*	1		

Figure 1: Map of IAC Lifelong Arts Indiana grantees by county



Location of LLA grantee recipients

IAC engaged University of Indianapolis Center for Aging & Community (CAC) in April 2023 to conduct a program evaluation of the LLA initiative. The evaluation is intended to determine the successes and challenges to implementing and sustaining the LLA model with older adults throughout the state and to examine whether the LLA model improves quality of life for participants in the programming. The Lifelong Arts Indiana program was designed by utilizing lessons learned from the publication “The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults,” which demonstrated that participation in activities that foster creative engagement and skills mastery in a social environment has positive psychological, physical, and emotional health benefits for older adults.

CAC began work in April 2023 by designing a plan of program evaluation. Evaluation of the successes and challenges of the LLA model in Indiana continued until November 2024.

GOALS

CAC was engaged by IAC to conduct an analysis of whether IAC is improving the quality of life for older adults in Indiana through the implementation of the Creative Aging: Lifelong Arts (LLA) participatory arts programming model. To achieve this analysis, CAC created an evaluation plan with the goals outlined below.

Program Evaluation Goals

1. Determine the success of LLA trainings and IAC staff in preparing Indiana artists and aging service professionals (ASPs) to deliver an LLA-structured participatory arts program to older adults.
2. Determine the success of IAC in increasing the availability of LLA participatory arts programming for older adults.
3. Determine the success of the LLA model in increasing the quality of life of older adults in Indiana.

Art+ Education, Exploring Watercolor Painting for Seniors, Photo by Laura Krentz.



OBJECTIVES

The methodology for evaluating the successful achievement of these goals was operationalized for this project into three measurable objectives – each with corresponding data collection methods. These are listed below:

Objective 1

Evaluate the experience, knowledge, self-confidence, and understanding of best practices achieved by artists and ASPs after completing the IAC-facilitated LLA trainings through:

- Pre and post assessment measures
- Course Evaluation measures
- Program observations

Objective 2

Measure the behavior and attitude changes of artists and ASPs that indicate increased intention to host participatory arts programming for older adults through:

- Final Grant Reports
- Semi-structured interviews with artists and ASPs

Objective 3

Measure the impact of LLA programming on the quality of life of older adult participants through:

- Short-Form 12 Health Survey
- Participant Feedback Form
- Semi-structured interviews with participants

PROJECT TIMEFRAME

The project evaluation occurred from April 2023 through November 2024.

PROJECT TEAM MEETINGS

The Lifelong Arts Indiana project was evaluated by the University of Indianapolis Center for Aging & Community, in cooperation with the Indiana Arts Commission. The CAC team met weekly for one to two hours, discussing this project, among other projects, at each meeting. IAC's assigned CAC project team members included:

Ellen Burton, MPH – Executive Director

Amanda Wolfe, M.A. – Senior Project Director

Amy Marack, MPA – Director of Operations

Leah Jones, M.S. – Project Director

Rebecka Fee, M.S. – Project Assistant

Lauren Weissmann – Graduate Assistant, M.S.
psychology candidate (from November 2023 through
May 2024)

Methods/Project Design

EVALUATION OVERVIEW

The evaluation for this project tracked and assessed both process established fidelity to the model being evaluated and will inform future quality improvement and replication. Tools collecting outcome measures provided data on the correlation between the model being evaluated and the quality of life for older adults in recipient communities.

The evaluation project was submitted for review and approved by the University of Indianapolis' Institutional Review Board (IRB) on September 20, 2023. Senior Project Director, Amanda Wolfe, MA, Executive Director, Ellen Burton, MPH, and Project Directors Leah Jones, MS are co-investigators and lead the evaluation efforts on UIndy project 01908. On November 29, 2023, IRB additionally approved CAC Graduate Assistant Lauren Weissmann as an investigative team member.



Working Men's Institute- New Harmony, IN, Woven Together, Photo by Peggy Taylor.

MEASURING OBJECTIVES

Objective 1

To evaluate the experience, knowledge, self-confidence, and understanding of best practices achieved by artists and ASPs after completing the IAC-facilitated LLA trainings, data was collected via three methods:

1. A course evaluation was collected from every willing trainee.
2. A pre- and post-assessment was collected from every willing trainee.
3. Field observations were conducted of a purposive sample of residency programs.

Course Evaluations

Training evaluations were distributed to artists and ASPs following every LLA training class completion. The LLA Artists Course Evaluation and the LLA ASP Course Evaluation are Appendix A and Appendix B respectively.

Each evaluation contains five sections over two pages. The first section contains six statements measuring the trainee's perception of knowledge, skill, and resource gains using a Likert scale of agreement. The second section contains five statements measuring the trainee's perception of the class quality and relevance, using a Likert scale of agreement again. Sections three through five are open-ended questions seeking information on what the trainee liked and did not like about the training for quality improvement purposes. The entire evaluation is designed to take a trainee five minutes to complete.

Creative Aging Pre- and Post- Assessments

The pre- and post-assessments contain 23 questions. Answers are matched pre- and post-training to assess change in trainee's knowledge and confidence surrounding Creative Aging. The Assessment contains six confidence questions, and 17 knowledge questions. Pre-testing also included four questions surrounding facility or artist practices with the initial intention of following up at least six months after training to determine if training changes practices. However, this follow-up was later discarded by consensus of the IAC and CAC teams due to the determination that significant practice changes will often take longer than six months to appear in collected data, and to be worth the investment of staff time, the likelihood of significant data results is important. IAC has the option of deploying the practice- change measures later, when impact has had a realistic amount of time to emerge.

In a comparison of pre- and post-assessment scores, an increase in knowledge indicates achievement of goal one of the IAC project to successfully train ASPs to provide participatory arts programs to older adults. An increase in confidence implies potential success in goal two to increase availability of these programs throughout the state, because ASPs confident in their ability to provide the programming are more likely to do so. The ASP and artists versions of the pre- and post-surveys are Appendices H and I respectively.

Program Observations

CAC staff conducted in-person observations of LLA programming facilitated by trained artists and ASPs during the project period. One hundred seven (107) individual artists or older adult serving organizations across 44 Indiana counties were awarded a total of \$514,600 in funding from IAC in FY24 to conduct LLA participatory arts programming for older adults. CAC conducted in- person observations on 18 of the awarded programs, chosen based on intentional diversity of representation in programming from rural and urban areas, geographical spread throughout the state, variety of art forms, and variation in host site partners. As it is a foundational assumption of the LLA model that it can be successfully used to engage adults in participatory learning of the arts regardless of art form or allocated resources, the CAC research team sought via a representative sample to observe the effectiveness of the model across numerous independent variables that might impact success.

Observations were conducted by IRB-approved CAC staff using an IRB-approved Residency Observation Form. This form collects qualitative data surrounding:

- Lesson timing and flow
- Engagement of participants with one another
- Engagement of participants with facilitator
- What worked well
- Observed struggles
- Adherence to the adult learning principles
- Adherence to S.A.F.E. planning designed by Lifetime Arts

This information is gathered to create a picture of the fidelity of offered programming to the LLA model, because outcomes surrounding participant quality of life cannot be related to the success of the LLA model unless the programs offered are using the LLA model. Additionally, the observations contribute to the goal of replicability by noting successes and challenges for quality improvement efforts in future iterations of the project.

The form used for each observation can be found in Appendix J.



Community School of the Arts, Painting a Mural with Felt, Photo by Emily Bennett.

Objective 2

The second objective of the LLA Indiana program evaluation is to measure the attitude changes of artists and ASPs that encourage increased availability of and receptivity to participatory arts programming for older adults. CAC collected data for this objective via two methods:

1. Semi-structured interviews were conducted with some facilitators of the programs.
2. An analysis of all final grant reports submitted during the CAC contract period was completed.



Actors Ink
Theatre Company,
Afternoon Delight,
Photo by
Sandra Gay.

Semi-Structured Interviews with Facilitators

CAC staff conducted post-project interviews with LLA artists and ASP facilitators of awarded LLA projects. A total of 107 artists and organizations were awarded funding from IAC to conduct LLA participatory arts programming for older adults. CAC conducted interviews with 18 awarded program facilitators. Interviews were conducted by IRB-approved CAC staff using an IRB-approved Semi-Structured Interview Guide. This form collects qualitative data surrounding:

- Overall experience
- IAC supports to facilitators
- Willingness to facilitate LLA programs in the future
- Successes
- Challenges
- Guidance for future LLA facilitators
- Feedback for IAC

This information is gathered to inform the likelihood of future LLA program offerings and facilitator impressions regarding community impact. Additionally, the interviews contribute to the goal of replicability by noting successes and challenges for facilitation efforts in future iterations of the project.

The form used for each interview can be found in Appendix C.

Final Grant Reports

All 107 awardees were required by IAC to submit a Final Grant Report. CAC performed a thematic analysis on 36 final grant reports that were submitted before the end of CAC's contract period. The final reports include the name of the artist, the county served by the program, the project title, a project description, major changes during the programming, a project recap, what improvements the artist would suggest, type of art activity, how many adults 18 and over participated in the program, how many children under 18 participated in the program, and how many artists were involved in the project.

Objective 3

The third objective of the LLA Indiana program evaluation is to measure the experience and impact of arts programs administered using the LLA model on the quality of life of older adult participants using three tools:

1. A Short-Form 12 Health Survey was administered pre- and post-program to all willing participants.
2. A Participant Feedback Survey was administered post-program to all willing participants.
3. A semi-structured interview was conducted with any participant willing to volunteer.

The first two of these items, and information on how to volunteer for an interview, were all combined into participant packets distributed to all participants by the program facilitators. The packets included an informed consent document explaining that the participant is not required to participate in the study to participate in the LLA program. The tools and informed consent form were approved by University of Indianapolis' IRB and written consent was waived. Participants who returned the tools were providing consent. Those who did not consent did not return the tools. Program facilitators distributed the packets to participants and returned completed tools to CAC via postage-paid envelopes.

The informed consent document can be found in Appendix D.

Short-Form 12 Health Surveys

CAC staff conducted pre- and post-program surveys of all consenting participants of LLA programming. These surveys are intended to measure changes in self-reported quality of life for participants. The chosen tool was the Short-Form 12 Health Survey, which was IRB-approved for administration during this program evaluation and has been validated for pre- and post-intervention administration. It is free to use in the public domain. The survey, which can be found in Appendix E, is identical for pre- and post-program administration. The Short-Form 12 Health Survey contains seven Likert-scale questions collecting information surrounding how the participant feels about their own physical, emotional, social, and occupational health. The tool has a scoring rubric and tiered health designations which allow CAC staff to effectively compare pre- and post-program score changes or compare post-score to a national mean and draw conclusions regarding quality of life for the participant.

Participant Feedback Surveys

CAC staff distributed Participant Feedback Surveys to every LLA program participant via the participant packets. These surveys were intended to inform the big picture of program quality and impact for older adult participants. The Participant Feedback Survey gathered demographic data on participants and Likert scale ratings surrounding participants' feelings about the program and their own creative abilities. Also included were two open-ended questions asking the participant for their favorite part of the program and any other feedback. The entire evaluation is designed to take a participant five minutes to complete.

The Participant Feedback Survey can be found in Appendix F.

Semi-Structured Interviews with Participants

CAC staff conducted interviews with 14 participants of LLA projects. Interviews were conducted by IRB-approved CAC staff using an IRB-approved Semi-Structured Participant Interview Guide. This form collected qualitative data surrounding:

- Overall experience
- Participant perception of impact on quality of life
- Feedback on successes of the program
- Feedback on challenges of the program
- Value of program for community

This information was gathered to inform evaluation of the quality of offered programming and impact on quality of life. Additionally, the interviews contribute to the goal of replicability by noting successes and challenges for facilitation efforts in future iterations of the project.

The form used for each participant interview can be found in Appendix G.

Project & Evaluation Activity

The CAC team designed multiple data collection tools, conducted program observations and facilitator interviews, and analyzed collected quantitative and qualitative data for results and themes related to the project goals delineated above.

PROJECT ACTIVITY

Project Timeline

CAC began working collaboratively with IAC in April 2023. Training evaluation tools developed by CAC were deployed at the earliest training sessions in May 2023. The program observation form, artist interview form and participant evaluation form were created in June and July 2023. The Institutional Review Board (IRB) approval process was completed in September. Team members began reaching out to schedule artist interviews and program observations in September. Program observations began in September 2023. Participant feedback survey packets were distributed in the month before a residency project began and continued until September 2024. Weekly project team meetings occurred from April 2023 through the end of the project in November 2024. IAC staff and the CAC project team met roughly monthly. Table 3 gives a timeline of project activities and Table 4 below summarizes the evaluation data collected.

PROJECT TASKS	PROJECT TIMELINE						
	2023			2024			
	Q2 Apr-June	Q3 July-Sept	Q4 Oct-Dec	Q1 Jan-March	Q2 Apr-June	Q3 July-Sept	Q4 Oct-Dec
Training evaluation- developed- Artists	X						
Training evaluation developed- ASP	X						
Training evaluation distributed- Artists	X						
Training evaluation distributed- ASP	X						
Program observation form was developed	X	X					
Artist interview form was developed	X	X					
Participant interview form was created	X	X					
IRB Process		X					
IRB Approval received		X					
Artist interviews		X	X	X	X	X	X
Program observations		X	X	X	X	X	X
Participant packets mailed		X	X	X	X	X	X
Participant data collection		X	X	X	X	X	X
Project meetings	X	X	X	X	X	X	X
Data Analysis					X	X	X
Mid Term Report to IAC				X			
Final Report to IAC							X

LLA ACTIVITY	POPULATION SIZE N IN NOVEMBER 2024		DATA COLLECTION MODE	SAMPLE SIZE N	
Creative Aging: LLA Trainings	Artists 51	ASPs 73	LLA Course Evaluation	73 ASPs, 30 artists	
			Pre- and Post- Knowledge and Confidence Assessment	40 ASPs, 37 artists	
Creative Aging Residency Projects	Facilitators - 107		Program Observation	18 observations	
			Facilitator Interview	18 facilitators	
			Final Grant Reports	36 reports	
Community Impact – Older Adults	Participants - 561		SF-Survey	142 participants	
			Participant Interview	14 participants	
Quality of Life			Particpant Feedback Form	196 participants	

Objective 1

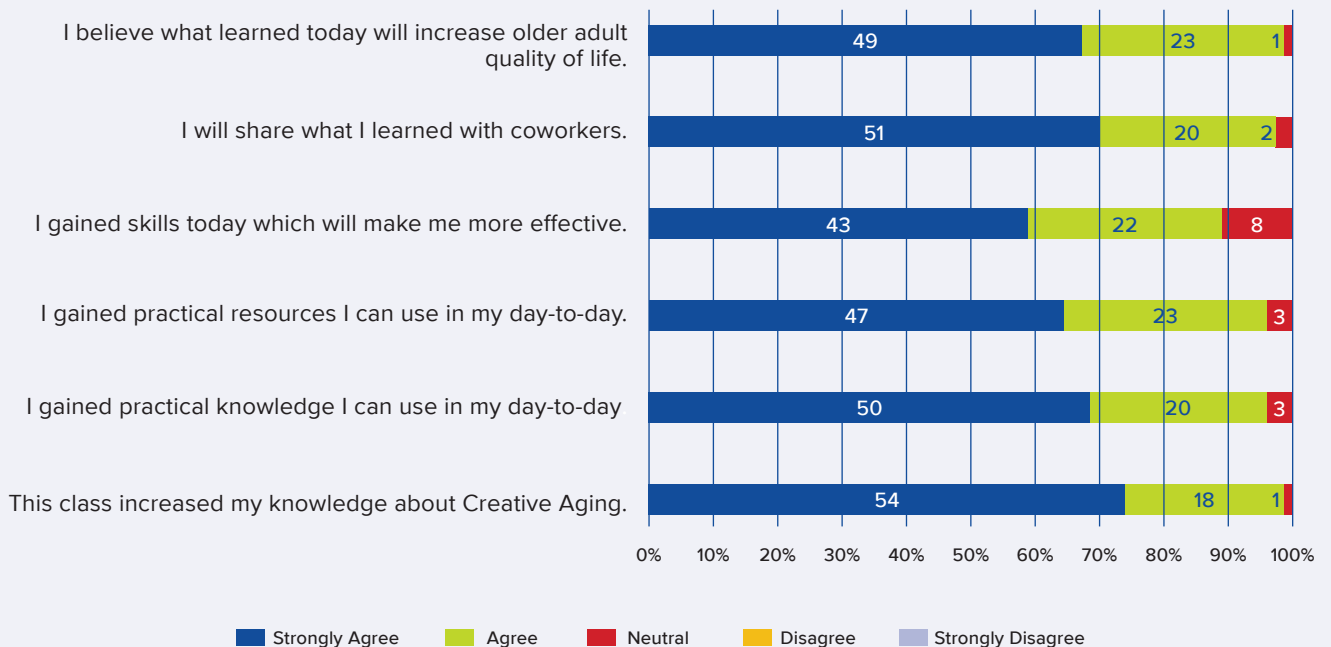
Evaluate the experience, knowledge, self-confidence and understanding of best practices achieved by artists and organizations after completing the IAC-facilitated LLA training.

IAC hosted six separate trainings on using the LLA model with groups of artists and organizations. For artists, two separate trainings occurred and 33 artists who were new to the LLA program completed the required training. Four ASP and organization training courses occurred between May 2023 and March 2024. This resulted in 73 LLA-trained organizations, which is more than initially planned. However, the conversion of trained ASPs to project grant applications was low; an increase in trainees was required to achieve the desired number of community projects.

ASP AND ORGANIZATION PERCEPTION OF RESOURCE GAINS

Among the 73 ASPs and organizations who have completed the LLA model training from IAC to this point, feedback on the perceived gains from the course are largely positive. More than 96% of participants providing feedback indicated they agree or strongly agree that they gained knowledge and resources they could use in their day-to-day work with older adults. Additionally, 97% asserted they will share what they've learned with coworkers and colleagues. All but one participant indicated that what they learned would increase older adults' quality of life. Finally, 89% of respondents indicated agreement or strong agreement with the assertion they gained skills to make them more effective in their work. A summary of these results is visualized in Figure 2 below.

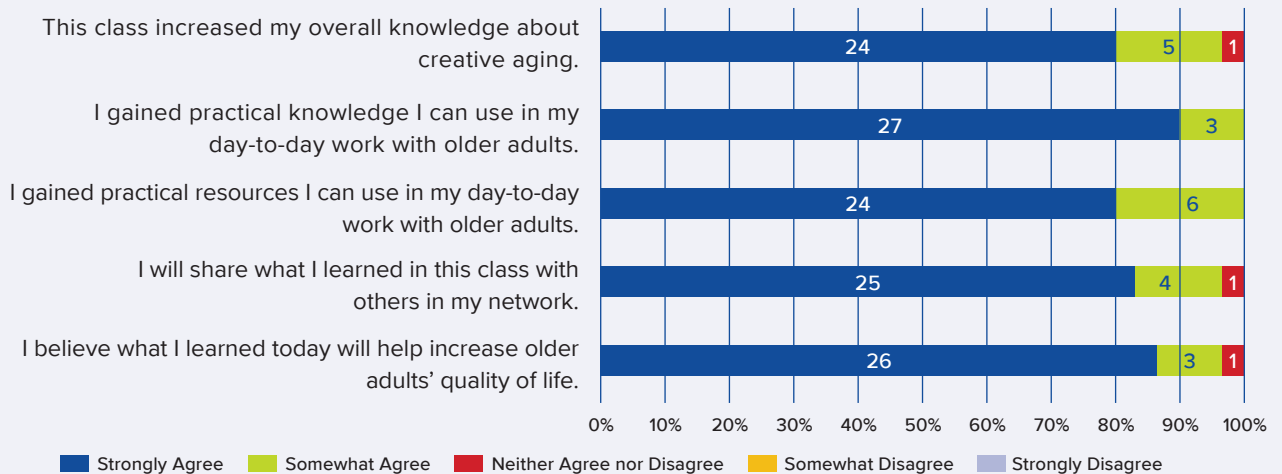
Figure 2: ASP Feedback on Resulting Gains (n=73)



ARTIST PERCEPTION OF RESOURCE GAINS

Among the 30 artists who completed the LLA model trainings and pre- and post-assessments of the training, feedback on the perceived gains from the course are also largely positive. For three of the statements on the assessment – “This class increased my overall knowledge about creative aging;” “I gained practical knowledge I can use in my day-to-day work with older adults;” and “I gained practical resources I can use in my day-to-day work with older adults” – 100% of artist respondents agree or strongly agree. For the remaining two statements – “I will share what I learned with others in my network,” and “I believe what I learned will help increase older adults’ quality of life” – only one respondent did not agree or strongly agree. A summary of these results is visualized in Figure 3 below.

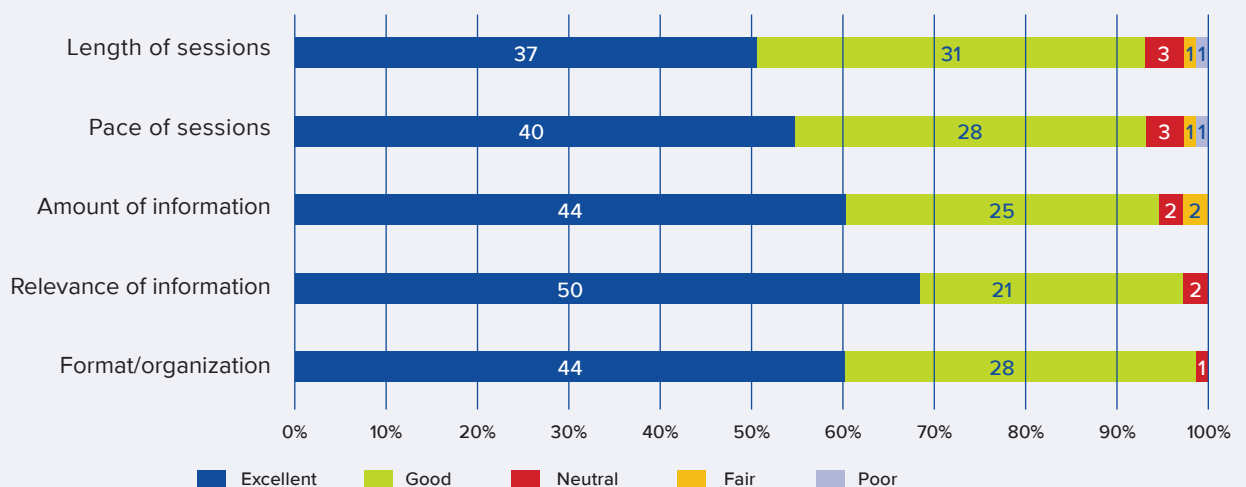
Figure 3: Artist Feedback on Resulting Gains (n=30)



ASP AND ORGANIZATION PERCEPTION OF COURSE QUALITY

The feedback from ASPs on the quality of the LLA course reveals significant satisfaction overall. Almost 99% of ASP respondents rated the format of the course as either excellent or good. More than 97% of these respondents rated the relevance of the information imparted as excellent or good. Nearly 95% rated the amount of information imparted as excellent or good. And finally, 93% answered that the pace and length of sessions was excellent or good. A summary of these results can be found in Figure 4.

