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JFK Center - VSA Webinar Series  
Creative Aging 101:  
The Encore Age and What It Can  
Mean to You and Your Organization

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>> Hello and welcome. This is Lisa here at the John F. Kennedy Center for the Performing Arts. I'm happy you could join us for today's webinar. I'm going to do a quick run-through of how to use the Go To Webinar technology for those of you that are new and then I will turn it over to Dr. Hannah and Katie Fitzgerald.

So we have captioning that should be available. I think we are having a glitch with the captioning. Feel free to click on that link and that should be running shortly.

So all of you all should see a control panel in the upper right corner of your screen. We'll have different question and answer sessions.

And it's important that you click on the corresponding button to how you are calling in. If you are calling in on your telephone and speakers is selected, we will not be able to hear you. Now would be a good time to select the appropriate button.

If at any point you want to ask a question to the presenters, you can type that question in the box at the bottom and that will go to me and then I will share that when there is a break in the

presentation.

Something else that's important is the raise your hand button which you will see as a little blue circle with a hand. And that allows you to raise your hand and ask a question. That let's me know that you do have a question. Let's give that a try, if everyone can click on the raise your hand button right now. I see some hands going up. Okay. Wonderful.

If you have a problem accessing any of the technology portions of this, feel free to send me a private messaging and I can help get everyone on board. I would like to remind you all for next month's webinar, we have Sonya Sindac who is at the assessability office who will give a presentation on strategies for supporting visual artists. If you know people that might be useful to, please pass on the hyperlink to them.

So we are ready to get started. I'm going to turn it over to Gay and Katie.

>> Thank you, Lisa.

This is Dr. Hannah. I'm the director for the Center For Creative Aging and delighted to talk with you today about how to build arts programs addressing adults, especially older adults which I know from the list of people registered, many of you are engaged in this work. We hope in this next hour and a half we can have a conversation together.

Katie and I will first go over some of the research, some of the model programs out there that have an evidence base and have received recognition as really top in this emerging field. We would like to talk to you about some of our current programs that are going in depth as well as services that could be important to you as you move forward developing your programs and ways that we can work together as a national organization with you.

First, let me say, it's just especially really wonderful to talk with you today as a former director of Very Special Arts, as we were called in Florida. I became executive director in Florida in 1987 and just had the pleasure of teaching Very Special Arts and cross growth the past decades. And started, in fact, I started -- I started this work as I was executive director in Florida. I'm always in debt to the VSA's work.

Next slide.

>> We have a poll we are going to do. I will launch that right now. I will give you all 20 more seconds to answer. All right. Close and see the results.

Okay. Are you seeing the results from the poll?

>> I sure am. And it's truly, as I expected, that we have got a lot of expertise on this call. And, of course, we have those that want to know more information. So Katie and I are hoping you will

chime in and Lisa will, as she said, put your questions or your comments forward as we move along.

So this first part, I will talk through about 12 slides giving you kind of the big picture overview and about the research, and then Katie will pick up after me and discuss with you 12 model programs.

Okay. Lisa? If you would like to go to the next slide, just to tell you, that the National Center For Creative Aging, we are a nonprofit organization, a national service organization based in Washington D.C. and we were formed out of a partnership between the National Endowment for the Arts and the National Council on Aging in the year 2001. That was the year in Florida that the Florida Division of Cultural Affairs asked VSA Florida to start programming in depth addressing the older population, which in Florida is still a huge percent. So this work certainly focuses on how can arts programs be accessible to older people across the spectrum of aging. And in a minute we'll discuss more what this spectrum is about.

All right. Lisa, next slide, please.

So back then in 2000, even more so today, we are facing and in the middle of a great demographic sea change. We have baby-boomers, one of which I am, turning 65 every day 10,000. It's amazing to think that people 85 plus are the fastest growing part of our population percentage-wise. And this is happening all over the world. In fact, we have been, as human beings, given 30 extra years of life since the beginning of the 20th century. And I'm always amazed we are not talking more about this. Because in the year 2000 life expectancy was just 45 years of age. And by the time the 20th century ended, our life expectancy was in the upper 70s for men and 80, 81 years of age for women. And what's especially thrilling is that babies born during the millennium have many people think as much as a 70% chance of living to be 100.

