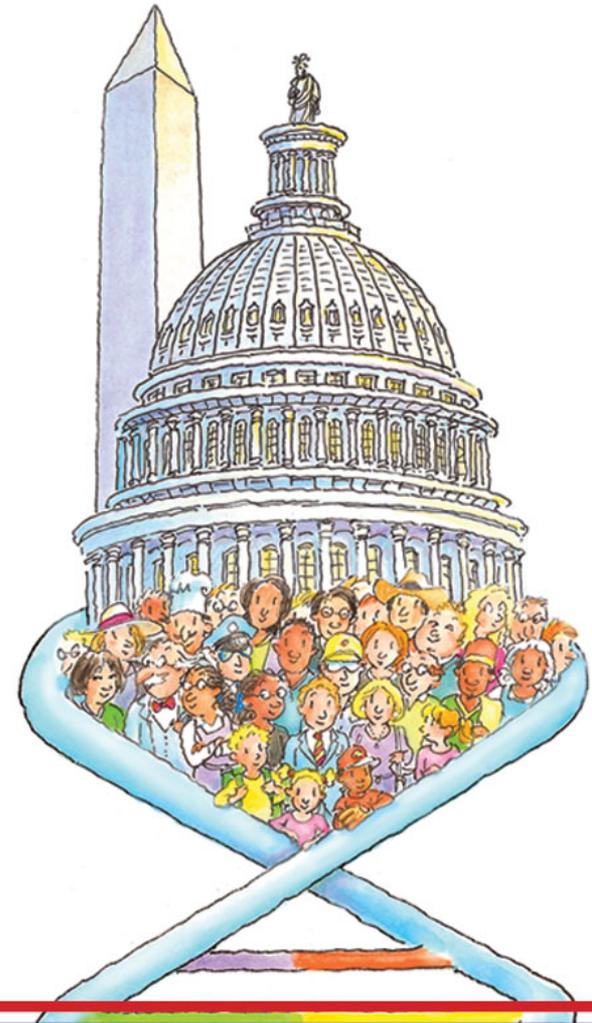


# GSA 2014 ANNUAL SCIENTIFIC MEETING

NOVEMBER 5-9, 2014  
WASHINGTON, DC

Walter E. Washington Convention Center  
Washington Marriott Marquis



*Making Connections: From Cells to Societies*

# An Education in Hope: Final Results for The Impact of ART CART: SAVING THE LEGACY

An Intergenerational, Interdisciplinary Project on Older Professional Artists

Gerontological Society of America  
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# OVERVIEW

Joan Jeffri, Director, Research Center for  
Arts and Culture, National Center for  
Creative Aging

ART CART: SAVING THE LEGACY

# ART CART: SAVING THE LEGACY



Marilyn Banner, *Ladders of Light*, 1997  
Fabric, mixed media installation  
Dimensions variable

A 9-month, intergenerational service-learning program that connects aging professional artists age 62+ with interdisciplinary teams of university students to prepare/preserve their creative work.

1<sup>st</sup> done in 2010 at Columbia University, NYC:  
6 artists, 12 student fellows

2012-13 NYC and Washington DC:  
7 universities, museum, senior services center,  
19 artists, 38 student fellows

Intergenerational  
Interdisciplinary  
Service-learning  
Experiential learning

Documentation: 2,568 works by 19 artists

During the program,  
professional artists  
also exemplify:

- social engagement
- high self-esteem
- self-motivated  
productivity

Sonia Gechtoff  
*Skip's Garden #3 Evening*, 2001  
Acrylic and graphite on canvas  
60 x 60 inches





Michael Cummings, *Floating World*  
1990, Textile, 67 x 67 inches

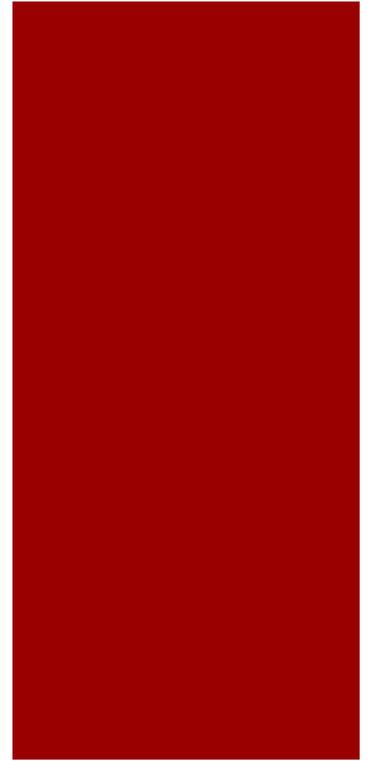
Existing data support productivity and social engagement as means to reducing morbidities and mortality, while increasing psychosocial and physical well-being.