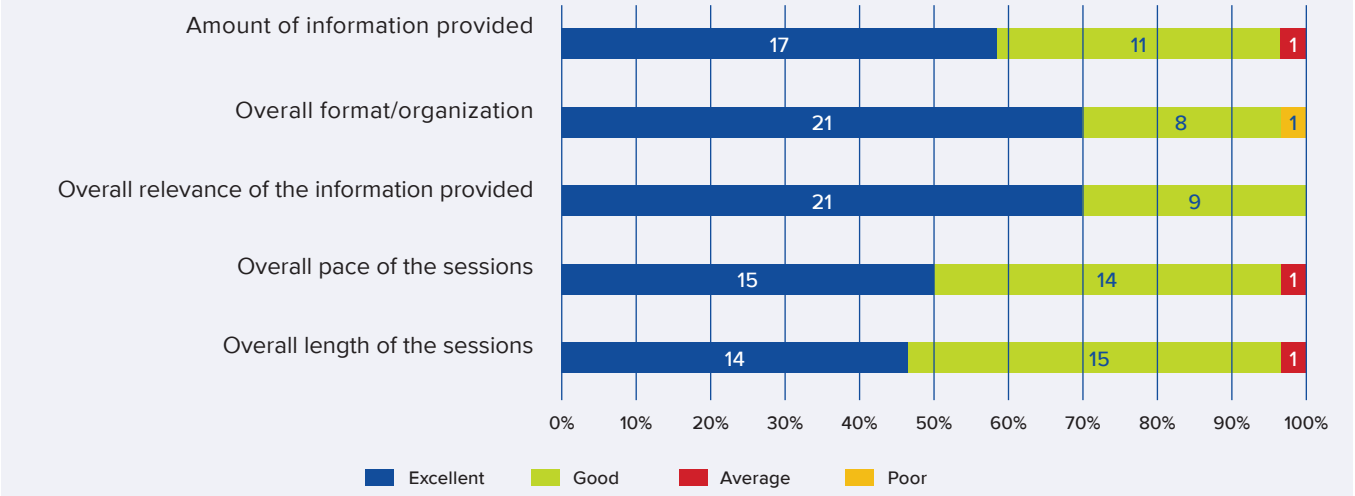
Figure 4: ASP Perception of Course Quality (n=73)



ARTIST PERCEPTION OF COURSE QUALITY

The feedback from artists on the quality of the LLA course also reveal significant satisfaction overall, with 100% of artist respondents rating the relevance of the information provided as excellent or good. For the remaining four areas of assessment – the length of the sessions, pace of sessions, format of the course and amount of information provided – more than 96% of respondents rated them as excellent or good. Due to the small sample size of 30, this means only one respondent did not rate these items as excellent or good. However, it is worth noting that the one rating not falling into the excellent or good categories was a rating of “poor” in three of the four areas. A summary of these results can be found in Figure 5.

Figure 5: Artist Perception of Course Quality (n=30)



When ASPs were asked following LLA training if they desired more information, the most common theme identified within their responses was a request for further opportunities to network with people who previously facilitated programming. They asked for advice and examples of successful projects. These requests often centered around connections and experiences local to the trainee’s area of the state. The second most frequent request for more information was for assistance with how to write for the IAC grant to facilitate a LLA program. Specifically, these requests were for practical guidance in grant application writing from a group of professionals largely unaccustomed to grant writing. In response to this feedback, the final ASP training in March 2024 was updated to include guidance on the grant application process.



When this same group of trained ASPs was asked about the training content that most excited them, there were far more answers than to any other open-ended question. These answers also varied widely. Sometimes a single specific idea introduced at the training was highlighted by a respondent as their most exciting takeaway. “Adding an exhibition to the end of our arts sessions. The chance to share (and) display (and) discuss the process (and) what was learned is an important aspect we have previously overlooked in our programming.”

More generally, participants were most excited to have a cadre of new ideas to try with their client populations. Additional respondents said they were most excited to just get started or to give the LLA model a try. “I appreciate the practical steps presented for accessing, visualizing and building creativity in our aging population.” More respondents indicated they were most excited about the quality of life improvement their client populations would make because of LLA. As one put it, “...social engagement is crucial as well as feeling that they (OA) are heard and needed. Providing meaningful experiences for them in the arts is important.” It is worth noting as well that multiple respondents asserted that the fact arts programming for older adults was being offered grant funding at all is the most exciting part of this initiative.

For the final request for general feedback from ASP trainees, by far the most responses came in the form of compliments.



The training was above my expectation. I thought it was enough info without being overwhelming.”

- Participant

Within this non-specific request for any further feedback were a handful of housekeeping suggestions for future trainings, such as where to locate the trainings for student comfort and inviting introductions from everyone at the beginning. Multiple comments also revolved around accessibility for the training audience, including requests to improve the legibility of text from the slideshow.

Open-ended answers from the trained artist groups yielded far more homogenous answers. Sixteen of the responses were generally positive or complimentary.



It really opened my eyes to aging positively.”

- Participant

Eight artists did make requests for further needs such as guidance in technical skills, remote class offerings, and further training in working with older adults and any special needs or interests that may arise. Six respondents had financial or resource questions such as how to sustain programming without IAC funding and how to budget effectively. Like the ASPs, at least four artists also commented on the need for accessibility in trainings and a desire for networking opportunities. When asked specifically to offer feedback on the tech platform for the training, seven of the ten responses said the platform is intuitive and easy. The remaining three said that while they were slow to get going, it was easy enough once they got the hang of it.

PRE- & POST-TRAINING KNOWLEDGE AND CONFIDENCE COMPARISONS

In addition to the trainees' perception of the value and quality of the course, assessments measured the change in participants' knowledge and confidence for implementing arts programming for older adults. These short-term outcomes illustrate how well trainees understand the concepts of the training and the LLA model of participatory arts programming for older adults. Confidence ratings give some insight into the likelihood of implementation of new skills. To measure these, CAC designed pre- and post-training assessments that were responsive to the training content for ASPs and for artists.

ASP AND ORGANIZATION KNOWLEDGE AND CONFIDENCE GAINS

Over the course of the four trainings the study has collected 40 matched pairs for pre- and post-tests completed by ASPs. Table 5 below lists the scores on those pre- and post-training assessments, by ASP. Given these paired scores, the critical value for this dataset is over two, meaning a score difference must be greater than two points for it to be statistically improbable that the change occurred by chance and not a result of the training. Score changes exceeding statistical significance are asterisked in Table 5 below.

Table 5: ASP Pre- to Post-Test Score Change

Student	Pre-Training Score	Post-Training Score	Difference	Student	Pre-Training Score	Post-Training Score	Difference
1	14	16	2	21	16	18	2
2	21	23	2	22	16	21	5*
3	18	19	1	23	13	18	5*
4	17	18	1	24	12	13	1
5	13	16	3*	25	16	18	2
6	13	18	5*	26	16	18	2
7	12	14	2	27	12	17	5*
8	18	17	-1	28	20	21	1
9	17	15	-2	29	17	18	1
10	16	12	-4*	30	15	17	2
11	18	22	4*	31	20	19	-1
12	20	19	-1	32	20	20	0
13	9	16	7*	33	17	21	4*
14	12	13	1	34	15	18	3*
15	18	18	0	35	15	16	1
16	19	20	1	36	17	15	-2
17	17	17	0	37	18	19	1
18	20	19	-1	38	18	21	3*
19	14	12	-2	39	17	18	1
20	13	14	1	40	14	13	-1

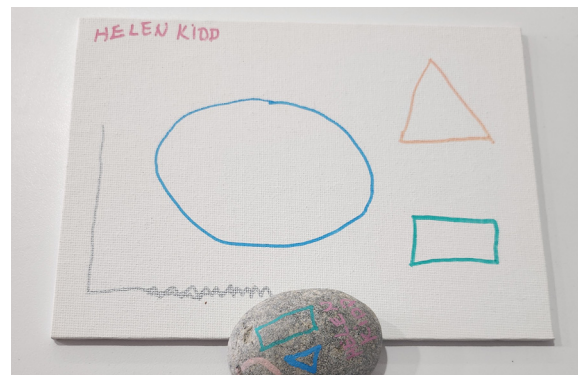
* Change in score exceeds critical value of 2.05 and thus reaches statistical significance.



A paired sample means test was conducted to determine the probability of the difference between the pre-training and post-training scores occurring by chance. There were 28 ASPs whose mean score improved from before training to after training. Eleven of these students had a swing of more than the critical value, earning a more than two-point increase from pre- to post-test, thus achieving statistical significance. Nine ASPs had mean scores that decreased from before training to after training. Only one of these losses meets statistical significance, however. See Table 6 below for a summary of these swings.

Table 6: Direction of ASP Pre- to Post-Training Changes

Direction of Change	Number of Participants
Positive	28
Negative	9
None	3
Mean Change	1.4
Largest Gain	7
Largest Loss	-4
Range	11
Critical Value	2.05



Benjamin Courts Independent Senior Living Community, Be Wise! & Creative Program, Photo by Alicia Sims.

The overall mean scores of ASPs increased by 1.4 points from pre-test to post-test, an increase that is statistically significant with a p-value of 0.0007. Statistically significant results here suggest that the probability of seeing this much improvement overall from pre-test to post-test due to chance is low. It is likely these ASPs are significantly better prepared to provide creative aging programming.

Also, of interest in reviewing these training results is an examination of scores by question on the testing. In Table 7 below, there is a summary of the number of correct responses by question from pre-test to post-test.

Table 7

	Question	Correct Answer	ASPs Correctly on Pre-Test	ASPs Correctly on Post-Test	Change in Individuals Answering Correctly
1	Creative aging is about leveraging the arts to:	c. Improve and maintain elder wellbeing	36	34	-2
2	According to psychologist Gene Cohen, humans' creative potential:	b. Increase with age	16	27	11*
3	Research has shown the art-based programs for older adults can benefit mental health by:	c. Preventing feelings of loneliness, boredom and helplessness	18	22	4*
4	Research has shown that art-based programs for older adults can benefit physical health by:	d. All of the above	29	33	4*
5	Creative aging can be incorporated into most aging services environments.	a. True	39	39	0
6	Creative aging programs:	c. Include a variety of models and activities designed for older adults	28	27	-1
7	When an older adult cannot participate in the specific activity due to physical or cognitive limitations, they should choose a different activity.	b. False	23	22	-1
8	Strong creative aging programs require consistent funding to be successful.	b. False	12	15	3*

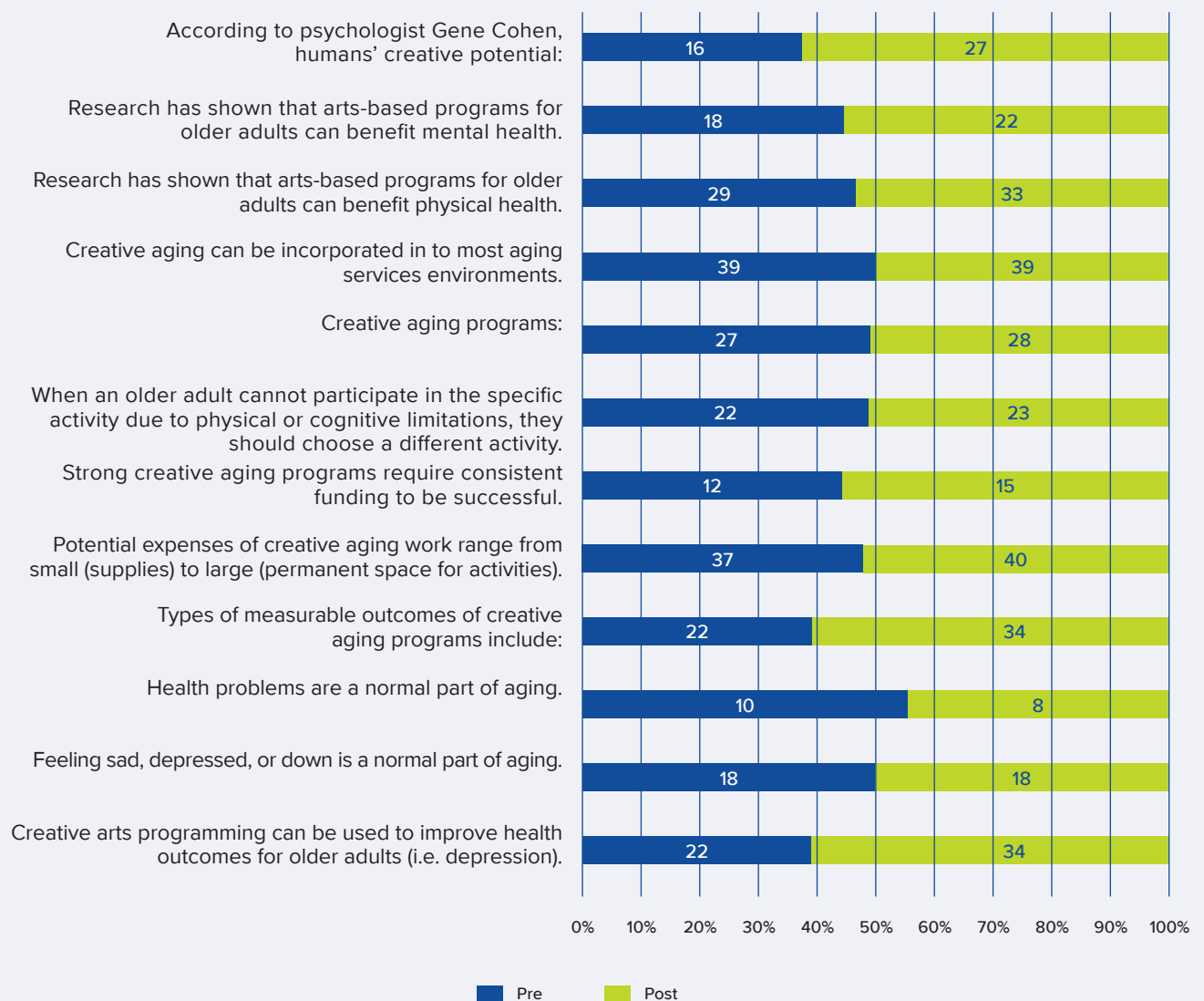
	Question	Correct Answer	ASPs Correctly on Pre-Test	ASPs Correctly on Post-Test	Change in Individuals Answering Correctly
9	Potential expenses of creative aging work range from small (supplies) to large (permanent space for activities):	a. True	37	40	3*
10	Creative arts activities can be done at no cost.	a. True	35	31	-4*
11	Steps for successful collaboration with a local artist include:	b. Getting to know each other, setting goals together, creating a written agreement for collaboration	30	29	-1
12	Types of measurable outcomes of creative aging programs include:	a. Social engagement, mental health, mastery	22	34	12*
13	The goal of creative arts programming is to create a finished product others can enjoy.	b. False	32	30	-2
14	Feeling sad, depressed or down is a normal part of aging.	d. Somewhat disagree OR e. Strongly disagree	18	18	0
15	Health problems are a normal part of aging.	d. Somewhat disagree OR e. Strongly disagree	8	10	2
16	Feeling lonely is a normal part of getting older.	d. Somewhat disagree OR e. Strongly disagree	17	13	-4*
17	Creative arts programming can be used to improve health outcomes for older adults (i.e. depression)	d. Somewhat agree OR e. Strongly agree	38	39	1*
18	I am confident in my ability to plan a creative arts program for adults.	d. Somewhat agree OR e. Strongly agree	30	39	9*
19	I am confident in my ability to partner with a local artist to create an arts program for older adults.	d. Somewhat agree OR e. Strongly agree	32	38	6*
20	I am confident in my ability to apply the concepts of creative aging to my daily work.	d. Somewhat agree OR e. Strongly agree	32	39	7*
21	I am confident in my ability to inform others about the importance of creative aging.	d. Somewhat agree OR e. Strongly agree	33	39	6*
22	I am confident in my ability to recognize and value creative abilities in myself.	d. Somewhat agree OR e. Strongly agree	36	39	3*
23	I am confident in my ability to recognize and value creative abilities in others.	d. Somewhat agree OR e. Strongly agree	39	39	0

* Difference exceeds critical value and is therefore statistically significant.

When a paired samples test of significance is performed on the pre-test to post-test change in number of correct responses by question, we find knowledge gains on 13 of the 23 questions. Of those questions, 11 exceed the critical value of more than two points gained, thereby gaining statistical significance. Seven questions experience a decrease in score from pre-test to post-test. Two of these reach a statistically significant level. These two questions, which can be seen in Table 3 above, would benefit from a review to see how training instruction is misrepresenting or ignoring these subjects. Specifically, they are, “Feeling lonely is a normal part of getting older,” and “Creative arts activities can be done at no cost.” As the first question centers on the mission of creative aging (to provide creative engagement that impacts physical, psychological and emotional health for older adults), the failure of trainees to gain understanding here is concerning. ASPs did demonstrate knowledge growth on 13 questions from pre- to post-training.

The statistically significant improvements here occur on the questions surrounding ASP confidence in their ability to lead creative aging programs; the measurable outcomes of creative aging programs; the flexibility of expenses in operating creative aging programs; the health benefits (mental and physical) of creative aging programs; and the creative potential of older adults. Figure 6 below shows ASP pre- to post-training growth.

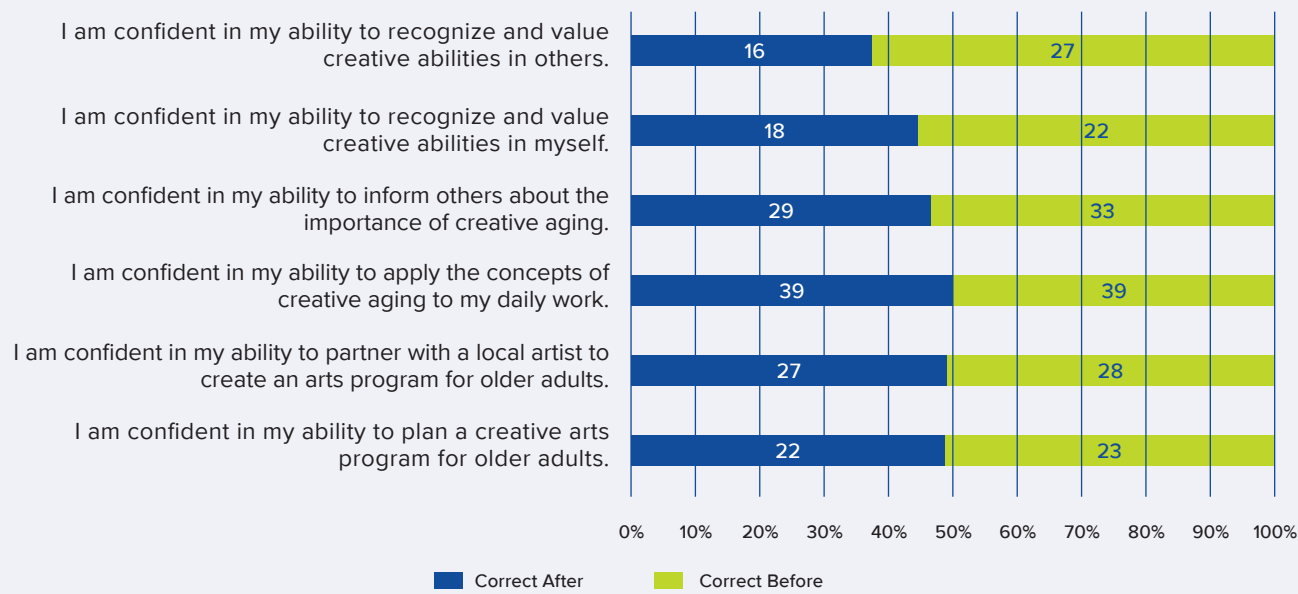
Figure 6: ASP Growth Pre- to Post-Training by Question (n=40)



Although the pre- and post-assessment results by question suggest some areas of concern in successfully imparting a few pieces of knowledge surrounding creative aging, most participants increased their overall scores from pre-test to post-test and the bulk of the foundational knowledge was successfully retained.

All the ASP confidence questions showed either positive or no change from pre-training to post-training. Five of these changes are statistically significant.

Figure 7: Chart of ASP Confidence Growth Pre- to Post-Training



Although the pre- and post-assessment results by question suggest some areas of concern in successfully imparting some knowledge surrounding Creative Aging, most participants increased their overall scores from pre-test to post-test and the ASP class mean score also increased.



Madjax Maker Force-
Muncie, IN, Photo by
Tammeron Jonesfrancis.

ARTIST KNOWLEDGE AND CONFIDENCE ASSESSMENTS

The LLA Training Assessment for artists contains 20 questions – six assessing confidence and 14 assessing knowledge. There were 37 matched pairs of artist pre- and post-training assessments appropriate for analysis. In Table 8 below is a list of the mean scores of each artist.

Table 8: ASP Pre- to Post-Test Score Change

Student	Pre-Training Score	Post-Training Score	Difference	Student	Pre-Training Score	Post-Training Score	Difference
1	14	14	0	20	15	14	-1
2	14	15	1	21	19	19	0
3	14	15	1	22	17	17	0
4	17	17	0	23	15	13	-2
5	12	11	-1	24	18	16	-2
6	19	15	-4*	25	14	13	-1
7	17	19	2	26	16	15	-1
8	16	17	1	27	12	13	1
9	18	15	-3*	28	14	14	0
10	13	14	1	29	17	16	-1
11	12	14	-2	30	12	14	2
12	14	12	-2	31	17	17	0
13	16	16	0	32	18	19	1
14	15	15	0	33	14	13	-1
15	13	12	-1	34	17	15	-2
16	13	15	3*	35	18	14	-4*
17	14	19	5*	36	17	19	2
18	15	16	1	37	16	16	0
19	19	17	-2				

* Change in score exceeds critical value of 2.05 and thus reaches statistical significance.

A paired sample means test was conducted to determine the probability of the difference between the pre-training and post-training scores occurring by chance. There were thirteen artists whose mean score improved from before training to after training. Two of these students had a swing of more than two points from pre-test to post-test, thus achieving statistical significance in their mean score improvement. Another fifteen artists had mean scores that decreased from before training to after training. This is nearly 41% of artist trainees who exhibit knowledge loss after the LLA training. Three of these losses meet statistical significance. See Table 9 below for a summary of these swings.