In fact, we had the Korean government officials visit our humble offices in Washington D.C. especially to talk to us about how do we prepare for a society of 100. How do we keep people vital, having meaning and purpose in their lives. And this is truly, when we look at the demographic sea change, it is not just because of the boomers, it is because of good healthcare, good education and really unlimited possibilities.

If you note the work of Mark Friedman, he wrote "Encore, the Big Shift." And he talks about we are creating a third age in human development. Going back to the 20th century, in the early 20th century, it's hard to believe, but we didn't talk about teenagers. There wasn't a phase of life even called adolescence. That was not named until well into the quarter of the 20th century. Now we are discussing what is the age between 50 and 80, 85. It certainly isn't old age as we know it.

So again, I think there's a great role for VSA in terms of helping make this demographic shift and especially doing what NCCA was founded to do, and that is to emphasize the potential of aging, not just the deficits. So this is coming from an asset-based.

Okay. Lisa, next slide, please.

There is a spectrum. And with 30 years it's quite a spectrum. So we have what's now called the boomers, really the ages from, you know, 50 to late 60s where adults are aging but they are active. They may be retired, but they may be starting other jobs. The whole notion of retirement is changing. It's not like our parents or our grandparents. These adults are better educated than older adults of the past. They are truly looking towards opportunities to be engaged in the arts, especially since they probably haven't had time to devote to the arts since they were children or young adults. And if they never have, they are especially looking forward to trying something new.

So life-long learning, arts education is key. And again, that's what VSA has been doing since its inception, is producing individually based arts education programs that are accessible.

Now, the spectrum moves on, two things happen, the older adults coming from more the boomer side tend to become caregivers of their parents, being a caregiver also is a plan life where we need more help, help taking care of our older loved one, help taking care of ourselves in terms of giving respite care. And then, again, programs focused especially on the frail and aging at the end of life, aging even in terms of palliative care, aging in terms of hospice care. And there are huge programs going on in this area. Again, that need accessibility is paramount and adaptations that VSA has been providing for decades in terms of growing programs and healthcare and serving people with disabilities. So again, opportunities for VSAs to become involved in creative aging if you are not already across the spectrum of the aging demographics.

Okay. Lisa, next slide.

>> It's a little slow. I have been clicking, I think it takes it a moment or two.

>> Many of you know Gene Cowen and his wonderful work. He wrote in the year 2000 that caused a terrific boost in arts programs forming in senior centers, in universities and healthcare centers, in senior living communities. And he did this again by saying the paradigm needs to shift. We can't deny the losses of aging. But what has been denied is talking about the potential. And creativity is really the greatest expression of potential. And creativity late in life has historically been a very profound time and has given, in fact, our society a great contributions. We could do a whole webinar on late in life creativity through arts and science.

But Gene wrote a book on the mature mind. He documented through a research study, and we'll talk about that next, what significant health benefit comes from participation in arts programs in community settings, especially those led by artists.

So, Lisa, next slide.

And Gene, in fact, we are going to announce this week at the gerontological society the award. If you are interested in any of these programs, we'll have a link at the end of the project, the webinar.

Well, what he did was he was a geriatric doctor. He founded his own center at George Washington University. This study was funded by the National Endowment for the Arts, National Institutes of Mental Health, National Institute of Aging and AARP. He looked at whether older people in the experimental and control group were socially engaged and gained mastery and how that affected their health.

Next slide.

And he found that, indeed, there was a positive impact on mental health. In fact, he drew upon research out of a university that showed contrary to popular belief, when the brain is stimulated even late in life, that the brain can grow new brain cells called dendrites. They stem from deep in the brain and it allows the adult brain, the older brain, to grow and get stronger, actually, as we age. But it has to have stimulation, that is it has to be challenged by doing new things, by thinking new thoughts, being engaged in new activities, or the brain, in fact, will tend to deteriorate as we age. So there is a profound brain fitness part in terms of engaging in the arts.

So he found, indeed, that it builds brain reserve. This brain reserve can even help people with dementia cope with their disease as they progress. It helps us gain a sense of mastery which has implications really not only with the arts projects that we do, but also in how we make other decisions in our life. And it certainly lowers the risk of having to go into high skill nursing homes or long-term care. And it promotes through social engagement. Remember, it's learning. But with adult education, the social engagement piece is extremely important because it does get more difficult to meet new people once you leave your job setting or your living community that you perhaps have been in for several decades. So the interpersonal engagement is one of the key attributes to building a successful arts program.

All right, Lisa.

And as you know, teaching older adults is different from teaching children in that the motivation with adults and especially older adults is based around their life experience and especially their life story. So it's different. Although we teach skills, that's

often called pedagogy. And older adults is andragogy, learning centered, but the motivation to learn is coming from within the learner out by impulse. And that's what we have got.

So the results of this study which was called a seminal study, the control group which didn't participate in the arts activities, they were the same age, same demographics as the experimental group. The experimental group had a significant improvement in their health even though their age was in the 80s, 81 and 82. They had less doctor visits, they had less medication.

So Dr. Cowen even said if you took -- if you extract -- if you could extract the cost savings, he projected a simple arts program in the community could benefit older people saving medication that would, again, save a societal cost in the billions every year.

All right, Lisa.

All of this has come together last November. NCCA was privileged to have been invited to author a white paper as a result of a summit held in March 2011. It brought together the National Endowment for the Arts and U.S. Department of Health and Human Services. And this paper is titled The Arts and Human Development. I must say from my work at Very Special Arts, to see the arts and be able to write about the arts' impact profoundly in the lives of human beings from birth through the end of life was just so thrilling.

And so we looked at studies. Everything cited here is evidence-based. We used Ericsson, Eric Ericsson's framework on human development in terms of dichotomies of even achieving success at different stages of life. And how the arts helped individuals achieve their success at the different stages was certainly something that we felt was important to contribute.

You can find this white paper free on-line. We have given you a link.

And the essence of it is that the arts, indeed, especially in later life, through the ability of tapping the experiences of older people and their stories, help in what Eric Ericsson calls reaching integrity towards the latter part of life and also to continue to be generative in the latter part of life.

So again, we recommend humbly that if you have time, look this over. The information in it could help you with your grants and help you develop programs.

So from this white paper, Lisa will show you on the next slide exactly how the National Endowment for the Arts gathered other related agencies within Health and Human Services to create a task force. This task force has been meeting regularly. Many of you know or have attended webinars, they even held a research session at the National Academy of Sciences in September that looked at especially the research around arts and aging. And a new white paper is coming

out as a result of that conference.

At that meeting they looked at cost analysis, they looked at what makes for an exemplary program. It's exciting to say that the National Institutes of Health has released funding. VSAs that are especially in association with research centers should look at this opportunity because it's to do research around what they call basic science on how arts activities benefit older people, carrying Dr. Cowen's study further. The first year this will be a pilot. It will set up for a larger study in the years to come. So the due date on this call for proposals is December 17.

All right, Lisa.

So I will conclude and turn this over to Katie now. Just to think as we go through the program slides how we are at a time where the arts are profoundly intersecting with health, aging or I like to call it longevity and accessibility. Again, VSAs have been doing this work for a very long time.

Now, if you could move forward to the program slides, I will turn this over to Katie. Katie Fitzgerald has been with the National Center for Creative Aging for almost, I think, five years. And she is in touch with all the programs across the country and is a great resource we are so glad to have leading NCCA in communications.

>> Thanks. Thank you, Lisa.

Now that Gay has given you background on the research and what creativity and aging is, I will give you examples of what that field looks like right now.

So we are going to go over best practice programs from around the country. Many of them are highly recitable. A lot have websites. They also have accessibility as a key program component in each of these programs.