Table 9: Direction of Artist Pre- to Post-Training Changes

Direction of Change	Number of Participants
Positive	13
Negative	15
None	9
Largest Gain	+5
Largest Loss	-4
Critical Value	2.03

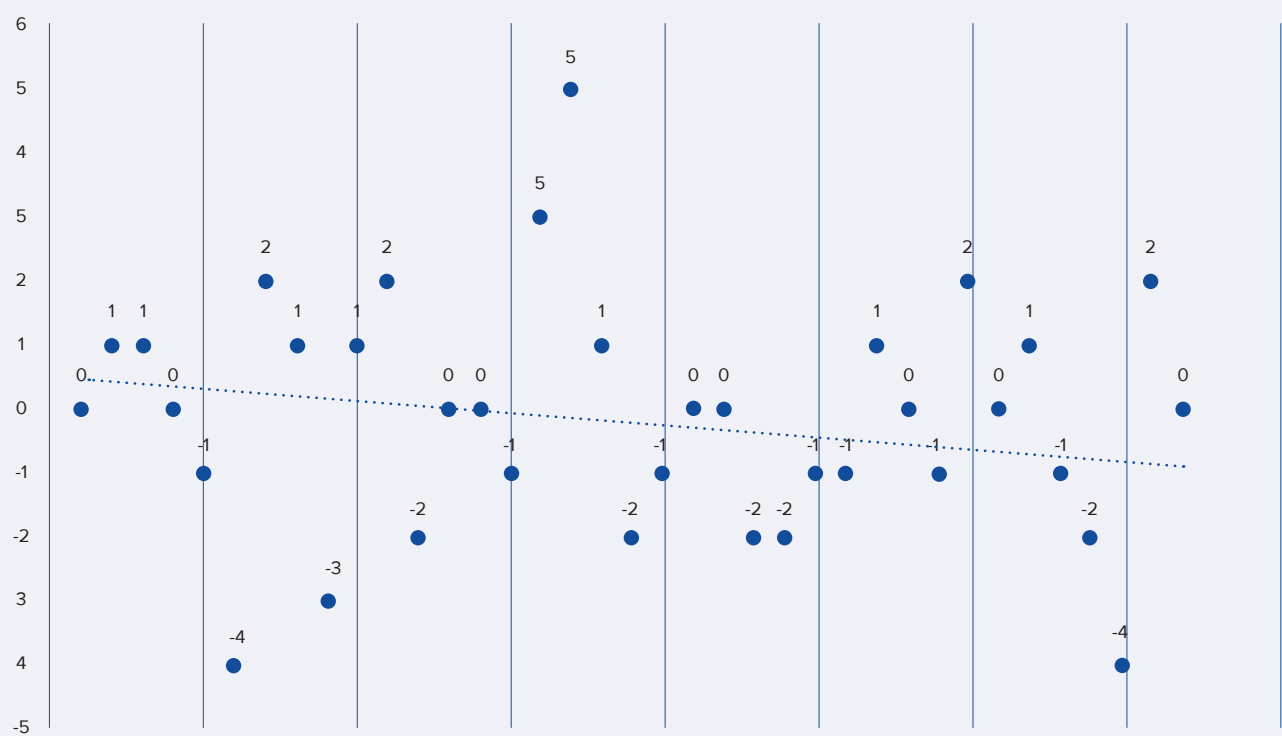
The overall mean scores also decreased from pre- to post-training. While the overall change in mean score was only -0.6% (Table 10) and thus not statistically significant, there is practical significance to the results. The decreased score from pre- to post-training implies that either the training is not consistently imparting the knowledge it intends to impart, or the tool is not reliably measuring the knowledge it intends to measure.

Complicating the findings is the significant variation in mean differences pre-test to post-test from artist to artist. As Table 10 shows, while the mean difference pre-test to post-test for all scores combined is both practically and statistically insignificant, the wide range of differences in mean differences from pre-test to post-test when assessed by artist, as can be seen in Figure 8 below, is concerning. As discussed above, it is also sometimes statistically significant. If the training had no impact on trainees, pre- to post-test score differences for artists would scatter closely around a midline of zero. Instead, the plot shows variance in mean differences swinging from a gain of five points to a loss of four points on a 20-point test. The question raised is why artist trainees experienced rather dramatically different training outcomes.

Table 10: Artist Pre- and Post-Training Assessment Scores

	Pre	Post	% Change	p-value (alpha of 0.05)
Min	12	11	-	-
Max	19	19	-	-
Mean	15.4 (77%)	15.3 (76.5%)	-0.6%	0.59
Median	14	15	7.1%	-

Figure 8: Plot of Artist Score Differences Pre- to Post-Test



Also of interest in reviewing these training results is an examination of scores by question on the testing. In Table 11 on the next page, there is a summary of the number of correct responses by question from pre-test to post-test.

Table 11: Artist Pre- and Post-Training Assessment Results By Question

Question	Correct Answer	Artist Choosing Correctly on Pre-Test	Artist Choosing Correctly on Post-Test	% Change	Change in Individuals Answering Correctly
Creative aging is about leveraging the arts to:	c. Improve and maintain elder wellbeing	25	21	-16%	-4*
According to psychologist Gene Cohen, humans' creative potentials:	b. Increases with age	15	23	53.3%	8*
Research has shown the arts-based programs for older adults can benefit mental health by:	a. Preventing feelings of loneliness, boredom and helplessness	19	18	-5.3%	-1
Research has shown that art-based programs for older adults can benefit physical health by:	d. All of the above	28	30	7.1%	2
Which is NOT a skill focus under the S.A.F.E. Planning Design elements for creative aging programs?	d. Continue in on artmaking skill until all participants have achieved an expert level of skill	33	34	3%	1
Adult Learning Principles include:	c. Adults are most interested in learning that has application to their life	17	21	23.5%	1
Intentional social engagement should be incorporated into all creative aging programs.	a. True	35	37	5.7%	2
Creative aging can be incorporated into most aging services environments.	a. True	36	36	0%	0
When an older adult cannot participate in the specific creative aging activity due to physical or cognitive limitations, they should be given a different activity immediately.	b. False	22	18	-18.2%	-4*
The goal of creative arts programming is to create a finished product that others can enjoy.	b. False	35	23	-34.3%	-12*
Feeling sad, depressed or down is a normal part of aging.	d. Somewhat disagree OR e. Strongly disagree	32	38		6*
Health problems are a normal part of aging.	d. Somewhat disagree OR e. Strongly disagree	13	12	-7.7%	-1
Feeling lonely is a normal part of getting older.	d. Somewhat disagree OR e. Strongly disagree	19	17	-10.5%	-2
Creative arts programming can be used to improve health outcomes for older adults (e.g., depression, risk of falls and memory loss).	a. Somewhat agree OR b. Strongly agree	33	36	9.1%	3*
I am confident in my ability to plan a creative arts program for older adults.	a. Somewhat agree OR b. Strongly agree	34	37	12.1%	4*

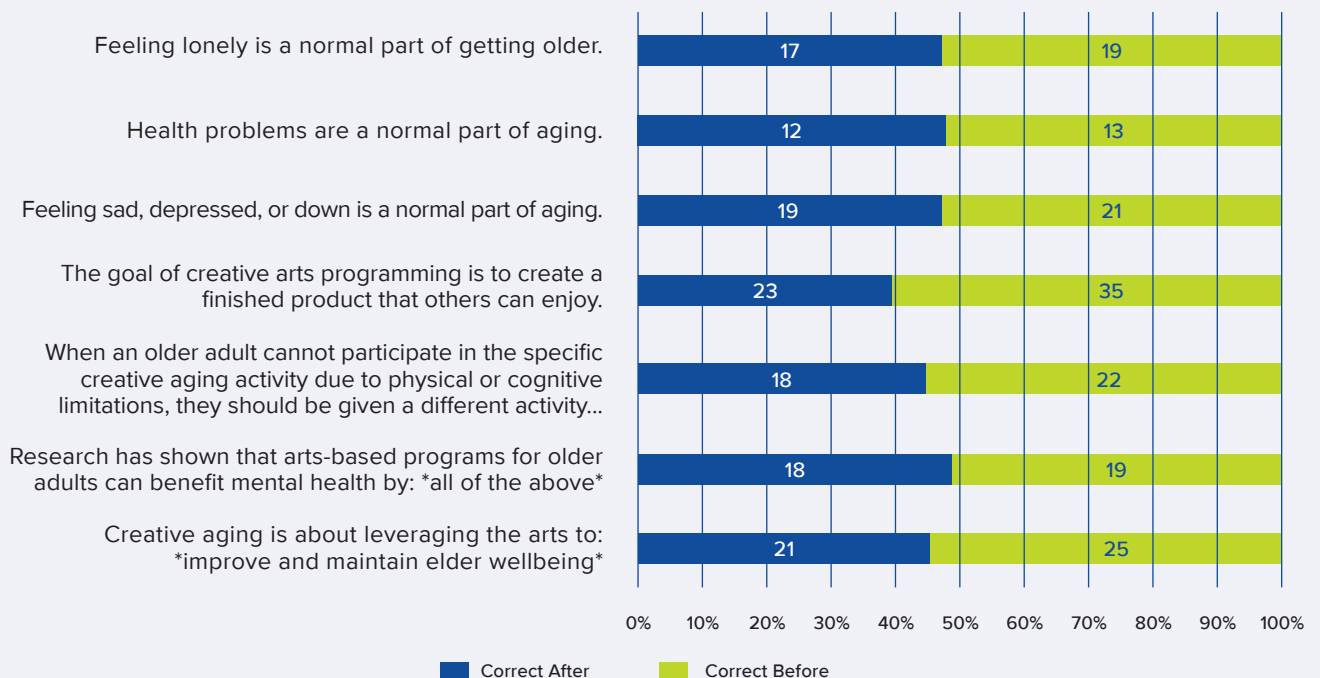
* Difference exceeds critical value and is therefore statistically significant.

Question	Correct Answer	Artist Choosing Correctly on Pre-Test	Artist Choosing Correctly on Post-Test	% Change	Change in Individuals Answering Correctly
I am confident in my ability to partner with others to create an arts program for older adults.	a. Somewhat agree OR b. Strongly agree	35	37	5.7%	2
I am confident in my ability to apply the concepts of creative aging to my daily work.	a. Somewhat agree OR b. Strongly agree	34	37	8.8%	3*
I am confident in my ability to inform others about the importance of creative aging.	a. Somewhat agree OR b. Strongly agree	36	37	2.8%	1
I am confident in my ability to recognize and value creative abilities in myself.	a. Somewhat agree OR b. Strongly agree	37	37	0	n/a
I am confident in my ability to recognize and value creative abilities in others.	a. Somewhat agree OR b. Strongly agree	37	37	0	n/a

* Difference exceeds critical value of 2.093 and is therefore statistically significant.

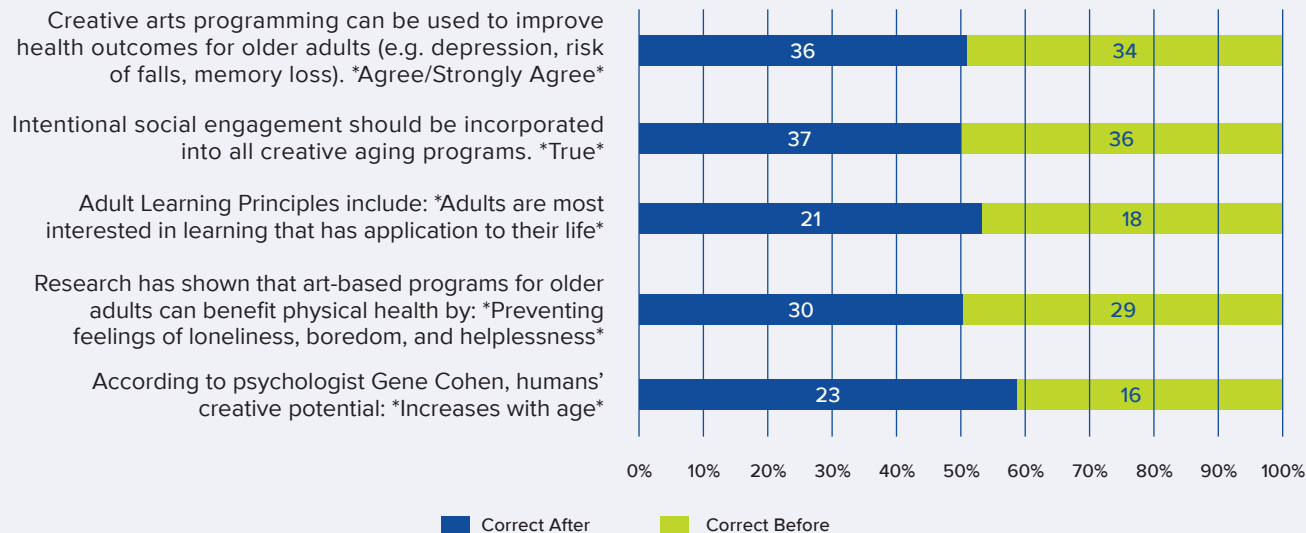
When a paired samples test of significance is performed on the pre-test to post-test change in number of correct responses by question, we find knowledge losses in the training center on six questions, which can be seen bolded in red on Table 10 above. Four of these differences from pre- to post-test exceed the critical value of 2.093 and are therefore statistically significant. Losses center on aspects of what is considered normal aging and some of the benefits and administration of creative aging programming. A visualization of these losses can be seen in Figure 9 below.

Figure 9: Artist Loss of Total Correct, by Question (n=37)



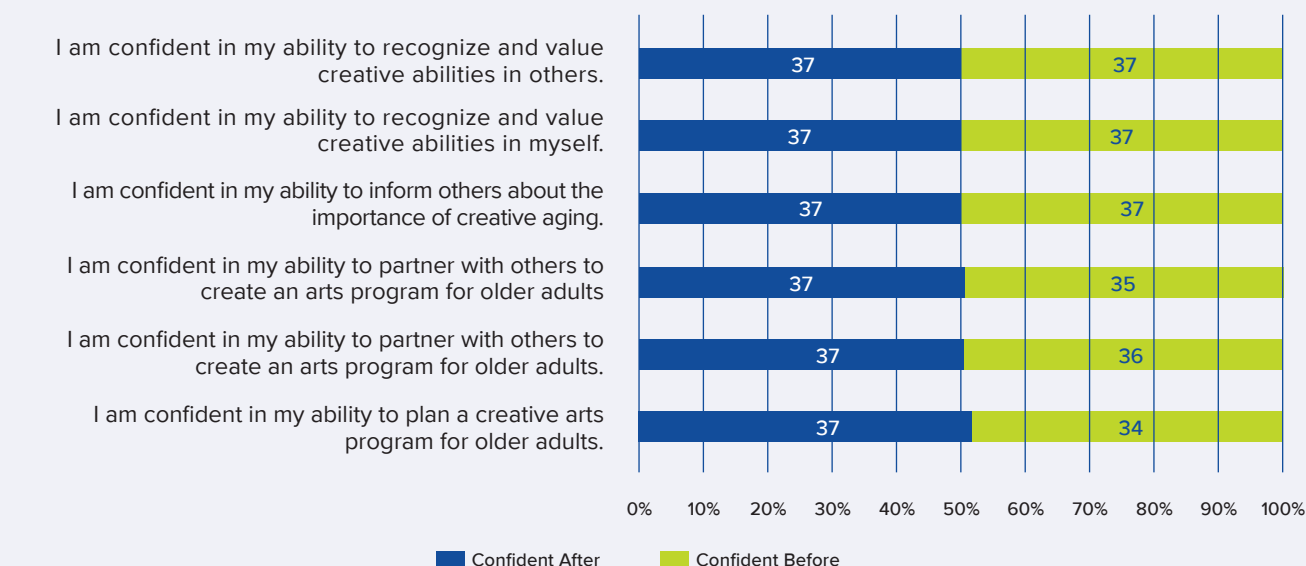
However, artists did demonstrate knowledge growth on six questions from pre- to post-training. Three of these changes in the number of artists who got the answer correct exceeded the critical value of 2.093 and therefore are statistically significant changes. As Figure 10 below shows, artists improved their understanding of the effectiveness of arts programming to improve health outcomes in older adults, the importance of social engagement, familiarity with Adult Learning Principles, the impact of arts programming on physical health of older adults, and the evolution of creative potential over the lifespan.

Figure 10: Artist Gain of Total Correct, by Question, Pre- and Post-Training (n=37)



All confidence questions saw positive or neutral changes, pre- to post-training. As illustrated in Figure 11 below, artists started the LLA training confident in their ability to recognize creative abilities in themselves and others and to talk about the importance of creative aging with others. However, in their ability to plan and implement a participatory arts program for older adults, artists experienced a boost in confidence of practical significance. Increases in confidence surrounding creative aging were also statistically significant for two questions.

Figure 11: Artist Indicating Gain in Confidence, by Question, Pre- and Post-Training (n=37)



IMPACT OF ABBREVIATING TRAINING

Across the 2023 LLA trainings offered to artists and ASPs, consistent feedback from attendees surrounded the intimidating nature of application for LLA project funding and the accompanying request that the training include support navigating that process. Respecting this feedback, IAC made the decision to abbreviate the final training offered to libraries in March 2024. The follow up question IAC then asked was whether the abbreviation of this training had any impact on the success it had in preparing ASPs for LLA programming provision.

To answer this question, the CAC research team eliminated all the data from the artists who completed LLA training in 2023 for this analysis. The artist knowledge assessments were slightly different than the ASP assessments, and the artist perspectives and expertise are likely to be quite different. In a good faith effort to ensure a comparison of data between two groups where the significant difference is only the length of training received, only trainees assigned an ASP designation within this project were analyzed with this dataset.

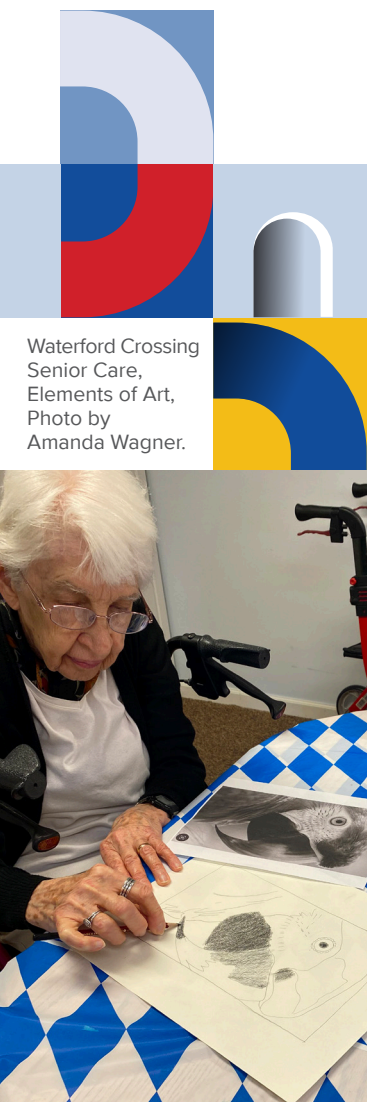
Then the CAC team sought to assess whether there was a significant difference in the trainee perceptions of the course between those trainees who received the full LLA training and those who received the abbreviated version. As you will note in the more general analysis of the course evaluations, the quantitative portion of this tool consists of two sections. One section asks the trainee to rate the utility of training within their professions across six measures using a Likert scale rating spanning from “strongly disagree” to “strongly agree.” To assess whether there were significant differences in the responses across these six questions between the two sample groups – full training and abbreviated training – these ratings were converted to corresponding sequential numbering from one to five, with a higher score representing a more positive perception of the course.

The second section of this tool consists of five questions requesting the trainee’s scaled rating of the more process-oriented or administrative aspects of the course. These ratings spanned from “poor” to “excellent” and were likewise converted to sequential numbering from one to five to determine whether significant differences in means exist between the two samples. As with the first section, the higher the score in this section, the more positive the trainee’s perception of the course. Table 12 includes a listing of the mean ratings across both samples and sections.

Table 12: Course Evaluations Mean Ratings

Training Length		Mean Ratings of Content					
Full Training Received	Mean Ratings by Question						Mean Rating by Trainee
	Increased Knowledge	Day-to-day use	Gained Resources	Gained Skills	Will Share	Increase OAQoI	4.70
	4.80	4.71	4.66	4.55	4.73	4.71	
Abbreviated Training Received	Mean Ratings by Question						Mean Rating by Trainee
	Increased Knowledge	Day-to-day use	Gained resources	Gained Skills	Will Share	Increase OAQoI	4.38
	4.44	4.38	4.38	4.19	4.44	4.44	
Training Length		Mean Ratings of Structure					
Full Training Received	Mean Ratings by Question					Mean Rating by Trainee	
	Format/ Organization	Relevance of Info	Amount of Info	Pace of Session	Length	4.70	
	4.63	4.73	4.64	4.48	4.48		
Abbreviated Training Received	Mean Ratings by Question					Mean Rating by Trainee	
	Format/ Organization	Relevance of Info	Amount of Info	Pace of Session	Length	4.24	
	4.44	4.38	4.06	4.25	4.06		

As we can see in Table 13, recipients of the full training consistently gave the course higher ratings than recipients of the abbreviated training, whether we assess based on content or structure of course or across questions or trainees. To determine whether the differences in these ratings are significant or likely to have happened because of differing sample sizes or chance, an independent samples t-test of significance was conducted. In a comparison of the course eval content rating mean scores by question, the difference in mean scores between the sample of trainees receiving the full training and those receiving the abbreviated training was statistically significant at a 95% confidence level. The results of the t-test are show in Table 13 below.



Waterford Crossing Senior Care, Elements of Art, Photo by Amanda Wagner.

Table 13: Independent Samples T-Test of Significance (Content Ratings by Question)

	Full Training	Abbreviated Training
Mean	4.696428571	4.375
Variance	0.007015306	0.009375
Observations	6	6
Pooled Variance	0.008195153	
Hypothesized Mean Difference	0	
Df	10	
t-Stat	6.149878997	
P(T<=t) two-tail	0.000108339	

In a comparison of the course eval structural rating mean scores by question, the difference in mean scores between the sample of trainees receiving the full training and those receiving the abbreviated training was statistically significant at a 95% confidence level. The results of the t-test are shown in Table 14 below.

Table 14: Independent Samples T-Test of Significance (Structure Ratings by Question)

	Full Training	Abbreviated Training
Mean	4.592857143	4.2375
Variance	0.011862245	0.030078125
Observations	5	5
Pooled Variance	0.020970185	
Hypothesized Mean Difference	0	
Df	8	
t-Stat	3.880019635	
P(T<=t) two-tail	0.004674657	

In a comparison of the overall course evaluation mean scores by trainee, the difference in ratings between the samples was statistically significant at a 95% confidence level. Based on this testing, a conclusion can be drawn that trainees perceive less quality in the abbreviated version of the LLA course. It should be noted, however, that statistical significance and practical significance are not synonymous. While these rating differences are statistically significant, in practical terms, both samples of trainees are rating the course quality at a “Good” or above. The results of the t-test are shown in Table 15 on the next page.