First we'll talk about engaging. It's in Burbank, California. It's a wonderful organization that focuses on life-long learning for mostly adults that are well. They couldn't have any sort of cognitive or mobility issues. Engage goes into different senior care centers, assisted living centers, to develop arts programs. And they also have started working with senior centers from the ground up. If they are developing a new assisted living center in California, they will often hire Engage to come in and help them develop arts bases so it's not an after-thought within that community. It's integral to how that senior facility is going to run.

They have the Burbank Artist Colony which is a wonderful organization. It's a retirement community for older adults, many of who are living in the poverty line who have never done art before, but they have a full studio, photography studio, feeder program so these adults are living very artistic lives every day.

Next slide, please.

Okay. Next we have Stage Bridge Senior Theater in Oakland, California. They are a wonderful feeder program. They do a lot of storytelling programs based in schools. They do feeder programs for active older adults. I have seen them perform many times. Again, this is adults that have never done arts programming in their lives and now they are professional actors. Many have become professional storytellers to go around Oakland and California as well as the country to do their craft.

Next slide.

Next is Elders Share the Arts in New York. They were started in 1979 by our founder. What's unique is their program is focused on story. So they have visual arts programs, they have storytelling, they have feeder, dance, but it's focused on how you can connect people through life stories. So they have a ton of intergenerational programs and a ton of cross-cultural programs with the bases methodology from storytelling. They also have a group called the Pearls of Wisdom which started as a group of older adults that are telling their stories and life stories. And they have been successful at their craft that a lot of them have become professional story tellers as their second or third careers.

Next slide, Lisa.

Next we have New Horizons Band. You might have heard of this. It's a national organization. They have over 150 bands in the U.S. and Canada. And this is a great example of how you can engage older adults who have never done art before or did it in elementary school or middle school, possibly decades before that. And giving them an entry point to get into the arts again. So, you know, you just have to give them a musical instrument and it's all about really high quality arts engagement. So they are not just learning some "Hot Cross Buns," they learn high quality and difficult music and then they perform it for their community after a certain number of weeks.

So you can definitely go on their website and see if there is any New Horizons Bands in your community you might be able to partner with.

Next slide.

The next is Encore creativity for older adults, similar group. They are a choral group based in Maryland. They have included over 600 performers and they are looking to replicate their program in five states. They are a Metlife Foundation Technical Assistance Grant winner. I will talk about that grant. That's a great resource for you all later.

But they are going to five different states to replicate their program. Again, this is older adults and many of them are -- they are well, but also on the frailer side and they do a semester of long

courses and go into different community centers and schools and have a community event at the end to show off their new skills in a performance.

Next slide.

We'll delve into programs that focus on people that are on the frailer side of the aging spectrum. We have to engage older adults with all of the different spectrum points now. We have a group in Washington. They do song writing programs. They do a variety of settings, community settings, adult daycares, senior care, assisted living. You can do it at home. It's a wonderful example of how you don't have to focus so much on memory and still create this beautiful and engaging program with something like a song at the end that you can, you know, share together for time to come. It's not just a program where you go in and out, you can create something together and have it for later on.

(Technical Difficulties)

>> How it works and engages this population, which they may not know how to communicate with otherwise. They have a toolkit on-line on how you can learn how to do it. You can do it at home. You can do it in your arts organization, a wonderful example of a low cost, high quality program that you can replicate a variety of settings.

Next slide.

Last, we have lifetime arts, they are in Rochester, New York. If you are looking for a teaching artist who worked with someone within cognitive disability, worked with mobility issues, you can type in your city and state and see if there is a teaching artist registered. And it's a great resource for you to find potential new partners in your program.

I will just go over the approach to creative aging and programming. A lot is going to be similar in all types of arts programming. We have some differences.

First, we have person-centered, making sure if you decide to do a storytelling program in your organization, that's what your residents want. Whatever arts program you are creating, really has the person as the center of you know why you are creating it, it's for them. They have a say in why you are creating that program.