Table 15: Independent Samples T-Test of Significance (Total Course Evaluation Scores by Participant)

	Full Training	Abbreviated Training
Mean	4.649350649	4.3125
Variance	0.140173876	0.393353994
Observations	56	16
Pooled Variance	0.194426758	
Hypothesized Mean Difference	0	
Df	70	
t-Stat	-2.694927759	
P(T<=t) two-tail	0.008808285	

The analysis of knowledge gains from the full LLA training to the abbreviated LLA training showed a statistically significant negative impact in shortening the training. This is in opposition to much of the feedback received from facilitators, who requested a shortened training and more time on grants support. It is worth noting, however, that the decrease in course quality is not practically significant - as both versions of the training received “good” ratings overall. In future implementations, therefore, IAC can expect little to no practically significant impact on the quality of the LLA training overall.

FIELD OBSERVATIONS

Among the 107 projects awarded by IAC, 18 projects had a class session observed by a CAC research team member. Observation sessions aim to note the program observations surrounding S.A.F.E. Planning and Adult Learning Principles as instructed in the LLA model. The observing CAC team member unobtrusively watched the entirety of one program session. The session that was observed was chosen by the facilitator and researcher according to mutual convenience – eliminating the final program session and culminating event as an option due to its vastly different formatting from all other sessions. The Residency Observation Form is located in Appendix I.

Residency Observation Form data was analyzed using thematic analysis, which is the identification of recurring patterns among field observations or interview narrative documentation. Identified themes were:

Theme 1

While art forms and accompanying skills varied widely across the awarded projects, successful projects consistently demonstrated the vital importance of LLA’s S.A.F.E. Planning assertion that skills are built over time.

In fact, many facilitators took advantage of the weekly class structure to teach a new skill that built upon skills learned in previous weeks’ classes. Most, if not all, of the programs where skills were being taught also provided time each class to practice the skills learned in previous classes. For particularly complex new competencies, facilitators were frequently observed to break down the entire process needed for mastery to smaller tasks, teach each task separately and build them upon one another until the complete skill was accomplished.

Theme 2

Successful projects of all varieties demonstrably prioritized experience and practice, as highlighted in the Adult Learning Principles.

In addition to the sequential learning discussed in the first theme, successful programs respected this principle by devoting most of class time to practicing learned skills. Additionally, more than one facilitator explicitly stated to classes that the practice or process was more important than the product or talent. Some highlights from facilitators to their students in relation to this theme include: “Art isn’t meant to be perfect. The ‘art’ is in the process, not the product.” Also, “Everyone who starts, starts badly. So just start.” And finally, “Every individual has innate creativity. What you need to practice is how to use it.” In one observed class where unexpectedly high enrollment meant there were not enough supplies for every participant to practice every skill sufficiently, the social interactions within the class were noticeably dampened.

Theme 3

Participant autonomy and self-directed learning took varied forms across the programs, but successful programs consistently incorporated this Adult Learning Principle.

On the whole, this often took the form of lots of decision-making being offered to students and lots of risk-taking being encouraged by facilitators. (This was also tied to theme two in that the process is more important than the product.) Participants chose the subjects of their work, as well as which skills they put to use and how much. They also chose how to stock, organize and clean their own workspaces and the larger classroom, their individualized progress goals, and – in many cases – how to budget their time. In the few programs where participation was involuntary or participant self-direction was lacking, the social interaction and emoting was also lacking.

Theme 4

Once again in alignment with the Adult Learning Principles, successful observed programs offered learning and creative growth relevant to the participants’ lives.

In nearly every observed class, participants and facilitators made reference to how class skills were worked on outside of class time. For example, a participant in a painting class talked about how a brush technique from class had come in handy for pottery work. Multiple facilitators offered tips and tricks for incorporating skill practice into existing daily habits and activities of daily living. A group of classmates creating feedback rules for artwork sharing related the rules to sharing opinions with people in everyday life. Additionally, facilitators often related new content to participants’ lives to maximize interest and retention. Music programs would focus on music from the young adulthood of the older adults. Instruction tied theory and history of subject matter back to local history – people and landmarks of interest to local culture. Facilitators encouraged participants to bring stories from outside class into the inspiration for class work and discussed with participants how they might share some or all of that personal narrative with family and friends when sharing the art piece. In a dance class, the instructor shared with participants about why the moves were good for their bodies. Finally, many programs were held in spaces where programming for older adults was already occurring, thus easing the integration of new endeavors into participants’ existing lives.

Theme 5

In LLA courses, learning and feedback was multidirectional – from facilitator to participant, participant to participant and participant to facilitator.

Conversations surrounding how to accomplish something were occurring constantly, across all types of programs, between everyone present. Active listening was frequently observed. Curiosity was often demonstrated, as facilitators and participants asked questions about one another's work and techniques. Participants actively sought the facilitators and fellow participants' opinions and advice on their work. Repeat demonstrations of learned skills from a nearby classmate were common. Feedback on one another's work was constantly sought and given. Participants served, in many ways, as co-facilitators.

Theme 6

Across the board, observed LLA courses offered environments accommodating of a wide range of abilities and skill levels.

Without exception, every observed class occurred in a physical space accommodating to mobility challenges. Spaces had elevators if they had multiple floors. They had parking lots with handicap spaces. Doorways were wide. Bathroom stalls were large. Tables were lowered. Even in dance or movement classes, all skills could be adapted to practice from a chair. Additionally, classes were accommodating in other ways. Instruction, support and feedback was offered in nearly every program on an individual basis and tailored to the needs and priorities of the learner. Instruction was offered in multiple formats in most programs – verbal, visual, tactile. Adjustments or adaptations to the demonstrated skill were often offered. All program learning endeavors were aimed at progress – measured from where each participant started compared with where they ended. Cognitive differences – participants who demonstrated echolalia or looping and cognitive fluctuations, for example – were accommodated without shaming. Several programs had assistants present with the facilitator, and it was the presence of these assistants that allowed for the most accommodations for participants.



Grinco LLC- Indianapolis, Second Act, Photo by Carline Parks.

Theme 7

The structure of the classes varied so greatly across the programs that there would not be a related theme identified except that extreme ends of the spectrum correlated with fidelity failures.

In a program where the structure was so rigid the facilitator chose the subjects, the instruments, the activities and the break times, there was no room for participant self-direction or autonomy. As a partner to this, there was almost no social interaction during the class. In a different program where the class was so unstructured there was no discernible start or stop time, no guidance to participants regarding what work is to be done that day, on what timeline, the consequence seemed to be a lack of skill-building. And because participants did not grow their skills, they demonstrated a lack of confidence in their own creativity. Other examples of absent structure observed were interruption from visitors to the class space, delays and distractions produced by soft boundaries such as spending too long catching up late arrivals so that the rest of the class is idle, and trouble getting participants' attention. Most facilitators mixed structure with flexibility, asserting some ground rules and boundaries and offering a lesson plan, but allowing a great deal of co-creation of the day-to-day details with participants. Very broadly generalized, most successful classes were structured as follows:

- Review previous skills learned
- Learn a new skill
- Practice new skill and previously learned skills
- Close with a preview of next class

Theme 8

LLA programming generates a buzzing and positive social environment for participants.

If the team was forced to choose only one theme for program observations, the overwhelming winner would be participants having fun. Class after class is full of compliments and laughter. Meaningful conversations surrounding life events, big feelings and relationships could be frequently overheard. Platonic physical contact between participants – hugging, dancing, holding hands – was not uncommon. (This was observed with particular frequency between nonverbal participants.) References were made to social interactions that were occurring between participants outside of class time.

Theme 9

During observations, participants remarked on the emotional wellness gains LLA offered them.

Participants frequently requested facilitators add classes to the existing program or offer another program they could take, stating they did not wish to stop creating. Despite not being a necessity to enjoy or learn, multiple groups created class spaces with significant atmospheres of emotional vulnerability – using class time and the inspiration of their creative subjects to spur conversations on childhood, grief, aging fears, parenting and grandparenting conflicts, and health woes. On more than one occasion, a participant remarked that the class was a good support for a stressful week. And, worthy of celebration, participants across many different program classes were overheard referring to themselves as “artists” or “creators”.

Objective 2

Measure behavior and attitude changes of artists and ASPs/organizations that indicate increased intention to host participatory arts programming for older adults. IAC's goal is to increase the availability of participatory arts programming for older adults throughout Indiana, thus, an aim of this grant award was to increase the willingness of artists to intentionally seek work with older adults and organizations to intentionally design participatory arts programming. Logically, IAC asked whether the removal of knowledge and confidence barriers via the LLA training and funded residency practice would then change behavior and attitudes in this realm long-term.

CAC sought to answer this question – objective number two of our study – through two data collection methods: interviews with residency project facilitators post-residency and analysis of final grant report qualitative data.

FACILITATOR INTERVIEWS

All awarded facilitators were asked to volunteer for one-hour interviews with a CAC research team member. The intention of these semi-structured interviews was to gather information on the successes and challenges of implementing the LLA model within various statewide communities and the facilitator's attitude toward future similar programming. The Artist/ASP Semi-Structured Interview Guide can be found in Appendix C.

The CAC research team conducted 18 semi-structured interviews with facilitators for this project. The interviews were done over Zoom, at a time chosen by the interviewee for their convenience, but always after the completion of their funded residency project.

Interview data was analyzed using thematic analysis, which is the identification of recurring patterns among field observations or interview narrative documentation. Identified themes were:

Theme 1

Enthusiasm for participatory arts programming with older adults and the LLA model specifically is quite high.

Facilitators love working with older adults. It was often the first thing they said when asked about their program experiences. They also express enthusiasm surrounding partnering with aging service providers, community organizations and IAC. They appreciate the way they grew as professionals through learning and operating creative aging programming. They also noted that creating inclusive programming was equally challenging and rewarding. They like that creative aging allows freedom and individuality among the offered programming and among the participants. Most facilitators indicated that the LLA training was good preparation for the facilitation of the grant funding. However, multiple facilitators expressed surprise regarding how LLA programming was more emotional work than expected. Facilitators commonly expressed that they would love to collaborate to keep this program going forever.

Theme 2

Enthusiasm for IAC is quite high.

IAC supports and resources are highly praised by facilitators. Coaches and staff are well liked. (Jordan Adams, Artist Services Program Manager at the IAC gets an especially impressive number of compliments.) The facilitators appreciate the built community around IAC and the connections and positive encouragement that come from participating in that community. They love meeting, talking, networking and learning from one another and the staff coaches. Facilitators are grateful for the growth in their confidence and administrative and business skills they experience.

Theme 3

There are some barriers that may prevent accessible, inclusive proliferation of the model.

Facilitators highlighted a few.

- Even if the facilitator manages a program with donated materials and space, collecting these materials and planning and operating the program requires time from the facilitator's life (and probably others' lives). This is time the facilitator is not able to spend working another job. Therefore, to sustain LLA programming is to fund LLA programming.
- Communications and logistics with the site partner are challenging. Staff turnover within aging service providers and other community nonprofits serving older adults can be high, and staff can be overworked and underinvested in the program. It is also possible the organization doesn't understand the program and therefore feels limited emotional investment in it.
- Identifying and recruiting participants is hard for facilitators to do alone. It is generally more work than one person can do and it is often outside the expertise of a person who would be designing a participatory arts program.

Theme 4

Some specific concrete supports from IAC would be instrumental in greatly increasing the success of the programming overall.

The most common requests were:

- Facilitators repeatedly expressed a desire for networking, advice-seeking, community-building and coaching among all the potential partners for creative aging programming. Ideally, they would have regular events for congregating and a platform for communicating outside of events.
- Facilitators also emphasize that practical assistance with applying for and managing grant funding for this programming and others would allow growth of this kind of programming. Few have experience with these types of grant applications, and most don't have any experience navigating grants.
- There were a few suggestions for improving the data platform as well. These included creating some form of structured, searchable database on participating artists, to allow connecting with those geographically nearby or with similar art forms. If this could be connected to organizations also trained in LLA or interested in hosting LLA, that would make sustainability of the program less burdensome to facilitators. Additionally, an archive of past projects would be helpful to future projects and to affordable sustainability. An archive of past successful applications would be supportive to those who reported frustrations around the usability of the application.
- Due to the slow nature of payment, facilitators request a review of these processes and exploration of creative solutions – like partial up-front payments to cover costs in acknowledgment of how delayed reimbursement will be.
- For those facilitators not affiliated with large organizations, some basic legal templates for items like a photo release would be helpful. Many would love to publicize their work with IAC but have limited knowledge of legal documents such as the State government produces all the time.
- Similarly, facilitators would appreciate any level of basic marketing and press kit provisions IAC is willing to produce for them. Even within organizations, many of the facilitators are program professionals or artists, not business trained. These items are outside their expertise but would greatly improve the success of the programming overall.

Theme 5

Facilitators believe there are several lessons learned from LLA experience that provide valuable improvement to programming.

Facilitators emphasize the most important as:

- The timing of the classes matters for an older adult population. Many do not like or cannot safely navigate night driving. Many also prefer to avoid driving in traffic. Additionally, some consideration should be given to whether your target participants are working or retired with schedules made accordingly.
- Location is a significant factor in participation. Locations that are too far away or unfamiliar to the target participants are unlikely to attract as many individuals. Physical accessibility including parking options, restrooms, ramps, elevators and lighting are important, as are the personality and reputation of the neighborhood.
- Flexibility in the planning and implementation process is important. As community organizations are often understaffed challenges will arise. The ability to pivot will be helpful in creating a successful program.
- Participants will have a wide range of abilities, talent and comfort levels. Emphasizing collaboration and community-building and the principle of process over product will foster success. Identifying opportunities for praise and utilizing multiple approaches to learning for any given skill are important for engagement.
- Understanding the processes and timelines of your partners (state government and community partners) will help prevent disappointments and miscommunications as well as help the facilitator plan appropriately.
- If possible, engaging an assistant to the facilitator improves the experience for participants. Given the myriad learning styles of participants, another individual to assist the facilitator will improve participant support during sessions.
- Adult learner preferences include positive feedback, democratic or participatory decision-making, an emphasis on the process not the product, relaxed and flexible attitudes from their instructors, and cooperative environments of material and idea sharing.

Theme 6

Facilitators believe they are doing something meaningful for their communities.

Facilitators cited the way participants frequently requested more – more of same classes, additional different classes, more classes for friends and family and more classes they could attend themselves – as proof of the program’s value. Facilitators believe this is because the older adult participants built relationships with one another and with the facilitators. They believe the participants value that the program is collaborative and community-building, while the process of creating is enjoyable and calming. One facilitator noted that participants felt energized after a class.

FINAL GRANT REPORTS

Each artist was required to submit a final report to IAC after the completion of their LLA program. CAC performed an analysis of 36 reports – all the reports submitted before the end of CAC’s contract period. The final reports included the name of the artist, the county served by the program, the project title, a project description, major changes, a project recap, what improvements the artist would suggest, type of activity, how many adults 18 and over, how many children under 18 and how many artists were involved in the project.

Qualitative final grant report data was analyzed using thematic analysis, which is the identification of recurring patterns within narrative documentation. Identified themes within the project recap and what improvements the artist would suggest included:



Positive relationships developed within the class setting.

Artists observed and detailed in their final reports the development of relationships between the older adults. These positive relationships were described by the artists in terms of a sense of organic fellowship, talking with other participants laughing together, seeing the participants develop a connection over learning a new skill. An artist commented that their biggest highlight was witnessing the forming of friendships during the course of the programming. Another artist talked about experiencing joy because of camaraderie participants exhibited during the class. Ease of conversation and laughter during the classes were mentioned by several artists in the program recap portion of their reports. One artist reported that during their programming, one participant was encouraged by the class to go back to college to complete her advanced degree.



Bonded our group together in ways I never would have expected.”



They stayed and chatted with each other for nearly an hour after the end of class; it was clear that our time together brought a sense of comradery and accomplishment.”



They connected through the weeks over shared experiences, class activities, and through the joy of having fun while making art.”



Positive relationships continued outside of the program.

This theme was demonstrated in the comments from the artist reports such as members starting a book club and a summer gardening club outside the LLA programming. One artist encouraged participants to carpool to events during the programming and it resulted in participants having different people to attend events with after the LLA programming had ended. At least three artists reported that participants had scheduled times to meet after the end of the workshops. One artist reported that participants supported one another when a participant experienced the traumatic death of an adult son. The artist reported that class members rallied around the family and assisted with things outside of the programming time.



I even suspected that a new couple may have formed over the course of the three-month project! I can’t confirm, but I suspect that there was at least a love interest.”



An atmosphere of trust and safety was developed during the class.

Several artists reported observations about how trust and an environment of safety were developed during the LLA classes. Environments that promote feelings of trust and safety for the participants allow for new relationships to develop and for relationships to continue outside the construct of the programming, as evidenced in the two themes above. Artists reported that participants felt comfortable sharing personal stories about caregiving during the programming. One artist reported that participant conversations were rich and thoughtful, and participants were able to share their personal experiences. Discussions around participant personal grief were mentioned in at least three of the analyzed reports. In addition to participants sharing personal experiences, it was reported that participants felt comfortable enough to try new forms of art or new techniques. People are more willing to attempt something new in an environment that invokes a sense of trust and safety.

“Participants readily supported one another, which made sharing and developing trust easier than it might have been with a different audience.”

“Several tears shed while talking about different events they had experienced in their lives that they had used this project to process their feelings.”

“There are no mistakes in art.”



Facilitators observed an increase in participant confidence.

Examples of this are below:

- Artists observed facial expressions of animation and surprise displayed by participants when they tried a new technique, and it was successful
- A reluctant participant at the start of class became increasingly proud of his art and would show it to the other participants
- Participants felt comfortable coming out of their comfort zone during the class
- A hesitant participant ended up loving the class and now does the art practice at home

“They started the class nervous and unsure of their abilities and ended the class with confidence in themselves.”



Themes from the section on the analyzed final grant reports on what improvements the artist would suggest are below:

1. **Changes to how artist present the types of learning materials to participants.** Several artists put in the report they would change the way they presented the learning materials to the participants. Examples of this theme are below:
 - Simplify the curriculum- two lessons can be eliminated completely
 - Create a poster on the wall for a visual reminder
 - Take photos and videos of what is being taught so students could practice at home
 - Modification of a visual aid used in the class
 - Teaching a technique earlier in the class to provide better understanding for the participants
 - Use more handouts
 - Reevaluate the time spent on certain topics during the class
 - Have a smoother transition from guided to self-directed art creation process
 - Provide an audio/recording for participants to use at home and in between class
 - Introduction of art concepts earlier in the class
 - Learn if participants have equipment needed to complete class assignments
2. **Changes to the length of the class.** Self-identified displeasure with the length and timing of class was a theme from multiple artists. It was displayed by comments such as adding more time to the sessions, expanding the number of class offerings, changing the time of year for the class offering and planning for a follow up opportunity.

There was a total of 561 adults over the age of 18 who participated in the programs reflected in the artist final reports. In all, 24 children under the age of 18 also participated in the programs reflected in the reports. A total of 53 artists were involved in the LLA programs represented in the reports. One program served 70 adults and had a total of 10 artists involved. Another program served four adults and only had one artist involved. Classes averaged 15.58 participants over the age of 18. The 36 reports that CAC analyzed represented the following Indiana counties: Allen, Hamilton, Jefferson, Johnson, LaPorte, Lake, Marion, Monroe, Porter, Steuben, St. Joseph, Tippecanoe and Vigo.

Westminster Village, "Lest We Forget: Voices of American Women Yesterday and Today", Photo by Audrey Johnson.



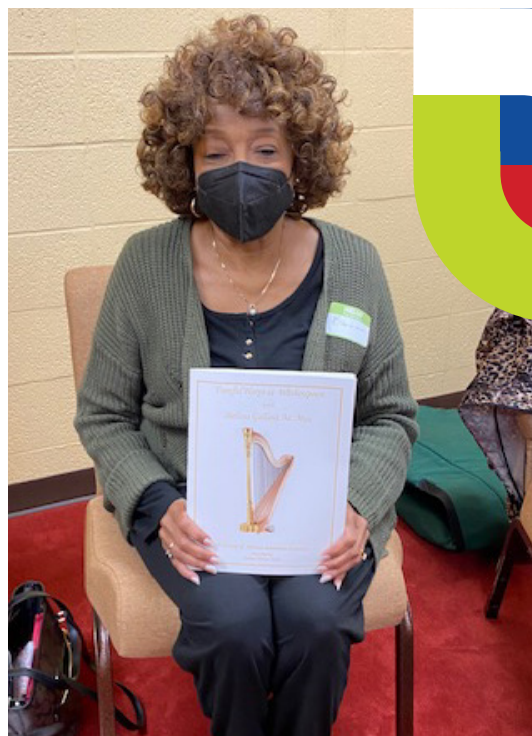
Objective 3

Measure the impact of LLA programming on the quality of life of older adult participants.

Each of the awarded artists and ASPs with projects starting after the IRB approval received participant packets in the month before the start of the project. These participant packets included pre- and post-program short-form 12 (SF-12) health surveys, as well as participant feedback surveys, included in this report as Appendix E and F, respectively. Packets also contained the IRB-approved informed consent form explaining that completing these tools is not required as part of participating in the arts programming, but that returning completed forms to CAC implies consent. That form is included in Appendix D.

SF-12 SURVEYS

The participant packet each residency participant received consisted in part of two blank copies of a SF-12 Survey, one labeled pre-test and one labeled post-test. The surveys are otherwise the same. The tool is validated and reliable for measuring quality of life in older adults and for use as a pre- and post-intervention measure. It is an abbreviated version of another validated tool, the SF-36. Both are part of the public domain and free to use. The tool consists of seven multicomponent questions surrounding physical and mental health. It is scored on a scale of zero to 100 and scored using norm-based methods. Extensive testing has been used to establish populational mean scores on the tool, and study population scores are compared to this established populational mean. For the SF-12, the populational average score is 50 on each of the two measure domains: physical health and mental health, with a standard deviation of 10. To analyze SF-12 data, a researcher can compare pre-and post-test scores from the same participants to one another to assess for statistically significant improvement in score over time because of the intervention. Or a researcher can weigh the post-intervention scores according to established formulae and compare those to the mean population score of 50 in each domain on the SF-36. While both methods have been shown to have validity and reliability, the latter method's validity is less controversial among social science users of the tool. The brevity of the SF-12 makes its sensitivity as a pre- and post-intervention comparison tool less powerful.



Witherspoon Presbyterian Church- Indianapolis,
Tuneless Harps at Witherspoon, Photo by Melissa Gallant.

The CAC research team deployed the SF-12 in pre- and post-program format and analyzed the returns through both methods described above. There were 137 participants with matched pairs of pre- and post-program SF-12s completed. There were more participants who submitted partially completed versions of both SF-12s, but due to the validated methodology for scoring the SF-12, no tool can be scored unless every question is answered. (It is also worth noting that completed SF-12s continue to arrive to the CAC office and will be entered into the raw data until the end of CAC's contract period on Nov. 30, 2024. However, it was not feasible to continue to integrate these responses into analysis after Sept. 30, 2024.) An analysis of these responses from pre- to post-program did not show a statistically significant difference in participant scores, though there was a practical difference, with a swing in mean score from pre- to post-test within both the physical and mental health domains of more than one full point. Individual participant scores on these pre- to post-test comparisons are listed in Table 16.

Table 16

	Normalized Physical Health Scores			Normalized Mental Health Scores		
	Pre-Program	Post-Program	Difference	Pre-Program	Post-Program	Difference
Mean	50.31	51.7	1.39	52.77	53.85	1.07
2	57.77	50.38	-7.39	54.5	44.93	-9.57
2	37.06	37.06	0	49.41	49.41	0
3	39.72	39.72	0	52.06	52.06	0
4	62.66	62.66	0	55.03	55.03	0
5	65.86	64.86	-1	58.22	57.23	-0.99
6	54.9	58.94	4.04	55.07	63.49	8.42
7	60.54	56.02	-4.52	60.71	58.37	-2.34
8	24.41	36.94	12.53	56.73	67.08	10.35
9	22.6	38.33	15.73	48.36	66.28	17.92
10	53.14	60.3	7.16	63.3	52.66	-10.64
11	39.56	60.95	21.39	63.14	63.3	0.16
12	67.82	67.82	0	60.19	60.19	0
13	61.73	70.02	8.29	54.1	62.39	8.29
14	43.09	44.71	1.62	39.83	39.26	-0.57
15	51.11	54.75	3.64	63.45	61.48	-1.97
16	64.69	64.69	0	57.06	57.06	0
17	67.06	67.06	0	59.43	59.43	0
18	64.86	60.82	-4.04	57.23	55.37	-1.86
19	39.66	61.63	21.97	40.77	58.37	17.6
19	50.31	54.44	4.13	48.29	54.61	6.32
20	60.71	59.47	-1.24	53.08	51.84	-1.24
21	60.71	62.44	1.73	53.08	54.8	1.72
22	63.2	63.2	0	61.19	61.19	0
23	62.21	45.84	-16.37	60.2	49.44	-10.76
24	46.46	46.46	0	38.83	38.83	0
25	60.12	33.97	-26.15	63.72	41.94	-21.78
26	24.36	40.7	16.34	25.47	45.24	19.77
27	25.47	12.89	-12.58	32.2	31.79	-0.41
28	66.55	45.28	-21.27	64.54	61.06	-3.48
29	57.22	61.9	4.68	49.58	54.27	4.69
30	50.71	50.71	0	53.06	53.06	0
31	48.69	51.66	2.97	61.04	64	2.96
32	58.94	64.86	5.92	51.31	57.23	5.92
33	47.13	47.83	0.7	49.48	55.8	6.32
34	40.93	51.29	10.36	51.09	61.45	10.36
35	57.64	70.19	12.55	50.01	62.56	12.55
36	24.73	30.06	5.33	48.31	53.64	5.33
37	48.69	49.73	1.04	55.42	62.08	6.66
38	64.69	64.69	0	57.06	57.06	0
39	28.07	39.41	11.34	32.61	41.77	9.16
40	53.59	54.92	1.33	55.94	55.09	-0.85

	Normalized Physical Health Scores			Normalized Mental Health Scores		
	Pre-Program	Post-Program	Difference	Pre-Program	Post-Program	Difference
41	64.86	64.86	0	57.23	57.23	0
42	64.86	64.64	-0.22	57.23	57	-0.23
43	64.24	64.24	0	58.79	58.79	0
44	57.11	62.5	5.39	49.47	54.86	5.39
45	48.45	57.28	8.83	50.8	55.27	4.47
46	48.31	25.06	-23.25	46.29	34.28	-12.01
47	46.18	66.55	20.37	44.16	64.54	20.38
48	45.31	34.57	-10.74	58.9	45.97	-12.93
49	52.03	52.32	0.29	50.95	52.49	1.54
50	61.73	61.73	0	54.1	54.1	0
51	32.83	52.09	19.26	39.56	48.83	9.27
52	42.17	58.52	16.35	44.52	50.88	6.36
53	38.55	34.65	-3.9	64.31	60.42	-3.89
54	31.73	19.59	-12.14	44.07	43.17	-0.9
55	70.36	70.53	0.17	62.73	62.9	0.17
56	27.04	57.77	30.73	39.39	70.11	30.72
57	53.33	30.51	-22.82	65.68	37.24	-28.44
58	35.91	55.38	19.47	59.49	58.98	-0.51
59	49.15	55.64	6.49	51.51	65.8	14.29
60	65.63	45.92	-19.71	57.99	52.64	-5.35
61	60.65	66.38	5.73	59.58	60.93	1.35
62	53.89	60.25	6.36	64.05	60.42	-3.63
63	37.8	53.89	16.09	36.73	64.05	27.32
64	15.82	58.1	42.28	23.79	52.66	28.87
65	59.66	15.82	-43.84	56.4	23.79	-32.61
66	34.22	57.63	23.41	49.99	57.8	7.81
67	52.09	34.22	-17.87	48.83	49.99	1.16
68	61.9	61.39	-0.51	54.27	59.37	5.1
69	27.84	64.86	37.02	49.24	57.23	7.99
70	55.56	37.05	-18.51	57.91	50.65	-7.26
71	22.01	61.97	39.96	36.54	62.14	25.6
72	29.73	33.13	3.4	47.69	53.28	5.59
73	45.31	39.7	-5.61	52.03	55.47	3.44
74	69.81	42.04	-27.77	62.17	50.95	-11.22
75	0.48	61.3	60.82	17.19	61.47	44.28
76	70.02	69.81	-0.21	62.39	62.17	-0.22
77	51.97	-4.65	-56.62	44.33	16.44	-27.89
78	60.53	70.02	9.49	52.89	62.39	9.5
79	31.04	51.97	20.93	49.01	44.33	-4.68
80	34.69	62.89	28.2	47.03	55.26	8.23
81	43.42	31.73	-11.69	35.79	44.07	8.28
82	42.01	58.43	16.42	49.99	56.41	6.42

	Normalized Physical Health Scores			Normalized Mental Health Scores		
	Pre-Program	Post-Program	Difference	Pre-Program	Post-Program	Difference
83	56.56	41.28	-15.28	63.29	33.65	-29.64
84	60.24	58.22	-2.02	52.6	52.77	0.17
85	11.82	24.57	12.75	44.14	44.72	0.58
86	37.42	56.56	19.14	63.19	63.29	0.1
87	46.33	63.41	17.08	58.67	57.97	-0.7
88	45.4	18.2	-27.2	44.33	50.52	6.19
89	65.03	37.24	-27.79	57.4	58.64	1.24
90	55.45	36.06	-19.39	55.62	52.77	-2.85
91	62.89	33.07	-29.82	55.26	36.37	-18.89
92	44.47	65.03	20.56	54.63	57.4	2.77
93	65.69	55.45	-10.24	58.05	55.62	-2.43
94	70.02	58.04	-11.98	62.39	50.41	-11.98
95	64.69	38.47	-26.22	57.06	50.82	-6.24
96	44.63	53.58	8.95	49.17	48.13	-1.04
97	57.86	70.02	12.16	52.41	62.39	9.98
98	60.99	64.69	3.7	55.54	57.06	1.52
99	67.82	40.24	-27.58	60.19	48.21	-11.98
100	65.03	57.86	-7.17	57.4	52.41	-4.99
101	50.41	60.82	10.41	57.14	55.37	-1.77
102	42.87	67.82	24.95	37.42	60.19	22.77
103	52.7	64.86	12.16	50.69	57.23	6.54
104	65.86	37.58	-28.28	58.22	45.56	-12.66
105	59.6	43.97	-15.63	59.77	40.71	-19.06
106	51.51	50.28	-1.23	56.06	48.26	-7.8
107	62.62	62.89	0.27	59.36	55.26	-4.1
108	62.62	67.84	5.22	59.36	60.21	0.85
109	52.16	58.79	6.63	53.27	56.78	3.51
110	56.89	62.62	5.73	57.06	59.36	2.3
111	52.52	62.62	10.1	64.87	59.36	-5.51
112	25.24	45.97	20.73	31.02	47.08	16.06
113	29.12	48.99	19.87	52.7	41.35	-11.35
114	18.45	43.82	25.37	40.78	48.36	7.58
115	59.2	24.74	-34.46	55.94	44.89	-11.05
116	26.82	48.28	21.46	23.56	56.26	32.7
117	57.99	12.48	-45.51	54.73	42.62	-12.11
118	65.58	61.63	-3.95	62.32	58.37	-3.95
119	58.8	57.39	-1.41	57.73	49.76	-7.97
120	61.05	41.95	-19.1	55.6	51.17	-4.43
121	71.18	33.13	-38.05	63.55	51.1	-12.45
122	64.86	52.07	-12.79	57.23	48.81	-8.42
123	29.37	65.58	36.21	52.95	62.32	9.37
124	64.86	58.8	-6.06	57.23	57.73	0.5

	Normalized Physical Health Scores			Normalized Mental Health Scores		
	Pre-Program	Post-Program	Difference	Pre-Program	Post-Program	Difference
125	54.63	61.05	6.42	51.37	55.6	4.23
126	54.67	65.61	10.94	54.84	60.17	5.33
127	48.37	62.44	14.07	54.16	54.8	0.64
128	45.91	29.37	-16.54	53.89	52.95	-0.94
129	65.86	64.88	-0.98	58.22	57.25	-0.97
130	65.69	54.67	-11.02	58.05	54.84	-3.21
131	49.04	46.41	-2.63	68.25	54.38	-13.87
132	64.41	70.02	5.61	58.96	62.39	3.43
133	28.59	63.26	34.67	40.94	55.63	14.69
134	53.92	68.65	14.73	52.84	61.01	8.17
135	46.62	56.33	9.71	66.77	64.3	-2.47

In an analysis of the 142 post-program SF-12s, the findings were different. While once again the difference in mean score for physical health between the LLA participants and the general population was not significant, the difference in mean score for mental health did reach statistical significance. This makes practical sense. Participation in LLA programming provides a non-clinical setting for older adults to begin to proactively address mental health. Older adults deal with internal and generational stigma related to discussions on the topic of mental health per studies conducted by the National Institute on Aging and textbooks related to the subject of healthy aging that are included in the reference page of this report. The data analysis performed by CAC found that both artists and participants observed the programming as a safe environment for sharing feelings and deeply personal experiences within a group setting. These findings are in direct alignment with the findings from the Cohen study, which also serves as the basis for the LLA programming opportunity.

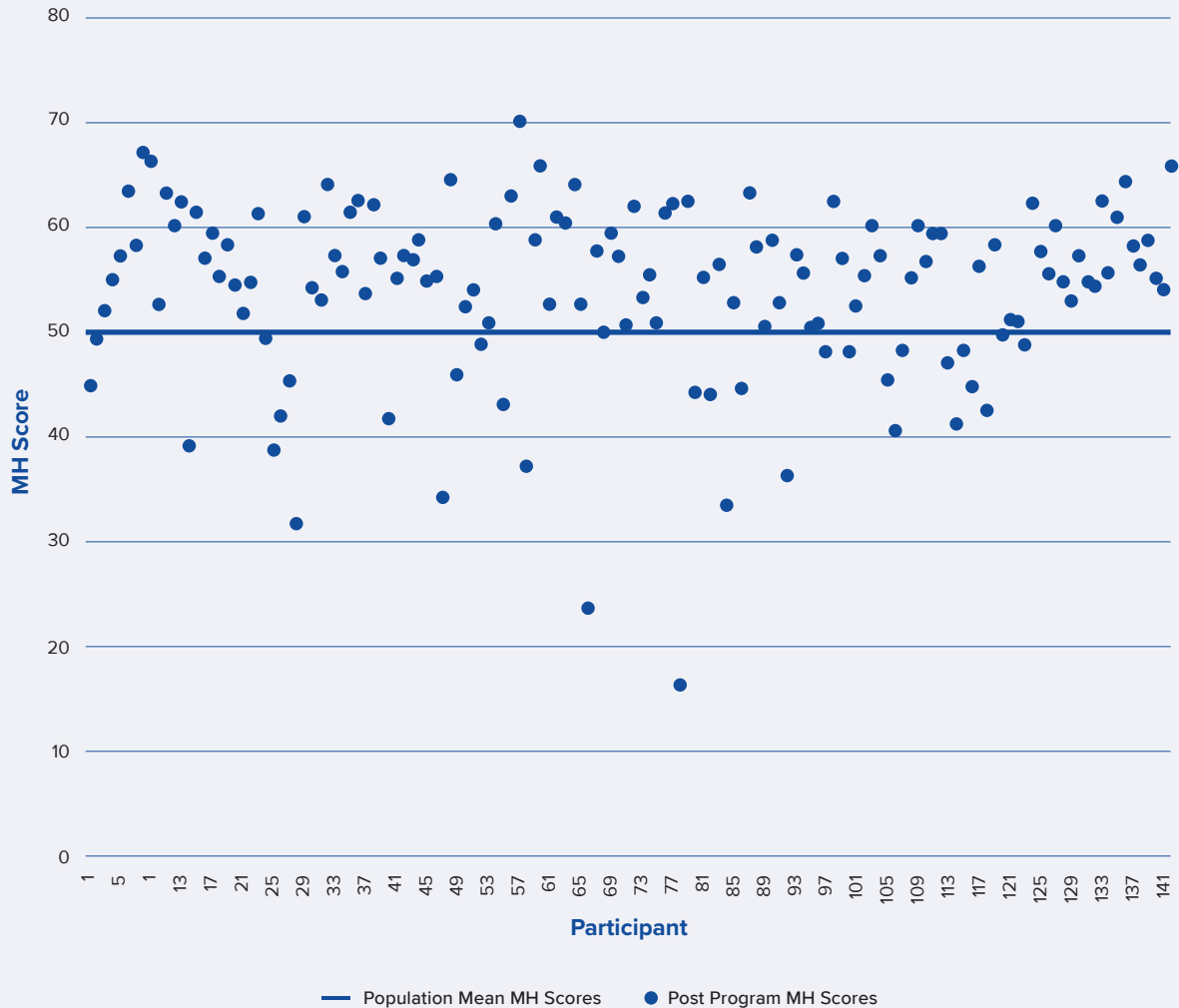
Statistical evidence that the program significantly impacted the participant's mental health matches the most noted theme of the qualitative analysis of participant interviews. A graph of the participant scores in the mental health domain of the post-program SF-12 is displayed in Figure 12. The mid-line represents the population mean of 50.



Art as a process is good for mental health. When you are in the studio, you are able to let what is happening to you go and just love the process."

-Participant

Figure 12: Post-LLA Participation Participant Mental Health (n=142)



Moreover, the difference in mean for the physical health domain was approaching statistical significance, scoring at 0.059 when the cutoff was 0.050. Indeed, other studies have deemed a cutoff of 0.10 to be acceptable, which would have placed these results for physical health into statistical significance as well. The test results can be seen in Table 17 below.

Table 17: One Sample Test Comparison of Means for all Participant Post-Tests (Test value=50)

	T	DF	Significance		Mean Difference	95% Confidence Interval of the Difference	
			One-Sided p	Two-Sided p		Lower	Upper
Normalized Physical Health	1.574	141	0.059	0.118	1.90246	0.4876	4.2925
Normalized Mental Health	5.714	141	0.000*	0.000	4.02706	2.6339	5.4203

* Reaches statistical significance

In addition to an assurance that a lowered confidence level would produce significant score difference from population mean across both physical and mental health domains for participants, there is also a suggestion here that with a longer intervention, significant results might be seen across both domains even at the 95% confidence level. This is a reasonable hypothesis given the complexity of improving physical health and the brevity of most of the LLA interventions – generally being only 6 to 8 weeks and meeting only once weekly, though there were exceptions. However, a linear regression analysis of relationship between the post-program normalized physical and mental health scores and the number of hours spend in LLA programming did not show a statistically significant relationship. Table 18 below summarizes the normalized SF-12 scores for LLA program participants by the amount of time they spent in LLA programming.

Table 18: Mean Normalized SF-12 Scores for Participants by Hours Spent in Programming

Mean Physical Health Score	Mean Mental Health Score	Treatment Time in Hours	Count of Participants
47.82	56.19	0-5	8
52.98	55.22	6-10	46
50.96	53.28	11-15	33
54.33	53.21	16-20	33
43.85	44.75	21-25	3
49.88	54.69	26-30	15

Using the independent variable of hours spent in programming as the predictor variable and normalized physical health scores and normalized mental health scores as the dependent variables, the statistical significance of these relationships in an analysis of variance test is 0.83 and 0.25, respectively. Neither of these rises to a level of statistical significance at a 95% or 90% confidence level.

Because IAC deliberately sought grantees across Indiana to represent all regions of the state and a mix of urban and rural areas and a proliferation of arts programming in counties with historically low arts access, in the analysis of the SF-12 data, CAC also calculated the quality-of-life scores for participants when stratified by the independent variable of urban versus rural residency. As you can see in Table 19 on the next page, even when the sample is stratified by area of residency (rural versus urban) the only significant difference between sample mean and population mean for the SF-12 scores is in the normalized mental health scores for both the rural and urban samples. This mirrors the overall results in terms of significance.



Central Christian Church,
Photo by Angie
L Andriot.

Also instructive here, however, is the p-value for the rural sample on physical health. In the overall population above, we saw that the physical health score is approaching statistical significance, leading to a reasonable hypothesis that a subsequent project with a longer intervention period might see higher impact in that realm. When we separate urban and rural samples here, we see that approach to statistical significance is housed within the rural population. As the assessed art forms involving gross-motor versus fine-motor activities (e.g., dance versus painting) were not disproportionately divided in one residency category or the other – and neither population had a physical health mean significantly different than the population mean when they pre-tested – we can hypothesize that the physical health domain of quality of life is more significantly impacted by participatory arts programming among rural populations than urban populations. This suggests future projects may achieve greatest impact with a focus on rural populations.

Table 19: One Sample Test Comparison of Means for all Participant Post-Tests by Residency (Test value=50)

	T	DF	Significance		Mean Difference	95% Confidence Interval of the Difference	
			One-Sided p	Two-Sided p		Lower	Upper
Rural Normalized Physical Health	1.56	70	0.06	0.12	2.78	-0.78	6.34
Rural Normalized Mental Health	4.4	70	<0.001	<0.001	4.27	2.33	6.2
Urban Normalized Physical Health	0.3	64	0.38	0.77	0.52	-2.97	4.02
Urban Normalized Mental Health	3.08	64	0.002	0.003	3.39	1.19	5.6

PARTICIPANT FEEDBACK SURVEYS

The participant feedback survey consists of 14 questions. CAC focused on the 12 questions that provide the opportunity for feedback from the program participants on their perceptions of the benefits and successes of the programming they received. CAC received and analyzed 196 complete participant feedback surveys. Participants provided their perceptions of the programming from five different options based on a Likert scale with choices of: strongly agree, agree, neither agree nor disagree, disagree or strongly disagree. Overwhelmingly, the participant feedback was positive. There were 167 participants who marked “strongly agree” when asked about participation in the LLA programs. There were 152 participants who marked “strongly agree” to the question about participating in future arts workshops. 176 participants marked “strongly agree” or “agree” to the statement about an increase in confidence related to their creative abilities. Only one participant marked “strongly disagree” to the statement. Figures 13 and 14 below show the results from the participant feedback survey questions.


Ten statements/questions included:

- 1 I am glad I participated in this program.
- 2 I felt like an active participant in the programming.
- 3 I will benefit from this experience in the future.
- 4 I built relationships with other participants.
- 5 I felt excitement to participate in this program.
- 6 I felt as welcome in the class as any other participant.
- 7 I feel more confident in my creative abilities after participating in this program.
- 8 I had adequate opportunity to share my work.
- 9 I would participate in another arts workshop like this in the future.
- 10 I would recommend this experience to a friend.

The final two questions on the participant feedback survey were: “What was the best part of the program for you?” and “Is there anything else you really want us to know?” A thematic analysis was performed on the final questions. Themes from the question, “What was the best part of the program for you?” included building community, feelings of camaraderie with other participants, learning – either a new skill or expanding on existing knowledge – opportunities to grow in a safe environment, and the talent of their instructors and artists. Themes from the question, “Is there anything else you want us to know?” included requests from participants for expanded programming, longer classes and future opportunities to participate in the program.



The opportunity to learn new things coupled with the freedom to choose how to use the new skills.”



“ It was a great opportunity to try something new. Also, to keep me moving and learning something new.”



St. Lukes United Methodist Church- Indianapolis, Steel Drum Class, Photo by Dawn Batson.