Second is we really encourage you to use professional teaching artists. A lot of these programs don't have to be run by teaching artists, they can be run by volunteers, staff members, anybody. But if you can have a professional teaching artist help you develop your arts and aging program or have a hand in it in some way, you are going to get an elevated artistic skill and engagement quality you might not have otherwise. You engage adult learning principles.

Also, try to focus on high quality artistic engagement. Like all of these programs showcase, it's not just arts. They are coming away

with new skill and they are focusing on both the process and project, not just an arts class for the sake of like filling a spot. It's really about the artistic process and having some sort of project afterwards as a facilitator as well as a participant, you can look back.

Next we have unique partnerships here. I encourage you to look at the aging organizations, art institutions you may not be in touch with. If there is a senior center or adult daycare center you haven't thought to engage or another arts organization that might serve a different demographic, how can you engage them and build a program together.

Lastly, we have a program based on engagement. The program you are building is going to be something your patrons want to come to.

That's it for me. That's a sample of what's going on in the creative aging field. I will go over resources at the end and, you know, anybody has any questions, we can take them, too.

I have one more slide. Sorry about that.

So we have key program elements for older adult engagement. First is going back to Gene's mastery and social engagement as key program components, creating something that people can build on. So I'm in my mid 20s, but I take a class and most people are decades older than I am. They come to that class because they want to learn a new skill. They want to have that sense of accomplishment. It's not creating a program just for older adults just for the sake of it. It's having this strong sense of mastery component.

And engagement, we talked to someone at the research center which has a branch in New York, and Gay will talk to them later. One of the older adult artists that was in a program of theirs years ago was stuck on the 9th floor during Hurricane Sandy, no power, no water, no food. A lot of the students came, brought her food, brought her water, found her a new shelter. It's built this community that she would not have had otherwise. It's a great example of just the way that you are allowing your program to have a social engagement component, even just tea and cookies before you start or asking a simple icebreaker so everyone gets to know each other. You have the potential to build this community that the participants wouldn't otherwise have.

Second is participation. There's always a place for performances where you are all attending and more of a passive participant. But if you can make it engaging and hands-on in a way that the older adults have a hand in the art-making, that is something we promote here.

Sequential learning, this is going to look different for programs that are for people with cognitive disabilities for obvious reasons. If you can create a program you are not just doing once and never do again, but building off the skills you learn through each week

or each session, then you are going to have a more inclusive program by the end.

Learner centered programming, we talked about that. And then accessibility as a key program component.

Now I can turn it back over to Gay.

>> Thank you. Do we have any questions at this point?

>> I don't see any questions.

>> All right. Well, NCCA really was founded to be a clearinghouse. And we are so grateful that the National Endowment for the Arts and the Metlife Foundation has funded us to build that capacity. So Katie will show you a link later on, but we are building a database where all of you will be able to check on different programs, especially those that we just shared with you as well as those not as well known. And we were really looking to create a hub where not only organizations can go to find programming, but people in their communities, different settings, can also access it.

Again, if any of you have programs, please contact Katie and we'll do our best to get you in the database so people can find the good work that you are doing as well as be part of our awards.

Katie mentioned our leadership award program and we have site technical assistance programs.

But another way NCCA is trying to help this work grow is by actually doing programs in communities that we can test best practices, find replicating technology that can move through whole systems. Several years ago we were approached by the Veterans Administration, the medical center here in Washington D.C. Every medical center, maybe with the exception of a few, have what they call community living centers which are really long-term care facilities for veterans, focusing on veterans that are especially in need. And what they ask us to work on with them is creating a strategic plan to build sustainable, healing arts programs within this component of the VA. And it certainly has been quite a privilege to do this work.

The first year we did a needs assessment. And many of you know Judy Rollins who I met through DSA, conducted this needs assessment with us. We did extensive interviews with staff, with residents, we surveyed resources in the community that could come in, we found resources within the VA that could give us structure because there was a lot of activity in the VA with arts therapy and recreation therapy and visiting artists, but none of it hooked together. And so from that we were able to get a subsequent contract the second year to focus on how to implement this plan. And we really came up with some core things that helped us move along at this VA and what we hope will help programs move along in other VAs.