Figure 13: Participant Feedback Survey (n=196)

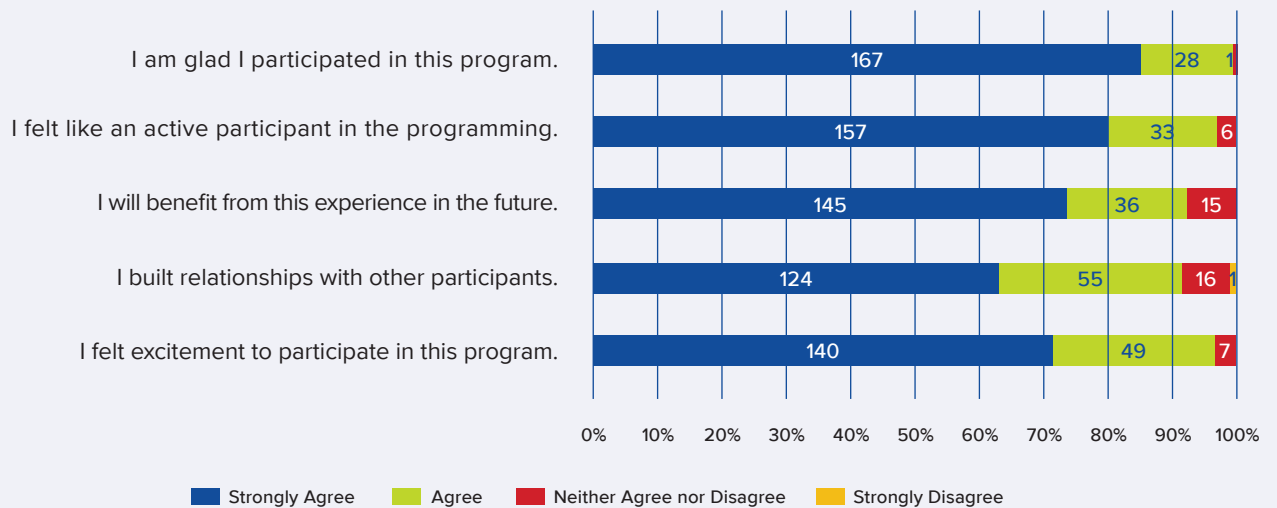
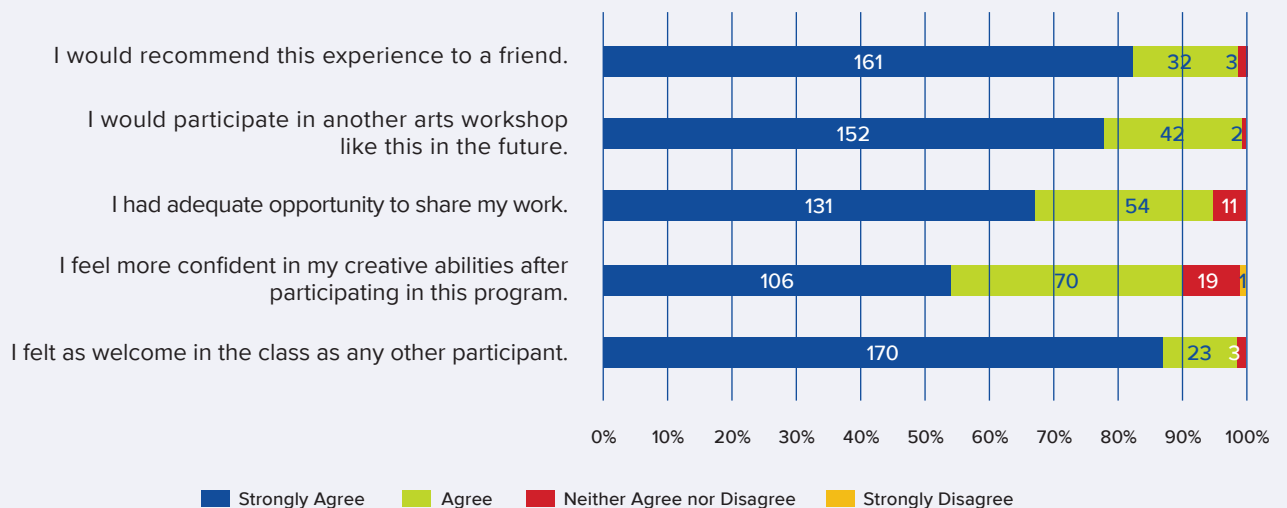


Figure 13: Participant Feedback Survey (n=196)



PARTICIPANT INTERVIEWS

Every participant in LLA programming during the evaluation period was asked via their participant packet to volunteer for a one-hour interview with a CAC research team member. The intention of this semi-structured interview was to gather information on the participant experience and the impact of the programming on the participant's quality of life. The Participant Semi-Structured Interview Guide can be found in Appendix F.

The CAC research team conducted 14 semi-structured interviews with participants. The interviews were done over Zoom at a time chosen by the interviewee for their convenience but always after the completion of their program.

Interview data was analyzed using thematic analysis, which is the identification of recurring patterns among field observations or interview narrative documentation. Identified themes were:

Theme 1

Participants explicitly acknowledge the value of the programming to their mental health.

In an anecdotal but noteworthy match to the SF-12 findings, the most popular theme of participant interviews was the participant nod to the mental health boost LLA program participation gave them.

More than three-quarters of participants interviewed referenced a better mood, feeling better, feeling energized, feeling proud and feeling grounded. One participant specifically asserted that the class was helping her with her grief after the death of her husband. Multiple participants mentioned feeling less isolated. Many referenced a boost in confidence that came with the participation. In fact, most participants at least touched on the idea that the enjoyability of the programming came not from the art itself, but from their participation in creative pursuits.



Art as a process is good for mental health. When you are in the studio, you are able to let what is happening to you go and just love the process."



Those who want to keep learning as they age must get past the need to be experts; the doing, the process, is what is good."

Theme 2

Participants explicitly acknowledge the value of the programming to their physical health.

As had also been indicated by the SF-12 findings, there was noticeable but not statistically significant improvement in participant physical health between pre- and post-program participation. Several participants mentioned the physical health benefits of program participation – though less than had mentioned the mental health benefits. Participants pointed out that their participation seemed to be beneficial to arthritis, muscle tone, stretching, strength, balance and fall prevention.

Theme 3

Participants were appreciative of the group collaboration and sense of community created during programming.

They described friendships, enjoyment, laughter, enthusiasm, sharing, and a welcoming and comfortable atmosphere.



“ In a program like this, there are gifts flowing back and forth all the time.”

“ Fun and uplifting way to connect with others in the community.”

Theme 4

Participants praised the inclusivity and accessibility of the program model.

Many participants cited the wide range of student abilities in the classes and the way students across the whole range enjoyed and benefited from the class. Multiple participants talked about how the classes aren't competitive, because no one is there for the product; they are there for the experience.

“ I never felt confused about what success was. Success was just being there.”

Theme 5

Participants want more LLA programming, more frequently, in more places

Every participant interviewed made a statement regarding a desire to see the programming come back, increase in length, happen more often, return for new art form instruction and be funded in abundance.

When asked what messages they have for their community about the programming, the messages circle the same theme. They want all of us to know older adults really need opportunities to connect socially and engage their creativity – especially for free, for those older adults whose disposable income is tight and/or who live in rural areas. They emphasized that they often feel ignored in community engagement efforts, but that like creativity, community is for everybody.

“ I would love to see more programs like this available in my community.”



“The arts are not just for the young. They are for everybody. It is a great thing for seniors to have this program. We are often overlooked.”

“To have learned from (a talented working musician) is exciting and an experience I cannot have often. Working artists have a hard time making space for (free community classes), and IAC paying him created that.”

They expressed gratitude for the resources poured into this programming. They also stressed that the expense is an investment, though, because the larger community benefits from having a healthier population and being a nicer place to live. Across the board, the participants encouraged continued investment in the programming throughout the state – even expansion so that others in their communities could also take advantage of what they had gained.

“I would recommend continuing the program and that it not be cut out in the face of any budget issues at the state. Arts are important for all of us.”



Indianapolis, The Concert-goers Social Club,
Photo by Clare Longendyke.

“When people are connected the entire community benefits. Classes like this make people feel better, and that has a ripple effect.”

Conclusion

FINDINGS

The findings of CAC's evaluation of IAC-implemented LLA programming highlights the following findings of note:

- The six studied LLA trainings produced future facilitators who showed statistically significant gains in their confidence in teaching and working with older adults and some significant knowledge gains in the same.
- Facilitators included in the six studied trainings exhibited confusion over some curriculum content and expressed concerns about aspects of the presentations used during the trainings – for example, the writing on some of the slides was not adequate for those with visual impairment.
- Based on observed programs, these LLA-trained facilitators maintained high fidelity to the LLA model.
- Communities across Indiana have a great deal of enthusiasm for older-adult participatory arts programming. Both facilitators and participants enjoy the programming and find it rewarding. Both facilitators and participants would love to continue to participate in LLA programming in the future.
- There is a high level of subjective agreement among participants and facilitators that LLA programming is good for participants, facilitators and the larger community.
- There is evidence of practical significance that LLA programming improves mental health for all participants and physical health for rural-resident participants.
- There is evidence of statistical significance that LLA programming improves mental health for all participants.



Third Dimension Worship Church, Community Mural Project, Photo by of Derek Tudor.



Witherspoon Presbyterian Church- Indianapolis, Tuneful Harps at Witherspoon, Photo by Melissa Gallant.

LIMITATIONS

As with any study, the study conducted by CAC had limitations that were of varying impact on the findings. These limitations should be kept in mind when weighing recommendations and next steps. The limitations include:

- Participants in this study self-selected twice: first, in signing up for an LLA program and then in agreeing to participate in the CAC evaluation. This may have resulted in the participants having higher-than-average physical and mental health scores before completing an LLA program.
- Due to CAC's limited evaluation resources, no long-term follow-up was conducted to see if the strong enthusiasm for LLA exhibited by facilitators translated to increased community offerings for older adults.
- The chosen quantitative quality-of-life measure, the SF-12, is a short tool with less reliable and comprehensive findings than the longer version on which it is based, the SF-36. It does not provide us with a look at the other domains of quality of life outside of physical and mental health, and, while validated as a pre- and postintervention measure, its sensitivity in that use is less than the SF-36. It is best used as indicator of where we should take a deeper look.
- The SF-12 measures a participant's perception of their health. There are no objective health measures like you might see in a health care clinic setting, such as A1C or blood pressure.

Recommendations

Based upon the findings summarized above and detailed in this report, CAC makes the following recommendations to IAC regarding future LLA programming:

TRAINING RECOMMENDATIONS

- Some clarifications in the training content regarding communicating normal and healthy aging to professionals from other fields are advised. The knowledge-assessment results implied that future facilitators confused common conditions, like dementia, with a normal consequence of aging, for example. The need for considerable overlap of expertise between healthy aging and creative instruction might be resolved by incorporating an additional trainer into the team whose expertise lies within aging studies.
- Some updates to the trainings' knowledge assessments are recommended. Results from the six LLA classes suggest the validity of some of the included measures is low.
- Some modifications to the training about accessibility, as suggested by facilitators in this report, are advisable.
- The low conversion rate of trained ASPs to project grant applicants suggests that the integration of grant application instruction and support into the final offered ASP training was a wise adaptation and should continue in future LLA trainings.

RESIDENCY RECOMMENDATIONS

- The inclusion of assistants in community LLA classes reduces facilitator stress and increases the individualization of instruction for older adult participants. Including assistants is highly encouraged in almost every form of programming.
- A basic marketing support toolkit could be an investment with high returns for this grant program, as the lack of knowledge among grantees about how to market the programs they designed was frequently cited as a major challenge.
- A subsequent study could make use of the SF-36 and its measures of other quality-of-life domains, which cannot be reliably measured by the SF-12 due to its brevity.
- CAC recommends that a repeat study should lower the confidence interval and make changes to the study approach and the initiative itself.
- The SF-12 results suggest that the largest returns on investment are attached to programming in rural areas. CAC recommends that future studies further investigate this possibility.
- CAC recommends a follow-up survey of communities with awardees to see if LLA continues to be available in these communities with trained facilitators.
- CAC recommends that IAC should be prepared with some additional, tangible supports for LLA facilitators:
 - Plug-and-play marketing and press kits for facilitator use (e.g., photo release templates, social media post templates, flyer templates, print media templates)
 - Community outreach liaison and tools (e.g., MOU templates, roster of willing partner organizations, structured networking events)
 - "Grant school" offering or providing a connection for facilitators so they can seek funding for current and continued efforts
 - A lessons-learned pamphlet or something similar for new facilitators to improve the learning-curve hiccups

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LLA Creative Aging Training Evaluation

Thank you for participating in the LLA creative aging training for aging services professionals. Please take a few moments to answer the following questions about your course experience.

Date: _____

1. Please choose the answer that best reflects your opinion.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
This class increased my content knowledge about creative aging.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I gained practical knowledge I can use in my day-to-day work with older adults.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I gained practical resources I can use in my day-to-day work with older adults.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I gained skills today that will make me more effective in my work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I will share what I learned in this class with my co-workers and colleagues.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I believe what I learned today will help increase older adults' quality of life.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. Please provide your overall perception of the training and delivery of the LLA creative aging training.

OVERALL PERCEPTION	Excellent	Good	Neutral	Fair	Poor
Format/organization	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relevance of information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Amount of information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pace of sessions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Length of sessions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**3. If not enough information was provided, in which parts of the training would you like to see more information?
What kind of information would you add to these parts of the training?**

4. Which content are you most excited to include in your arts programming? Why?

5. Please provide any other general comments, questions or concerns about this LLA creative arts training.

Lifelong Arts Indiana Creative Aging Assessment (Artists)

Q26 Please enter your first and last name here. This is only for matching answers before and after the training; no identification will be used in the data and results that are shared.

Q25 When are you completing this survey?

- ☐ Before completing the IAC LLA training
- ☐ After completing the IAC LLA training

Q1 Creative aging is about leveraging the arts to:

- ☐ Teach older adults a new skill to master
- ☐ Create finished art products about older adults
- ☐ Improve and maintain elder well-being
- ☐ Distract from the challenges of old age

Q2 According to psychologist Gene Cohen, humans' creative potential:

- ☐ Decreases with age
- ☐ Increases with age
- ☐ Is highest in middle age
- ☐ Is consistent across the lifespan

Q3 Research has shown that arts-based programs for older adults can benefit mental health by:

- ☐ Preventing feelings of loneliness, boredom and helplessness
- ☐ Curing depression
- ☐ Providing a new source of income through selling finished art products
- ☐ All of the above

Q4 Research has shown that arts-based programs for older adults can benefit physical health by:

- ☐ Strengthening the immune system
- ☐ Decreasing the risk of falls
- ☐ Improving memory
- ☐ All of the above

Q5 Which is NOT a skills focus under the S.A.F.E. planning design elements for creative aging programs?

- ☐ Schedule classes in a sequence.
- ☐ Plan lessons to ensure that one art-making skill builds to the next.
- ☐ Make each lesson as experiential as possible.
- ☐ Continue in one art-making skill until all participants have achieved an expert level of skill.

Q6 Adult learning principles include:

- ☐ Adults primarily want to learn through observation.
- ☐ Lecture and repetition are keys to mastery.
- ☐ An adult is most interested in a learning that can be applied to their life.
- ☐ All of the above

Q7 Intentional social engagement should be incorporated into all creative aging programs.

- ☐ True
- ☐ False

Q8 Creative aging can be incorporated into most aging-services environments.

- ☐ True
- ☐ False

Q9 When an older adult cannot participate in the specific creative aging activity due to physical or cognitive limitations, they should be given a different activity immediately.

- ☐ True
- ☐ False

Q10 The goal of creative arts programming is to create a finished product that others can enjoy.

- ☐ True
- ☐ False

Q11 Feeling sad, depressed or down is a normal part of aging.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q12 Health problems are a normal part of aging.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q13 Feeling lonely is a normal part of getting older.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q14 Creative arts programming can be used to improve health outcomes for older adults (e.g., depression, risk of falls, memory loss).

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q15 I am confident in my ability to plan a creative arts program for older adults.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q16 I am confident in my ability to partner with others to create an arts program for older adults.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q17 I am confident in my ability to apply the concepts of creative aging to my daily work.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q18 I am confident in my ability to inform others about the importance of creative aging.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q19 I am confident in my ability to recognize and value creative abilities in myself.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q20 I am confident in my ability to recognize and value creative abilities in others.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Semi-Structured Artist Interview Guide

Program Name	Artist	Dates of Program

Interviewer	Date of Interview	Number of Attendees

<p>What are your feelings overall about your experience participating in IAC's LLA award program?</p>	
<p>What feedback might you offer about the various supports IAC offered you throughout this experience?</p>	
<p>How do you feel about facilitating a similar workshop for older adults in the future?</p>	

<p>Will you talk to me about your successes and how other artists and your community might learn from those successes?</p>	
<p>Will you talk to me about your challenges in implementing this program and what other artists and your community might learn from those challenges?</p>	
<p>Is there anything else you would like other artists considering doing an LLA workshop for older adults to know?</p>	
<p>Is there anything else you want IAC or the arts community to know about this experience?</p>	

CONSENT TO PARTICIPATE IN A RESEARCH STUDY

STUDY TITLE: Indiana Arts Commission Lifelong Arts Indiana Residencies Evaluation

PRINCIPAL INVESTIGATOR: Amanda Wolfe, MA

CONTACT DETAILS: Call: 317-788-3321
Email: awolfe@uindy.edu

CO-INVESTIGATORS:

Ellen Burton, MPH	Leah Jones, MS
Call: 317-791-5940	Call: 317-788-3514
Email: burtones@uindy.edu	Email: jonesl001@uindy.edu

ELIGIBILITY: You are eligible to participate in this study if you meet the following criterion:

Any person enrolled in a participatory arts program sponsored by an IAC LLA grant award is eligible to participate in this study.

Participation in this study is voluntary. Please read the information below carefully so that you can make an informed decision about whether you would like to volunteer.

PURPOSE: This study involves an assessment of the program's adherence to the LLA model, the effectiveness of the model in meeting the needs of program participants (you), and the potential impact of participation in the program on the participants (you).

PROCEDURES: If you volunteer to participate in this study, the researcher will ask you to do the following:

- You will be asked to give your permission for one of the three investigators on this study to observe one session of the program in which you are participating.
- You will be asked to complete a participant feedback form offering your thoughts on what went well and what did not go well in this program from your perspective.
- On that form, you will be asked if you will volunteer to participate in an interview, taking no more than one hour of your time, with a study investigator to obtain more in-depth feedback from you on what you liked and did not like about the program. This interview is absolutely voluntary, and if you do not wish to do one, simply do not contact the investigator. The interview will be conducted at a time and place convenient for you.
- You will be asked to complete a short-form-12 health survey on the first and last day of your program. This form contains general questions about how you see your own health. This form will take two or three minutes of your time and will contribute greatly to the investigators' understanding of the program's impact. The form is anonymous.

DURATION: Participation will take a total of about six minutes: two or three minutes for each of the two forms. If you would like to volunteer for an interview with us, that will take about an hour of your time and will be scheduled at a time and location that are convenient for you.

RISK AND DISCOMFORT: The only foreseeable risk of your participation in this study is that answering the general health questions on the SF-12 health survey may be slightly uncomfortable for you if you find disclosing personal information, such as how stressed you feel, to be uncomfortable.

BENEFITS: You will not directly benefit from this study.

COMPENSATION: You will not be compensated for participating in this study.

CONFIDENTIALITY: The results of this study may be published in a scholarly book or journal, presented at professional conferences, used for teaching purposes, or shared for reproducing similar programming in new places with new participants. However, only aggregate data will be used.

Personal identifiers, which are only collected in the interviews, will not be used in any publication, presentation or teaching materials. Written responses to the feedback form and the SF-12 health survey are anonymized with identifiers that connect each part of a respondent's paperwork to other responses from the same respondent but do not reveal any identifying information. So, investigators will not know which feedback survey or SF-12 survey belongs to which participant.

Identifying information connected to interviews will be stored in password-protected electronic files with the investigators. This identifying information will not be shared with the artist or IAC nor will it be included in any produced materials about the study.

DATA USAGE IN FUTURE STUDIES: It is possible that data from this study – without identifying information – could be used for future research or shared with other researchers for use in studies without additional informed consent. Any codes and personal information that could identify you will be removed before the data is shared.

PARTICIPANT RIGHTS: You can choose whether or not you want to be a participant in this study, and you may withdraw your consent and discontinue participation at any time. Whatever decision you make, there will be no penalty to you and no loss of benefits or incentives to which you are otherwise entitled. Your choice not to participate in this study does not impact your ability to participate in the art program in any way.

Additionally, you may refuse to answer any question(s) that you do not want to answer and remain in the study.

REQUEST FOR MORE INFORMATION: If you have any questions, comments or concerns about the research, you can talk to one of the researchers. The principal investigator, Amanda Wolfe, can be reached at 317-788-3321 or awolfe@uindy.edu. Contact information for all investigators can be found earlier in this form.

If you have questions about your rights as a research participant or you have concerns or suggestions and you want to talk to someone other than the researchers, you may contact the director of the Human Research Protection Program by either emailing hrpp@uindy.edu or calling 317-781-5774.

INFORMED CONSENT: By completing and returning the documents accompanying this informed consent, you indicate your willingness to participate in this study. If you do not wish to participate in this study, please do not return the surveys within this packet.

If you choose to participate in the additional interview with investigators, this consent will be reviewed again, and you will be asked to provide verbal consent to the interview.

You may keep this document for your records.

Preprogram Short-Form-12 Health Survey

Adapted from Ware JE Jr., Kosinski M, Turner-Bowker DM, Gandek B. How To Score Version 2 of the SF-12 Health Survey. Lincoln, R.I., QualityMetric Inc., October 2002 and available in the public domain

Participant ID: _____

Name of Program: _____

Date of Form Completion: _____

Please answer the questions below about how you see your general health. For each question, please mark an X in the box that best fits your answer.

1. In general, would you say your health is

Excellent	Very Good	Good	Fair	Poor
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. The following questions are about activities you might do during a typical day. Does your health now limit you in these activities? If so, how much?

	Yes, limited a lot	Yes, limited a little	No, not limited at all
a. <i>Moderate activities</i> such as moving a table, pushing a vacuum cleaner, bowling or playing golf	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Climbing <i>several</i> flights of stairs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. During the past four weeks, how much of the time have you had any of the following problems with your work or other regular daily activities as a result of your physical health?

	All of the Time	Most of the Time	A Little of the Time	Some of the Time	None of the Time
a. Accomplished less than you would like	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Were limited in the kind of work or other activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. During the past four weeks, how much of the time have you had any of the following problems with your work or other regular daily activities as a result of any emotional problems (such as feeling depressed or anxious)?

	All of the Time	Most of the Time	A Little of the Time	Some of the Time	None of the Time
a. Accomplished less than you would like	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Did work or other activities less carefully than usual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. During the past four weeks, how much did pain interfere with your normal work (including both work outside the home and housework)?

Extremely	Moderately	Not all all	A little bit	Quite a bit
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. These questions are about how you feel and how things have been with you during the past four weeks. For each question, please give the one answer that comes closest to the way you have been feeling. How much of the time during the past four weeks

	All of the Time	Most of the Time	A Little of the Time	Some of the Time	None of the Time
a. Have you felt calm and peaceful?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Did you have a lot of energy?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Have you felt downhearted and depressed?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. During the past four weeks, how much of the time has your physical health or emotional problems interfered with your social activities (like visiting friends, relatives, etc.)?

All of the time	Most of the time	Some of the time	A little of the time	None of the time
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Participant Feedback Survey

We would appreciate it if you would take the time to provide us with some anonymous feedback on your experience participating in this program. The information you provide will contribute to a best practices model for future dissemination of programs like this all over the state.

Please choose your race or races below:

Black or African American	White	American Indian or Alaskan Native	Asian, Native Hawaiian or Pacific Islander	Prefer not to answer
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please choose your ethnicity below:

Hispanic or Latino	non-Hispanic or Latino	Prefer not to answer
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please choose the best response:	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
I am glad I participated in this program.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt like an active participant in the programming.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I will benefit from this experience in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I built relationships with other participants.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt excitement to participate in this program.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I felt as welcome in the class as any other participant.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel more confident in my creative abilities after participating in this program.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I had adequate opportunity to share my work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would participate in another arts workshop like this in the future.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would recommend this experience to a friend.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What was the best part of the program for you?

Is there anything else you really want us to know?

Would you be willing to discuss your experience in this program with us in a one-hour interview? If so, please contact the principal investigator at awolfe@uindy.edu or 317-788-3321. (You can take this page with you.)



If you would like assistance completing this form, please contact Amanda Wolfe at 317-788-3321.

Semi-Structured Participant Interview Guide

Program Name	Artist	Dates of Program

Interviewer	Date of Interview	Number of Attendees

<p>What are your feelings overall about your experience participating in this program?</p> <p>Back-pocket prompts/expansion:</p> <ul style="list-style-type: none"> ▪ Did you make friends? ▪ Would you do something like this again? ▪ How do you feel about your creativity now? 	
<p>There is some evidence that adults who participate in creative arts programming such as this improve some life measures. After participating in this program, what are your thoughts on this for your life?</p> <p>Back-pocket prompts/expansion:</p> <ul style="list-style-type: none"> ▪ How would you describe your health? Is this different in any way? ▪ Change in mood? ▪ Change in physical illness? ▪ Change in meds? ▪ Change in falls? ▪ Change in how often you interact with others outside your house? 	

<p>What do you feel went well?</p>	
<p>What do you feel could use improvement?</p>	
<p>What would you like your community to know about program offerings like this?</p> <p>Back-pocket prompts/expansion:</p> <ul style="list-style-type: none"> ▪ Do you hope your community will do more like this? ▪ Would you encourage people you know to try it? ▪ Do you see it having any community benefits? 	
<p>Is there anything we haven't discussed you want to be sure I know?</p>	

LLA Creative Aging Pre- and Post-Assessment

Name: _____

Is this a pre- or post-assessment response?

- ☐ Pre-assessment
☐ Post-assessment

Date completed pre-assessment: _____

Q1 Creative aging is about leveraging the arts to:

- ☐ Teach older adults a new skill to master
☐ Create finished art products about older adults
☐ Improve and maintain elder well-being
☐ Distract from the challenges of old age

Q2 According to psychologist Gene Cohen, humans' creative potential:

- ☐ Decreases with age
☐ Increases with age
☐ Is highest in middle age
☐ Is consistent across the lifespan

Q3 Research has shown that arts-based programs for older adults can benefit mental health by:

- ☐ Preventing feelings of loneliness, boredom and helplessness
☐ Curing depression
☐ Providing a new source of income through selling finished art products
☐ All of the above

Q4 Research has shown that arts-based programs for older adults can benefit physical health by:

- ☐ Strengthening the immune system
☐ Decreasing the risk of falls
☐ Improving memory
☐ All of the above

Q5 Creative aging can be incorporated into most aging services environments.

- ☐ True
- ☐ False

Q6 Creative aging programs:

- ☐ Follow one specific model, the creative aging model
- ☐ Include only programs where participants are actively creating a piece of art
- ☐ Include a variety of models and activities designed for older adults
- ☐ All of the above

Q7 When an older adult cannot participate in the specific activity due to physical or cognitive limitations, they should choose a different activity.

- ☐ True
- ☐ False

Q8 Strong creative aging programs require consistent funding to be successful.

- ☐ True
- ☐ False

Q9 Potential expenses of creative aging work range from small (supplies) to large (permanent space for activities):

- ☐ True
- ☐ False

Q10 Creative arts activities can be done at no cost.

- ☐ True
- ☐ False

Q11 Steps for successful collaboration with a local artist include:

- ☐ Finalizing goals before hiring, creating a full plan, informing the artist of the plan
- ☐ Getting to know each other, setting goals together, creating a written agreement for collaboration
- ☐ Getting to know each other, informing the artist of program goals, instructing the artist on their role in the program
- ☐ Setting goals together, creating the plan independently, giving the plan to the artist

Q12 Types of measurable outcomes of creative aging programs include:

- ☐ Social engagement, Mental health, Mastery
- ☐ Social engagement, Quality of the finished product, Mental health
- ☐ Mastery, Technique, Output
- ☐ Technique, Output, Skill level

Q13 The goal of creative arts programming is to create a finished product that others can enjoy.

- ☐ True
- ☐ False

Q14 Feeling sad, depressed, or down is a normal part of aging.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q15 Health problems are a normal part of aging.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q16 Feeling lonely is a normal part of getting older.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q17 Creative arts programming can be used to improve health outcomes for older adults (e.g., depression, risk of falls, memory loss).

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q18 I am confident in my ability to plan a creative arts program for older adults.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q19 I am confident in my ability to partner with a local artist to create an arts program for older adults.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q20 I am confident in my ability to apply the concepts of creative aging to my daily work.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q21 I am confident in my ability to inform others about the importance of creative aging.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q22 I am confident in my ability to recognize and value creative abilities in myself.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q23 I am confident in my ability to recognize and value creative abilities in others.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q24 Creative aging activities are provided for older adults at my organization.

- ☐ Always
- ☐ Usually
- ☐ Sometimes
- ☐ Rarely
- ☐ Never

Q25 A variety of types of creative activities (e.g., dance, writing, painting, music, drama) are provided for older adults at my organization.

- ☐ 5+
- ☐ 4
- ☐ 3
- ☐ 2
- ☐ 1 or fewer

Q26 Leadership supports creative arts programming at my organization.

- ☐ Always
- ☐ Usually
- ☐ Sometimes
- ☐ Rarely
- ☐ Never

Q27 Our facility uses outside arts organizations to assist with arts programming.

- ☐ Always
- ☐ Usually
- ☐ Sometimes
- ☐ Rarely
- ☐ Never

Name: _____

Date Completed Pre Assessment: _____

How did you complete the informational session?

- ☐ I attended the Zoom session
- ☐ I watched the recording
- ☐ Did not attend

Q28 Creative aging is about leveraging the arts to:

- ☐ Teach older adults a new skill to master
- ☐ Create finished art products about older adults
- ☐ Improve and maintain elder well-being
- ☐ Distract from the challenges of old age

Q29 According to psychologist Gene Cohen, humans' creative potential:

- ☐ Decreases with age
- ☐ Increases with age
- ☐ Is highest in middle age
- ☐ Is consistent across the lifespan

Q30 Research has shown that arts-based programs for older adults can benefit mental health by:

- ☐ Preventing feelings of loneliness, boredom and helplessness
- ☐ Curing depression
- ☐ Providing a new source of income through selling finished art products
- ☐ All of the above

Q31 Research has shown that arts-based programs for older adults can benefit physical health by:

- ☐ Strengthening the immune system
- ☐ Decreasing the risk of falls
- ☐ Improving memory
- ☐ All of the above

Q32 Creative aging can be incorporated into most aging services environments.

- ☐ True
- ☐ False

Q33 Creative aging programs:

- ☐ Follow one specific model, the creative aging model
- ☐ Include only programs where participants are actively creating a piece of art
- ☐ Include a variety of models and activities designed for older adults
- ☐ All of the above

Q34 When an older adult cannot participate in the specific activity due to physical or cognitive limitations, they should choose a different activity.

- ☐ True
- ☐ False

Q35 Strong creative aging programs require consistent funding to be successful.

- ☐ True
- ☐ False

Q36 Potential expenses of creative aging work range from small (supplies) to large (permanent space for activities):

- ☐ True
- ☐ False

Q37 Creative arts activities can be done at no cost.

- ☐ True
- ☐ False

Q38 Steps for successful collaboration with a local artist include:

- ☐ Finalizing goals before hiring, creating a full plan, informing the artist of the plan
- ☐ Getting to know each other, setting goals together, creating a written agreement for collaboration
- ☐ Getting to know each other, informing the artist of program goals, instructing the artist on their role in the program
- ☐ Setting goals together, creating the plan independently, giving the plan to the artist

Q39 Types of measurable outcomes of creative aging programs include:

- ☐ Social engagement, Mental health, Mastery
- ☐ Social engagement, Quality of the finished product, Mental health
- ☐ Mastery, Technique, Output
- ☐ Technique, Output, Skill level

Q40 The goal of creative arts programming is to create a finished product that others can enjoy.

- ☐ True
- ☐ False

Q41 Feeling sad, depressed, or down is a normal part of aging.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q42 Health problems are a normal part of aging.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q43 Feeling lonely is a normal part of getting older.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q44 Creative arts programming can be used to improve health outcomes for older adults (e.g., depression, risk of falls, memory loss).

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q45 I am confident in my ability to plan a creative arts program for older adults.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q46 I am confident in my ability to partner with a local artist to create an arts program for older adults.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q47 I am confident in my ability to apply the concepts of creative aging to my daily work.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q48 I am confident in my ability to inform others about the importance of creative aging.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q49 I am confident in my ability to recognize and value creative abilities in myself.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Q50 I am confident in my ability to recognize and value creative abilities in others.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly disagree

Lifelong Arts Indiana Creative Aging Assessment (Artists)

Q26 Please enter your first and last name here. This is only for matching pre- and post-assessment answers to one another and will be de-identified in all data and result sharing.

Q25 When are you completing this survey?

- ☐ Before completing the IAC LLA training
- ☐ After completing the IAC LLA training

Q1 Creative aging is about leveraging the arts to:

- ☐ Teach older adults a new skill to master
- ☐ Create finished art products about older adults
- ☐ Improve and maintain elder well-being
- ☐ Distract from the challenges of old age

Q2 According to psychologist Gene Cohen, humans' creative potential:

- ☐ Decreases with age
- ☐ Increases with age
- ☐ Is highest in middle age
- ☐ Is consistent across the lifespan

Q3 Research has shown that arts-based programs for older adults can benefit mental health by:

- ☐ Preventing feelings of loneliness, boredom and helplessness
- ☐ Curing depression
- ☐ Providing a new source of income through selling finished art products
- ☐ All of the above

Q4 Research has shown that arts-based programs for older adults can benefit physical health by:

- ☐ Strengthening the immune system
- ☐ Decreasing the risk of falls
- ☐ Improving memory
- ☐ All of the above

Q5 Which is NOT a skills focus under the S.A.F.E. planning design elements for creative aging programs?

- ☐ Schedule classes in a sequence
- ☐ Plan lessons to ensure that one art-making skill builds to the next
- ☐ Make each lesson as experiential as possible
- ☐ Continue in one art-making skill until all participants have achieved an expert level of skill

Q6 Adult learning principles include:

- ☐ Adults primarily want to learn through observation
- ☐ Lecture and repetition are keys to mastery
- ☐ An adult is most interested in a learning that can be applied to their life
- ☐ All of the above

Q7 Intentional social engagement should be incorporated into all creative aging programs.

- ☐ True
- ☐ False

Q8 Creative aging can be incorporated into most aging-services environments.

- ☐ True
- ☐ False

Q9 When an older adult cannot participate in the specific creative aging activity due to physical or cognitive limitations, they should be given a different activity immediately.

- ☐ True
- ☐ False

Q10 The goal of creative arts programming is to create a finished product that others can enjoy.

- ☐ True
- ☐ False

Q11 Feeling sad, depressed or down is a normal part of aging.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q12 Health problems are a normal part of aging.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q13 Feeling lonely is a normal part of getting older.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q14 Creative arts programming can be used to improve health outcomes for older adults (e.g., depression, risk of falls, memory loss).

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q15 I am confident in my ability to plan a creative arts program for older adults.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q16 I am confident in my ability to partner with others to create an arts program for older adults.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q17 I am confident in my ability to apply the concepts of creative aging to my daily work.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q18 I am confident in my ability to inform others about the importance of creative aging.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q19 I am confident in my ability to recognize and value creative abilities in myself.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Q20 I am confident in my ability to recognize and value creative abilities in others.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Neither agree nor disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

Display this question: If when are you completing this survey = Before completing the IAC LLA training

Q21 Creative aging activities are provided for older adults at my organization/in my business.

- ☐ Always
- ☐ Usually
- ☐ Sometimes
- ☐ Rarely
- ☐ Never
- ☐ N/A

Display this question: If when are you completing this survey = Before completing the IAC LLA training

Q22 In the last six months, the number of different creative activities (e.g., writing, painting, dance) I have planned/conducted for older adults is:

- ☐ 5+
- ☐ 4
- ☐ 3
- ☐ 2
- ☐ 1 or fewer

Display this question: If when are you completing this survey = Before completing the IAC LLA training

Q23 In the last six months, the number of times I have partnered with service providers for older adults to provide creative programming is:

- ☐ 5+
- ☐ 4
- ☐ 3
- ☐ 2
- ☐ 1 or fewer

Residency Observation Form

Program Name	Artist	Location
Observer	Date and Time of Observation	Number of Participants

General observations:

- Lesson timing and flow
- Engagement of participants with one another
- Engagement of participants with artist
- Comments on what worked well
- Comments on observed struggles

Observers should make special note of artist's/program's adherence to the Adult Learning Principles and S.A.F.E. Planning using the rubric below:

Adult Learning Principles:

<i>Adults want to participate in their learning.</i>	To what extent: <ul style="list-style-type: none"> • Do you observe dialogue between participants and instructors and between participants? Would you characterize these interactions as respectful? • Do you observe the artist meeting the participant where they are? • Are activities broken into variety and offering changes – sometimes individual, sometimes group; sometimes instructor lecture/demo, sometimes student practice?
<i>Experience and practice are keys to learning.</i>	To what extent: <ul style="list-style-type: none"> • Do you observe scaffolded learning? (curriculum builds on itself sequentially)? • Is there a focus on building skills in participants?

<p><i>Adults are most interested in things that apply to their lives.</i></p>	<p>To what extent:</p> <ul style="list-style-type: none"> ▪ Do there seem to be realistic goals set for the participants? ▪ Are there ways participants are encouraged to bring their life into the class? ▪ Does the instruction lean practice-heavy rather than theory-heavy? ▪ Do you see examples of participants demonstrating that they've made meaning out of the art practice?
<p><i>Adults are self-directed.</i></p>	<p>To what extent:</p> <ul style="list-style-type: none"> ▪ Does each participant have flexibility in their goals during this learning? ▪ Do you see participants taking initiative or showing self-motivation? ▪ Is the environment supportive of creative risk-taking? ▪ Is self-assessment encouraged? ▪ Do participants have opportunities to make choices during class?

S.A.F.E. Planning:

<p>Skills: <i>Build skills over time. Go in depth.</i></p>	<p>To what extent:</p> <ul style="list-style-type: none"> ▪ Did taught skills build on one another over time? ▪ Is practice and self-reflection encouraged?
<p>Assessment: <i>Assess each student's needs and adapt instruction, lessons and teaching style.</i></p>	<p>To what extent:</p> <ul style="list-style-type: none"> ▪ Do goals for each participant appear individualized and realistic? ▪ Do participants have options and get to make choices about how to practice and use what they learn? ▪ Does learning methodology vary across participants and class time – individual, group, practice, experiment, etc.?

<p>Feedback:</p> <p><i>Develop protocols and strategies to share work and receive feedback.</i></p>	<p>To what extent:</p> <ul style="list-style-type: none"> ▪ Were there opportunities for participants to receive feedback from the artist and other classmates? ▪ Did the artist provide structure and ground rules for these exchanges?
<p>Engage Socially:</p> <p><i>Encourage engagement between students.</i></p>	<p>To what extent:</p> <ul style="list-style-type: none"> ▪ What interactions do you observe between participants? ▪ What structures has the artist created to encourage interaction between classmates?

Lifelong Arts Indiana Participating Projects - Libraries

County	Library	Program Name	Program Description	Award Amount
Boone	Hussey Mayfield Memorial Public Library	Rhythm of Life – Creative Aging Drumming Program	<p>The Rhythm of Life program will introduce the elements of drumming, rhythm and music to seniors in the Boone County Community at the Hussey Mayfield Memorial Public Library.</p> <p>Participants will be led by Elijah Stephen. The Rhythm of Life program is a vibrant and engaging creative aging initiative centered around the power of drumming and drum circles. Over six enriching sessions, older adults will delve into the world of percussion, learning various drumming techniques and rhythms from diverse cultures. Through this shared musical journey, participants will not only develop their artistic skills but also forge meaningful connections with their peers, promoting social engagement and well-being. The program will culminate in a grand drum circle event where participants will showcase their newfound rhythmic talents and celebrate the joy of making music together.</p>	\$5,000
Boone	Thorntown Public Library	<p>Connecting with Art at The Sugar Creek Art Center</p> <p>Getting into Glass: Fusing for Fun!</p> <p>Memories Woven Together</p> <p>Mosaic Art: Beauty from the Broken</p>	<p>Connecting with Art will introduce the elements of art to senior adults in the community. Participants will meet twice weekly at the Sugar Creek Art Center. Led by artist Terri Gavin, participants will explore textures and patterns in art. This will be accomplished through creating designs with weaving, slumped glass and mosaics.</p>	\$5,000
Brown	Brown County Public Library	<p>The Ukulele O.W.L.'s</p> <p>Beginning Ukulele for Older, Wiser Learners</p>	<p>The Ukulele O.W.L.'s will introduce participants to the ukulele. The ten-week program (one hour per session) consists of eight group lessons for up to ten participants, one performance rehearsal and a final performance/reception to show off their new musical skills. Musician Kristen Thompson will create a custom curriculum and practice materials designed for older adults featuring large print materials and songs we all know and love. Lessons will teach the basics of the instrument (chords and strumming), as well as collaborative playing ("jamming") as a way of learning to confidently work together.</p>	\$5,000

County	Library	Program Name	Program Description	Award Amount
Clinton	Frankfort Community Public Library	Discover the Art of Handmade Papermaking	Discover the Art of Handmade Papermaking will introduce registered patrons to the timeless craft of papermaking. Led by artist Terry Lacy, participants will delve into the world of papermaking by creating their own paper and learning how to use colored paper pulp to make a work of art within the medium.	\$5,000
De Kalb	Garrett Public Library	EngAGE with the Arts!	<p>This combination of projects will offer engAGING patrons the opportunity to be creative, experience two very different types of art and work together with new friends in the community to reach a common goal. It will serve as a reminder to be grateful for what we can do, what we can learn and those who leave imprints on our lives. The Birdhouse Project, led by Tom Stupeck, will introduce basic woodworking skills and procedures. Participants will be encouraged to provide the design for their specific birdhouse and will be given guidance in assembly, painting and choosing location of the bird's new home.</p> <p>Nina Bennett will lead our Batik Project by teaching the origin of Batik and the process of creating this beautiful art form on fabric using wax and dyes. Individual projects will be proudly on display for the public to view at a special event at the library when both projects are concluded.</p>	\$5,000
Franklin	Franklin County Public Library District	Art Leather After	Art Leather After will introduce/reintroduce the lost art of leather working to the Franklin senior community. Led by RJ from RJLeatherworks, participants will design and create different leather works.	\$5,000
Fulton	Fulton County Public Library	Playing with Clay at the Fulton County Public Library	Playing with Clay will introduce the basic two intermediate techniques and forming methods of hand building and wheel throwing ceramics to older adult patrons at the Fulton County Public Library. Two artists will offer instruction: Kathy Zentz will instruct in hand building, and Lori Cress will instruct in throwing on the wheel.	\$5,000
Hamilton	Westfield Washington Public Library	<p>Harp Exploration with Melissa Gallant of Tuneful Harps</p> <p>Sizzling with the Steelband: An interactive exploration of the Steel Drum</p>	<p>Melissa Gallant will host an introductory class, demonstrating her harp talents and explaining the upcoming multi-session program. Melissa's program will be presented as a unique opportunity for older adults to learn, explore and discover the harp in five or six classes with a final sharing performance where participants can use the harp for expression.</p> <p>Dawn Batson will educate Westfield community members on the Steelband and guide them in an interactive presentation.</p>	\$5,000

County	Library	Program Name	Program Description	Award Amount
Hancock	Vernon Township Public Library	Art Expressions with VTPL	Art Expressions with VTPL will lead participants on a journey of self-exploration through art. Throughout this program, participants will explore their life journey, what it means to care for themselves and how they view themselves in the world. Led by artist Olivia Willard, participants will create art including a self-portrait in watercolor to be displayed at the Vernon Township Public Library.	\$5,000
Hendricks	Brownsburg Public Library	Culture and Canvas Course at the BPL	The Culture and Canvas Course at the BPL will introduce elements of drawing and painting to senior patrons at the Brownsburg Public Library. Led by artist Kierra Ready, participants will start with an introduction to drawing, using the grid method, the concept of value, shading techniques and adding color. All of this while creating a connection with an item from their culture/heritage over nine sessions with a culminating exhibit at the end of the course.	\$5,000
Howard	Kokomo-Howard County Public Library	Celebrating Community through Story Portraits	Celebrating Community through Story Portraits is a project led by professional storyteller and visual artist, Jennifer Weinert. Participants are invited to create a unique story portrait of self or historic/family figure they wish to celebrate, using storytelling and collage techniques with encouragement to resource the library's genealogy materials to inform their work.	\$5,000
Huntington	Huntington City-Township Public Library	Madrigal Feast at the Huntington City-Township Public Library	Madrigal Feast will give older patrons the opportunity to learn and perform choral music in the style of a renaissance royal court. Participants will meet for eight weeks to learn the music, build decorations, create costumes and more, with a final performance to be held during a holiday feast for the community.	\$5,000
Jackson	Brownstown Public Library	Story Telling Pottery for a Meal	Story Telling Pottery for a Meal is a five-session workshop that brings together the craft of meal-making with the making of pottery tableware. Pottery is constructed as a means to tell stories about the meals and the foods we love and have enjoyed in the past. Participants will learn basic hand building pottery techniques including clay preparation and treatment, basic pottery-ware construction such as bowls and cups, as well as decorating techniques. The fifth and final workshop meeting will be a potluck meal using the pottery made during the workshop.	\$5,000

County	Library	Program Name	Program Description	Award Amount
Jackson	Jackson County Public Library	Silver Shoes Dance Class	Silver Shoes Dance Class provides older adults with an opportunity to be active in a fun way. Participants will meet at the Jackson County Public Library and be led by dance artist Jill Mires. Participants will be introduced to various genres of dance to learn the basic skills, regulation techniques through music and movement, and gain the feel of restoration and accomplishment as they learn a final performance.	\$2,400
Jasper	Remington Carpenter Township Public Library	Exploring Fiber Art and Painting at the Remington Carpenter Township Public Library	Through Exploring Fiber Art and Painting, the aging population of Remington, Indiana will have the opportunity to receive classes on fiber art and painting with artists Kristi Yapp and Lynne Buckmaster. These classes will be held at the Remington Carpenter Township Public Library during the months of August through November, ending with a gallery and reception to display the projects the students created during these classes.	\$5,000
Jefferson	Jefferson County Public Library	Silver Ceramics at Jefferson County Public Library	Silver Ceramics participants will learn the basics of modelling in clay through a class that meets bi-weekly for five weeks at Madison Public Library. Artist Russ Vossler will teach participants to integrate the visual elements of proportion, anatomy, gesture and volume to develop and create an artistic form in which plastic materials are worked into three-dimensional objects.	\$5,000
Kosciusko	Warsaw Community Public Library	Fun with Theatre	Fun with Theatre is a project led by equity artist Kira Lace Hawkins. Kira will introduce several beginning elements of theatre arts including open scenes/ improvisation, theatre games, vocal and physical warm-ups, storytelling with movement, and group singing. Participants will conclude the project with a public showcase of some of the techniques they learn.	\$5,000
La Porte	Westville- New Durham Township Public Library	Exploring Watercolors for Older Adults	First-time students will take the plunge into the world of watercolor painting in a relaxing and fun atmosphere.	\$2,800