And so that end, I remember my first encounter with the Veterans Administration in St. Petersburg, Florida where we had a robust

relationship and we brought artists into that facility. There are pathways established by VSA. If this is an area you are not involved in and want to be, this is the time to pursue it.

The next slides will talk about the implementation plan. What we found to add staff is difficult in this current climate. But what we could do is enhance staff's ability to sustain programs by doing training as part of their normal training. We did training on all three shifts in areas that were of acute need, engaging -- in fact, trying to deal with capacity or compassion fatigue of nursing and care staff, teaching self-care through the arts, and we focused on dance and we focused on visual arts. We found that one reason programs could gain sustainability is if there was a shared calendar. So we created an electronic calendar that recreation therapy could use, the arts program could use, the nursing program could use. So everybody knew what everybody was doing and could complement it. So it was a huge benefit to do this work for the VA.

Lisa, if you could go on to year two and three.

What we found was the key to sustainability was building a strong volunteer program. What we found is there were actually organizations that paid -- have paid people that came into the VA as volunteers. There could be a whole webinar on exactly how do you move people into the VA to do this kind of work. But, indeed, for good reason, there's quite a process to enter work in a VA. Part of our implementation plan has been to find ways to expedite that, to make it easy for arts organizations and artists to enter in, do their work, and especially for students to do their work. So we are developing a broad-based internship program with five universities within the area.

Important is the evaluation, not really to create our own evaluation, but to look at what the community living centers are evaluating and see how arts programs really can address those needs. Such as compassion, fatigue, staff satisfaction, patient satisfaction, trying to decrease falls, create a safer environment, try to see if what we do doesn't decrease the need for medication. All these are big goals. And this project gave us a way to start in a small step reaching those goals. We invite you to join us and be part of this program which actually is taking off through Americans for the Arts, Society for Arts and Healthcare. NCCA will be holding a leadership roundtable with upper military commanders Thursday at the Kennedy Center, in fact, to see if we can't, indeed, come up with a strategic plan around healing arts in the military across settings, not only the VA, but community clinics and other medical facilities. It's exciting. It's a huge initiative of things to come.

Okay. Next slide.

It's so great to be able to talk with you about these things that

really haven't been publicized yet, that you are in the incubator.

Another one is working with geriatric education centers. NCCA received a contract, really a grant from Health and Human Services, tying back into the larger initiative. Actually, this contract came before the NEA initiative. And we are working with George Washington University, Howard University and the VA as well as Washington Healthcare Hospital Center to create arts, humanity and arts, interventions in clinical care for healthcare providers that will actually give them new techniques, not only to learn about how to improve the quality of healthcare of their older patients, but also how to care again for themselves and also how to evaluate what they do.

And so, indeed, we are looking towards using what is, you know, a gold standard for adult education focusing on life story, and out of that we are passing the hat or developing the hat. And if you do this work, we would love to have your activities in our hat. And this is called a Humanities in the Arts Toolkit for Geriatric Education. In fact, Katie and I will be, again, leaving this week to go to San Diego to be part of that where we present the Gene Cowen Award. But we also talk to other geriatric education centers about the importance of using humanities and the arts in the care of older patients in a person-centered way.

So there are 48 geriatric education centers across the country. I would bet that there's one near you. And so again, if you are interested in this really huge growing initiative, contact us, feel free to contact your geriatric education center and cite that you were told about their work through the Washington Geriatric Education Consortium.

Okay, Lisa. I know we are trying to leave time for questions. But there's so much to share with you, so I have a few more slides.

Okay. I think we went back on this one.

>> I accidentally -- did we miss one or are we good?

>> That's where I go, go backward to go forward.

Katie mentioned the Research Center on Arts and Culture. That center was at Columbia University for 25 years directed by Joan Jeffrey. Indicative of this new age, when Joan decided to retire, she decided that she would retire from teaching at Columbia University but she didn't want to retire from her research center. And so she asked NCCA if we would host her center. And we are so pleased that Columbia University agreed to that and moved the center to NCCA. Joan Jeffrey has been outstanding in this field researching the lives of artists and now she focuses on the lives of older artists. Through her research she found out that artists, visual artists, do not record their work. The time I have to work in my studio, I don't take time documenting it, I just want to do the work.

So she started this project, Art Card, Saving the Legacy. It's an intergenerational program using college students, teams from the arts, social work, healthcare, and they are working with a computer product that is also used by The Metropolitan Museum of Art for archives art and its competitive basis.

Artists are chosen. They are part of an academic course that's throughout several Universities. She launched it in New York. She's doing it again in New York with Columbia University and NYU. This project is in Washington D.C. with American University, Howard University. And we actually hope that in two years we'll be able to launch this as a program throughout the country.

So if you are interested in this program working with NCCA, let us know.

Next slide.

And we hope, in fact, this 2013 to be able to launch Communities of Practice. And again, going back to the Intersection of the Arts with Healthcare, Aging and Accessibility, we found by working with state arts councils that they have certainly gained so much by working with DSAs across the country. They are gaining by working with organizations focusing on creative aging. We were asked to put together a concept where we could bring all three together, really using states' arts agencies. We hope to invite DSAs and our partners in arts and healthcare and other aging services to begin a team effort to see how we can open up practices between these sectors and we hope it's going to be a three-year initiative. In fact, we are in conversation with the Kennedy Center, Office of Accessibility, your home now, to see if we can't host a small leadership conference as part of the lead conference. And again, we are in discussion at this point. But we are very hopeful that we will have some grants to underwrite this. And again, we will certainly extend an invitation, especially to those that are involved in this webinar.

And next, I think last but not least, we have to think about resources. And Lisa will show you a slide.

For the past couple of years NCCA has been involved in facilitating a partnership between grant-maker affinity groups. Indeed, I have thought I died and went to heaven with this project, to actually be consulting grant-makers in the arts, grant-makers in health, grant-makers in aging, how to look at their current portfolios and really open up funding across, again, this intersection.

We have seen, since the project's inception in 2010, terrific growth. And we are actually engaged very strongly with these grant-makers to be able to provide information to you so that you can address your grants in a way that can open up funding for you, perhaps in places you haven't thought of in the past.

What we have found is truly arts funders know about arts and

health, but not enough for the most part to really fund the areas. And it's the same with health and aging. So to have the three grant-maker affinity groups talking to each other, giving webinars, conference sessions, even white papers, we are starting to see the interest escalate.

And again, keep touch with us as this project moves forward.

We just had a webinar with grant-makers in aging last week, in fact, and on December 10 we'll have one with grant-makers in health. And in October we had a pre-conference on health and the arts, focusing on aging with grant-makers in the arts. So it's a huge effort with a lot of potential.

But I will tell you the real future I think for both NCCA and DSA is to position ourselves as we are really able to be technical assistance consults. And I have found working with grant-makers especially, other foundations, other groups that don't even have a grant-making structure or a sponsorship structure -- and Katie will talk to you more about this -- they seem to understand the contracting structure. And I know at DSA we understand the service. I'm going to say "we" because I will always be part of you, I think. It's really to look at your business model in terms of certainly we want grants to start programs, we want corporate sponsorships. But, you know, we have got real services for not only our partners, but truly customers, members of other groups that we can provide in terms of assessability to prove their ability in what they are doing in terms of their business model.

Those that know me, I am a sculpture, I do understand business and I do understand supply and demand. I know there is a lot more demand out there than what we have now in terms of supply. So I am looking to the DSA network to increase the supply so we can meet these dramatic demographic changes. It's a huge opportunity for us all.

Next slide.

>> Thanks. So like she says, if you decide you want to incorporate aging in your business model, the best practices are a great example. A lot of them are replicable. Some ideas are just to partner with arts organizations and professional teaching artists in a variety of disciplines, no matter what you focus on, to see if you can develop a unique arts program that is really representative of the constituents and participants that will be participating in it. If you have artists and residents that are local community members that can serve as a community liaison, engaging older adults, but making it intergenerational.