County	Library	Program Name	Program Description	Award Amount
Lake	Crown Point Community Library	Aging Creatively: A Story Montage	Participants are inspired to create a unique multi-medium work of art to express a personal experience, while they learn about and engage in the creative process through a variety of collage and assemblage techniques that inform their final piece. The program is delivered in six sessions, with weekly two-hour meetings, which allow space for a group check-in, introduction to technique, activity, a break and sharing around participant experience and observations. There is an invitation for the participants to display their work and share their experience at a culminating event. The facilitating artist uses her experience to introduce activities that enhance participant understanding of artistic elements, principles and concepts. Asynchronous invitations help the participants apply what they learned to the development of their work. Creating conversation, personal expression and engagement between peers around stories is encouraged within the structure of the program	\$5,000
Lake	Whiting Public Library	Express Your Story!	Participants create a unique work of art in collage. Subject matter will be based on a personal experience over the course of six two-hour sessions as they learn about the creative process through experiences with artistic elements, principles and applications led by a qualified resident artist who's part of the Indiana Lifelong Arts cohort. A variety of activities enhance understanding of concepts and offers opportunities for creative conversation and engagement between peers.	\$5,000
Madison	Anderson Public Library	Creative Aging: Art Workshop for Older Adults	Happy Hues: Watercolor Fun for Older Adults will emphasize building confidence by use of watercolor painting and journaling. Participants will be led by local artist and educator, Olivia Willard, and will meet weekly at Anderson Public Library.	\$5,000
Montgomery	Linden Carnegie Public Library	Classic Creators	Classic Creators will introduce two art mediums to senior members in the community. The first half of the program will be five sessions of watercolor techniques led by Kenya Ferrand-Ott. The first session's subject will be pre-selected by Kenya with participants selecting desired subject matter in following sessions. Participants will be able to take home a completed project after each session. In the second half of Classic Creators, Mary Lou Dawald will instruct participants in pottery techniques. In the five classes, participants will utilize techniques to create three pieces of clay art that will be fired and glazed.	\$3,250

County	Library	Program Name	Program Description	Award Amount
Morgan	Morgan County Public Library - Main Branch	Filling Our Stories with Color at Morgan County Public Library	Participants will develop visual imagery from their life experiences, which will become the subject of their paintings. Their paintings, processes and skills will advance over ten class sessions and will culminate with an exhibit of their works to the public.	\$5,000
Pike	Pike County Public Library	Brushes and Beyond: Art Adventures for the Young at Heart	Brushes and Beyond: Art Adventures for the Young at Heart will introduce different mediums to sketch and paint with on Canvas that will meet weekly at the Pike County Public Library. Led by artist Stephanie Gaskins, participants will explore watercolor, acrylics and sketching techniques to produce canvas works of art.	\$5,000
Pulaski	Pulaski County Public Library	Golden Experiences for Creative Aging	Golden Experiences for Creative Aging will offer local seniors an immersive drawing and acrylic painting experience across eight weekly sessions. Participants, led by artist Jennifer Weinert, will develop their observational and creative skills through various techniques while building a portfolio of projects.	\$5,000
Putnam	Roachdale-Franklin Township Public Library	Telling your Story at the Roachdale Public Library	The Roachdale Public Library invites community elders to tell your story! The Telling Your Story series will begin with professional storyteller "Mama Portia," Portia Jackson. Patrons will create their own unique story based on family recipes and memories. Patrons will also get a chance to put their creative painting skills to work with local professional artist, "The Bearded Painter," Ricki Johnston, to explore different painting techniques and share personal stories through artwork.	\$5,000
Ripley	Batesville Memorial Public Library	Creative Aging: Life Drawing	Creative Aging: Life Drawing will develop life sketching skills, observational skills and the ability to see the world with an artist's eye.	\$5,000
Ripley	Tyson Library Association	Macramé with Mia	Macramé with Mia will include five classes of macramé projects that will meet monthly at the Tyson Library. Class leader, Michelle Richardson, will introduce the participants to a new project each class using Macramé.	\$5,000

County	Library	Program Name	Program Description	Award Amount
St. Joseph	Mishawaka-Penn-Harris Public Library	Colorful Creations at the Mishawaka-Penn-Harris Public Library	<p>Colorful Creations will introduce acrylic painting to the seniors of the Mishawaka-Penn-Harris Public Library community. Linda Pieri will lead the program and allow the participants to examine shadowing, layering, background washing, reflecting and three-dimensional painting techniques.</p> <p>Colorful Creations will introduce watercolor painting to the seniors of the Mishawaka-Penn-Harris Public Library community. Marjory Burkholder will lead the program and introduce the participants to the following watercolor techniques: masking, splattering, wet on wet, mixing on the paper and dry brush.</p>	\$5,000
St. Joseph	St. Joseph County Public Library Foundation, Inc.	<p>Golden Threads: Fiber Arts Workshop</p> <p>Back to Basics: An Exploration of Painting</p>	<p>Golden Threads: Fiber Arts Workshop will introduce local older adults to a variety of fiber arts techniques. Sessions will explore traditions of the art form. Led by Melvenea Hodges, the participants will weave together personal stories and share them with others.</p> <p>Back to Basics: An Exploration of Painting, led by Amanda Wagner, encourages adults to explore the joys and techniques of painting from sketch to final product.</p>	\$5,000
Vanderburgh	Evansville Vanderburgh Public Library	Sheep to Cloth with Peggy Taylor and EVPL	Sheep to Cloth will introduce the fundamentals of weaving to a group of seniors at the Evansville Vanderburgh Public Library. Led by fiber artist Peggy Taylor, participants will explore natural fibers, the ins and outs of wool dyeing and creating a finished woven piece.	\$3,150
Ver-million	Clinton Public Library	Masterful Artistry: Clinton Seniors Edition	Masterful Artistry: Clinton Seniors Edition will introduce different painting techniques to the senior community. Senior residents of Clinton County as well as residents from two senior living facilities invited to participate. Five painting sessions will be hosted with an artist. A conclusive art show will be hosted on the library's balcony.	\$3,250
Vigo	Vigo County Public Library	<p>Life Threads: Crafting Your Story in Felt</p> <p>Fired Up: Unleash Your Creativity in Ceramics</p>	<p>Life Threads: Crafting Your Story in Felt will introduce Vigo County seniors to the art of felting. Artist Emily Bennett will lead participants in an exploration of their past, present and future through the creation of felted sculpture.</p> <p>Fired Up: Unleash Your Creativity in Ceramics will introduce Vigo County seniors to ceramics. Artist Hayley Bean will lead participants in the creation of a ceramic work that will challenge them and provide an opportunity to explore their creativity.</p>	\$5,000

County	Library	Program Name	Program Description	Award Amount
Wabash	North Manchester Public Library	Storytelling with Pottery Miniature Memories Workshop	<p>Storytelling with Pottery is a five-session workshop bringing together the craft of meal-making with the making of pottery tableware. Participants will learn basic hand- building pottery techniques including clay preparation and treatment, basic pottery- ware construction such as bowls and cups, as well as decorating techniques. The fifth and final workshop meeting will be a potluck meal using pottery made during the workshop.</p> <p>Miniature Memories is a five-week program that allows participants to unleash their creative potential as they craft their own miniature clay masterpiece while exploring the rich history and stories of their past. Each participant will craft a miniature scene from their life. They will have the opportunity to enhance their dexterity and fine motor skills, as well as learning the art of storytelling through clay.</p> <p>The final session will be a public mini art show.</p>	\$5,000
White	Monticello- Union Township Public Library	Art Harmony: Connecting with Your Loved One Through Art	Art Harmony: Connecting with Your Loved One Through Art provides access to a variety of arts programming that enriches people's lives. Artist Claire Lacy will provide creative outlets and alternative artistic viewpoints in hopes to grow the arts in our community and provide mental engagement to our aging population.	\$5,000
Whitley	South Whitley Community Public Library	Ageless Expressions: Artistic Journey at South Whitley Community Public Library	Ageless Expressions: Artistic Journey at South Whitley Community Public Library will provide seniors the opportunity to both learn acrylic painting fundamentals or reignite the creative spark they once enjoyed.	\$3,530

Lifelong Arts Indiana Participating Projects - Individual Artists

County	Artist Name	Program Name	Award Amount
Allen	Emily J Guerrero	Frida for ALL; Elders Create and Celebrate with Paper Flowers	\$3,063
Allen	Ellen Mensch	Painting Fundamentals: Creative Expression Through the Landscape	\$1,500
Allen	Celeste E. Lengerich	Creative Expression with Watercolor and Mixed Media	\$1,500
Delaware	Tammeron Jonesfrancis	Story Telling Pottery for a Meal / Your Garden Story	\$3,500
Delaware	Oksana Komarenko	Healing Voice	\$1,500
Elkhart	Amanda Wagner	The Elements of Art	\$1,500
Floyd	Angie Andriot	Life Portraits through Painting and Story	\$3,500
Fulton	Jennifer N. Weinert	Express Your Story	\$3,500
Hamilton	Janet Chilton	Introduction to Printmaking: Playing with gratitude and joy	\$3,500
Hamilton	Clare Longendyke	The Concert-goers Social Club	\$1,500
Hendricks	Elijah Stephen	Rhythm of Life - Creative Aging Drumming Program	\$1,500
Howard	Rebecca Rayls	Expressive Threads: A Textile Mixed-Media Collage workshop	\$1,500
Jefferson	Jill Mires	Dance is education, Dance is regulation, Dance is restoration.	\$1,500
Jennings	Karen Chilman	Discovering Art	\$3,500
Johnson	Sonja Lehman	The Magic of the Zhen Xian Bao: Chinese Thread Box	\$1,500
Knox	Peggy Taylor	Natural Dyes, Colorful Textiles	\$3,500
La Porte	Laura Krentz	Exploring Watercolor Painting for Seniors	\$1,500
La Porte	Mary Hoppe	Mindful Movement for Seniors	\$1,500
Lake	Kristina Neal-Mosley	Soul of Poetry Workshop	\$1,500
Lake	Cara Schmitt	Creative Art Journaling for Seniors	\$1,500
Lake	Jessica Renslow	Silver Screen Filmmakers Club	\$1,500
Lake	Alia Hawkins	Restorative Barre	\$1,500
Lake	Samuel Barnett	Oral History Interviewing	\$1,500
Marion	Sandra Gay	POCA (POCA; People of a Certain Age 65+) Power: Enhancing skills necessary for a POCA performance.	\$3,500
Marion	Roberta Wong	Ballet.Connected.Embark.	\$3,500
Marion	Dawn Kirsten Batson	Creating Joy - An Exploration of the Steel Ensemble (Steel Drums/Pans)	\$3,500
Marion	Paula Scott-Frantz	A Visual Anthology of Personal Stories: Felt Paintings.	\$3,500
Marion	Melissa Gallant	Tuneful Harps at Witherspoon	\$3,500
Marion	Portia Jackson	Comfort and Joy; Recipe and Story Sharing	\$3,500

County	Artist Name	Program Name	Award Amount
Marion	Laura Rach Krell	Holiday Concert	\$1,500
Marion	Derek Tuder	Community Mural Project	\$1,500
Marion	Elizabeth A. Guipe	Hand-Made Heirlooms - Polymer Clay Jewelry Techniques	\$1,500
Marion	Diana J. Ensign	Creative Writing Workshop: From Idea to Publication	\$1,500
Marion	Julie McColly Hill	Aging Well in A Holistic Lens: Art Exhibit Conversation Mindful Movement Meditation	\$1,500
Marion	Richelle Brown	Make It You: Upcycling and Coloring Outside the Lines	\$1,500
Marion	Kierra Ready	Let's Be Real- Create Realistic Art	\$1,500
Marion	Lillie Evans and Crystal V. Rhodes	Second Act	\$1,500
Marion	Alicia Sims	Be Wise and Creative Program	\$1,500
Marion	Delores Thornton	I Have a Story	\$1,500
Monroe	Sam Bartlett	New Tunes and Techniques for Dance Musicians at the Bloomington Old-Time Music and Dance Group	\$1,500
Monroe	Michal Ann Carley	Drawing Our Own Stories	\$1,500
Monroe	Kate Ellis	Botanical Prints on Fabrics	\$1,500
Porter	Nelsy Marciano	Mixed Media Mornings	\$1,500
Porter	Chris Acton	Let's Throw a Shuttle! (An Intro to Weaving for Students Over 55)	\$1,500
St. Joseph	Leota M Bauman	Art 4 Life Club	\$3,500
Steuben	Janelle Slone	Introduction to Clay	\$1,500
Tippecanoe	Kenya Ferrand-Ott	Watercolor Magic	\$3,500
Tippecanoe	Audrey Johnson	Lest We Forget: Voices of American Women Yesterday and Today	\$1,500
Vigo	Wacey Robertson	Creative Aging Series: Djembe for Beginners	\$3,500
Vigo	Emily Bennett	Painting a Mural with Felt	\$1,500
White	Claire Lacy	Art Harmony: Connecting with Your Loved One Through Art	\$1,500

Lifelong Arts Indiana Participating Projects - Community Providers

County	Aging Service Provider	Program Description	Award Amount
Allen	Mental Health America of Northeast Indiana	MHANI's creative aging project, an eight-session skill-building program for senior adults, aims to provide a therapeutic and expressive outlet for seniors through art. The project will be led by local artist Amanda McNamara, who will facilitate the sessions and create a safe and non-judgmental environment for participants to explore and express their thoughts, emotions, experiences and self-perceptions through artistic activities.	\$5,000
Allen	Turnstone Center for Children and Adults with Disabilities	This project will incorporate music to bridge gaps between generations and improve the overall quality of life. Each week, in our adult day services and memory care program, we will sing songs, dance and play musical instruments with friends of all ages, including children from Turnstone's inclusive early learning center.	\$5,000
Allen/Wells	Aging and In-Home Services of Northeast Indiana, Inc.	This project will introduce elements of dance to two of AIHS' congregate meal sites – one in Allen County and the other in Wells County. Led by Gloria Minnich, participants will explore various body movements and rhythm training leading up to the final performance.	\$5,000
Delaware	LifeStream Services	This project will lead caregivers on a journey of self-exploration through the arts. Throughout this project, participants (who are currently caregivers) will explore their feelings toward their caregiving journey, what it means to care for themselves while caring for someone else, and how they view themselves in the world. Led by artist Olivia Willard, participants will create a self-portrait in watercolor that will be displayed at a LifeStream event in November celebrating National Family Caregivers Month.	\$5,000
Hendricks	Hendricks County Senior Services	This project will introduce the art of encaustic collage to our senior art group that meets weekly at the Hendricks County Senior Center. Led by artist Elizabeth Guipe Hall, participants will master basic encaustic collage techniques to execute an original work of art that is personal and engaging.	\$5,000
Jennings	Senior Resources Inc. of Jennings County	The creative aging program at the JC Senior Center is a series of art workshops designed to engage and inspire seniors in our community. The program offers a variety of artistic experiences, allowing participants to explore different mediums and techniques while creating their own unique art cards. The project is divided into five distinct series, each focusing on a different art form.	\$5,000
Lake	Volunteer Office for Community Accessibility, Resource and Training (DBA: VOCART)	Ever dream of making a movie? Then The Silver Screen Filmmakers Club is for you! This course will teach you how to create a short documentary from your very own phone. We will meet in person and remotely on a weekly basis for 16 Fridays. There are 12 slots available, this class is geared toward people aged 65 and older. Members will learn how to shoot short documentary films on their phones and work as production teams. Additionally, you will learn a brief history of filmmaking, how to use editing software, the basics of design theory and decide which online platform is the best fit for your film.	\$5,000

County	Aging Service Provider	Program Description	Award Amount
Marion	Still Waters Adult Day Center	Provide four ten-week series providing different artists. We will offer yoga, storytelling, drumming, and music and art through our four performers. Artist 1 Stephanie Schroeder- Oct-Dec every Monday for 10 weeks – Yoga Artist 2 Lisa Colleen - Jan-March 11 every Monday for 10 weeks - Drum Circle Artist 3 Kathy Woods March 18-May20 every Monday for 10 weeks – Movement Artist 4 Cathy Morris May 27-July 29 every Monday for 10 weeks- Music	\$5,000
Marion	Silver Citizens Inc.	This project aims to introduce enjoyable fiber art processes such as needle felting, wet felting and welding wool into 3D felted shapes. The project will occur monthly from April through July 2024 at the Indianapolis Brightwood and Michigan Road branch library. Artist Paula Scott-Frantz leads them. Participants will have the opportunity to explore creatively with felt fiber art and magically express themselves. The project will provide a platform for older adults to radiate emotions of love and empathy in their lives and showcase the beauty of the soul in a handmade felt wall hanging.	\$5,000
Marion	CICOA Aging and In-Home Solutions	Led by artist Nick Christie, participants in this project will create conceptual collage pieces and learn the skills and techniques of graphite, charcoal and colored pencil to render their collages in a drawing medium. Participants will meet for two hours, weekly, for ten weeks, wherein they will create three works that focus on memory, self-reflection, self-expression and generativity.	\$5,000
Shelby	Shelby Senior Services, Inc.	This project will introduce elements of visual arts through acrylic painting to seniors 60 and older in Shelby County. Led by Becky Gorman, participants will be exploring: <ul style="list-style-type: none"> a. Understanding color mixing- proportions, hues, value, intensity, complementary colors and warm/cool. b. Understanding your brushes and how they work. Choosing your surface, trying them out - canvas, wood, rock, slate, tile, etc. c. Techniques: Pallet knife painting, texturizing and detailing; sponges, stippling, glazing, washes, dry brushing, swirling and dabbing, etc. d. Knowing what your style is (explaining different styles of painting styles). e. Skills to paint variety of subject matter: animals, plants, landscapes, still life, etc. f. 3-D in painting, using value, contrast, light and shadow. g. Atmospheric perspective (example of painting mountains), using depth/space. 	\$5,000

Quotes from different components of the project

ASP: Trainings

- “Adding an exhibition to the end of our arts sessions. The chance to share and display and discuss the process and what was learned is an important aspect we have previously overlooked in our programming.”
- “I appreciate the practical steps presented for accessing, visualizing and building creativity in our aging population.”
- “One of the essential things for [the] elderly community is to be heard, so social engagement is crucial as well as feeling that they are heard and needed. Providing meaningful experiences for them in the arts is important.”
- “The training was above my expectation. I thought it was enough info without being overwhelming.”

Artist Trainings

- “It really opened my eyes to aging positively.”

Residency Observation

- “Art isn’t meant to be perfect. The ‘art’ is in the process, not the product.”
- “Everyone who starts, starts badly. So just start.”
- “Every individual has innate creativity. What you need to practice is how to use it.”

Artist: Final Reports

- “Hearing how much the participants had enjoyed the experience deeply touched my heart. It took putting the program into action to really know how much of a difference it would make for people. Doing meaningful work that really matters and being able to make this my livelihood is a true honor, and I am very grateful to the IAC, NEA and FSSA for making this possible.”
- “They stayed and chatted with each other for nearly an hour after the end of class; it was clear that our time together has brought a sense of both comradery and accomplishment.”
- “The bond that was formed between the new members and regular members was priceless and probably could have never happened in such a short time otherwise.”
- “Bonded our group together in ways I never would have expected.”
- “I even suspected that a new couple may have formed over the course of the three-month project! I can’t confirm, but I suspect that there was at least a love interest.”
- “Several tears shed while talking about different events they had experienced in their lives that they had used this project to process their feelings.”
- “Participants readily supported one another which made sharing and developing trust easier than it might have been with a different audience.”
- “They started the class nervous and unsure of their abilities and ended the class with confidence in themselves.”

Participant Feedback Surveys

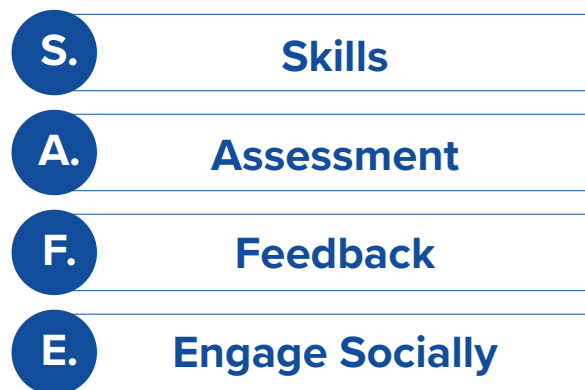
- “The opportunity to learn new things coupled with the freedom to choose how to use the new skills.”
- “It was a great opportunity to try something new. Also to keep me moving and learning something new.”

Participant Interviews

- “Art as a process is good for mental health. When you are in the studio, you are able to let what is happening to you go and just love the process.”
- “In a program like this, there are gifts flowing back and forth all the time.”
- “Art is for everyone
- “I never felt confused about what success was. Success was just being there.”
- “Without these programs, exposure to the creative arts for older adults doesn’t exist for some areas. Before these programs, arts were not the norm. They were only available if you had extra money or lived in a certain area.”
- “The arts are not just for the young. They are for everybody. It is a great thing for seniors to have this program. We are often overlooked.”
- “To have learned from [a really good working musician] is exciting and an experience I cannot have often. Working artists have a hard time making space for [free community classes] and IAC paying him created that.”
- “When people are connected the entire community benefits. Classes like this make people feel better, and that has a ripple effect.”
- “I would recommend continuing the program and that it not be cut out in the face of any budget issues at the state. Arts are important for all of us.”

S.A.F.E. Planning Design Elements for Creative Aging Programs

Creative aging programming is distinct from other community-based learning in that it ensures that the needs of older adult learners are met, their art-making skills are developed, explored and practiced, and community is built through the experience. Please refer to this resource as a guidepost when designing your own curriculum.



Skills

- Schedule classes in a sequence.
- Plan lessons to ensure that one artmaking skill builds to the next.
- Make each lesson as experiential as possible.

Assessment

- Continually evaluate each student's process and progress, and tailor instruction to match the expressed needs of each learner.

Feedback

- Provide opportunities for students to talk about their work and the process of the artmaking and learning.

Engage Socially

- Tie intentional social engagement opportunities to the artmaking.

The IAC Lifelong Arts Indiana work detailed in this report was led by Stephanie Haines, Arts Education and Accessibility Manager, with support from Jordan Adams, Artist Service Program Manager, Paige Sharp, Director of Programs and Eric Ashby, Director of Programs. Additional support was provided by Jon Kay of Traditional Arts Indiana and Anna Ross of Audiences Unlimited. To learn more about the Indiana Arts Commission, Lifelong Arts Indiana and other agency programming, please visit **IN.Gov/Arts**

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