If you have any questions on how to further develop a program you have and help sustain it or develop a brand new one, that's why NCCA is here to help you do that.

So to that end, next slide.

We have an NCCA services page. You can find this on our website, sure. Not sure why the text isn't coming up. There we go. So, you know, we can do a lot of different things.

If you are looking to develop an arts and aging program in your setting and you need help with that, we can make the case for our arts organization. We can also train teaching artists and life long learning as well as teaching artists to work with people with cognitive disabilities like Alzheimer's, memory loss, as well as caregivers. Assessment is a huge part of that. We did that at the VA to find out what types of programs are going to work best for their staff and residents. Program development and implementation, we can certainly help you pilot programs and evaluate them and see how effective they work in your community.

Next slide.

Next we have a resources page. There is some free on-line sources. We have the creativity matters and toolkit. That's a pretty dense toolkit of how to develop, implement and sustain your program. It's wonderful. You can also apply for the NCCA Metlife Foundation Technical Assistance. We give these of -- there's a year in healthcare, community and life-long learning. There are small grants of \$5,000. It matches you up with a professional teaching artist who will help you develop a new arts and aging program or help you figure out how to sustain and replicate your existing one.

What's not on here, we also have a Metlife Foundation Leadership Award grant for \$5,000 also. I know some of you are already in this work. So if you have been in existence a certain amount of time and you think you are doing great work, you can apply for that and showcase your program on a national level.

We also have the Directory of Programs in America to be launched in January 2013. This is just a brand new and wonderful, wonderful resource of arts and aging programs across the country in both senior care centers settings, community settings as well as art settings. You can type in your city and state, what medium you are looking for. If you are looking for only programs for people with cognitive disabilities, you can put that in. So it's just going to be a great resource once we get it up and running. Again, if you are already doing work in this area or know someone who is, we would be more than happy to have your program included.

And then lastly, we have lifetime artist registry. It's an on-line roster of teaching artists already working in this area. You can see their resume's and it's an easy way to find a teaching artist in your area. You can also look to your local arts council.

The next slide.

I want to thank everybody so much. Know that we really are here as your national resource for this field. We hope we have given you

at least some basic background and larger vision of what the field looks like at this time. And I will hand it over to Gay for any wrap-up.

>> Thank you. We are ready to entertain your questions, comments.

>> For anyone who has a question, just click on the raise your hand button and I will unmute your microphone.

Doesn't look like we have any questions.

>> Wait. I did want to mention that we are so glad to be working with, again, the Office of Accessibility around older volunteers in transition. We have the Denver Performing Arts Center that is helping us with this center. And we thank them for hosting a focus group there a couple of weeks ago.

So again, if you have different issues like this that come up, it really is the time for a conversation that together we can come up with prototypes and ways to address issues that we haven't had the necessity to even talk about before because the issues around and the advantages of longevity.

So again, we thank you so much for this opportunity to speak with you this afternoon and we look forward to continue to work with you. And we appreciate any sort of feedback you have for us in terms of what we can do better to serve you and really encourage DSA to be part of this work.

>> We have a question from Arlene.

>> My question, I wrote it down. It was just about the PowerPoint, will you send that to all of us?

>> Yes, we will. I will send out the PowerPoint. For those of you who would like a copy of the transcripts, I can send that to you as well. The recording of the webinar will be available temporary on the Go To Webinar website and you can share that with your colleagues.

>> Thank you.

>> Any other questions? All right. I think that is -- let's go back to the other one. That's it for today's webinar. You all should all receive a post-webinar e-mail in the next hour. Within that e-mail there is a survey link. It's quick, just a few questions. It helps us to get a sense of how you liked the webinar, what kind of changes we can make, suggestions for future topics. We appreciate if you take a few minutes to complete that. If you have any questions or comments, contact me. It looks like John is the one who is sending out the automatic e-mail, his name is on the account, but it's me. Feel free to send me an e-mail.

All right. Thank you all. Hopefully we'll see you again next time.

(End of file)

(Webinar ended at 4:18 p.m. ET)

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