(Clark, Azen, Zemke, Jackson, Carlson, Mandel, et al., 1997; Jackson, Carlson, Mandel, Zemke, Clark, 1998; Waite, 2011; Cohen, 2000, 2006; Miller, 2003a, 2003b, 2004, 2008; Miller & Toner, 1991)

## PURPOSE OF FEASIBILITY STUDY:

To evaluate the effectiveness of ART CART on the psychosocial well-being and safe functioning of older adult professional artists.

This session presents the final results of this study.



## Research to measure the impact of ART CART for artists 63–100

- (a) **participating** in ART CART and
- (b) a **matched comparison group** of artists who applied but were not selected.

The study included two groups of subjects: (1) the intervention group (n =18) and (2) a matched comparison group (n=17).

### **Primary research question:**

whether participating in ART CART improves the well-being of older artists as compared to those who do not participate in the program and to what extent can the ART CART program affect older adults on the following variables: morale/depression, social isolation/engagement, productivity/activity, safe functioning?

## Secondary questions:

1. To what extent is it feasible for the very much younger students (in art and non-art fields) to learn strategies for positive aging, health promotion and the arts?
2. To what extent can we generalize to other older adults across the arts (e.g., writers, performers) and—in future iterations—influence populations outside the arts?

**Hypothesis:** Artists participating in ART CART would have: (1) increased morale and decreased symptoms of depression; (2) decreased social isolation; (3) increased safe functioning and levels of activity/productivity; and, (4) decreased risk of falling as compared to similar artists who were not participating in ART CART.

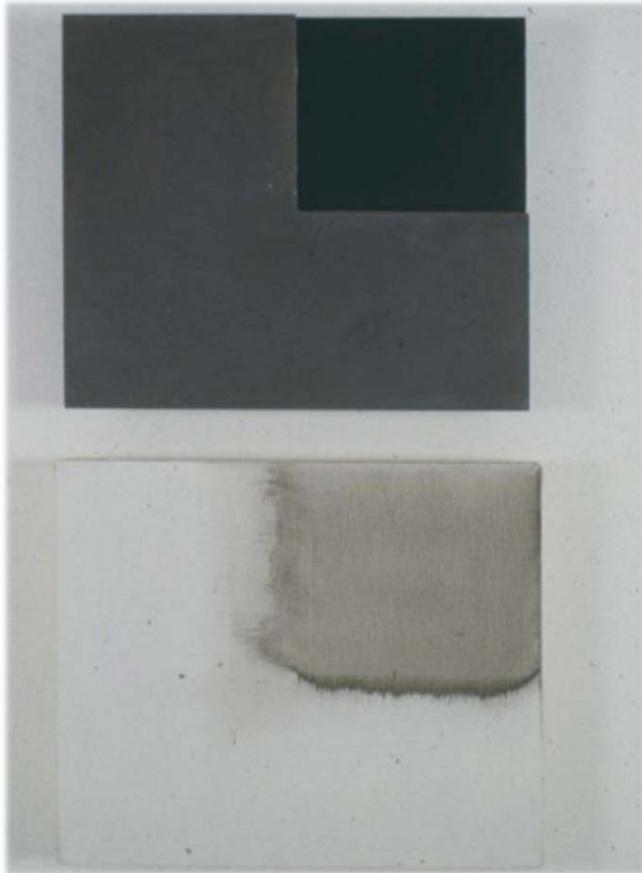
# Need

NEA white paper, "The Arts and Human Development: Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-being" attests to the need for research to help "policy makers and practitioners...understand the pathways and processes by which the arts affect human development" (NEA, November 2011).

Jeffri's study, *Above Ground* (Jeffri, 2007) was the impetus for ART CART.

Results in *Above Ground* revealed about professional visual artists 62 and over in the NYC Metro area:

- 61% have made no preparation for their work after their death;
- 95% have not archived their work;
- 97% have no estate plan;
- 3 out of every 4 artists have no will;
- 1 in 5 have no documentation of their work at all.



Nancy Haynes  
*Vertical Diptych*, 1975  
Oil on canvas, slate, oil on wood  
25 x 12 inches

Almost 94% of the artists reported they were in **good, very good or excellent health**.

Yet 33.8% = **health status changed** in the last year

Over ½ = **moderate health problems**;

21.8% = chronic problems.

A quarter said their **vision affected work** on their art

Almost 39% = current physical and mental health problems placed **limitations** on them in relation to their artwork:

-**of time** (34.4%)

-**of productivity** (34.4%)

-**physical limitations** (42.6%)

-**emotional/mental difficulties** in relation to making work (8.2%).

Paucity of research on ways older adults cope, make choices, and adjust to age-related changes or morbidities in order to continue engagement in the activities and roles most meaningful to them.

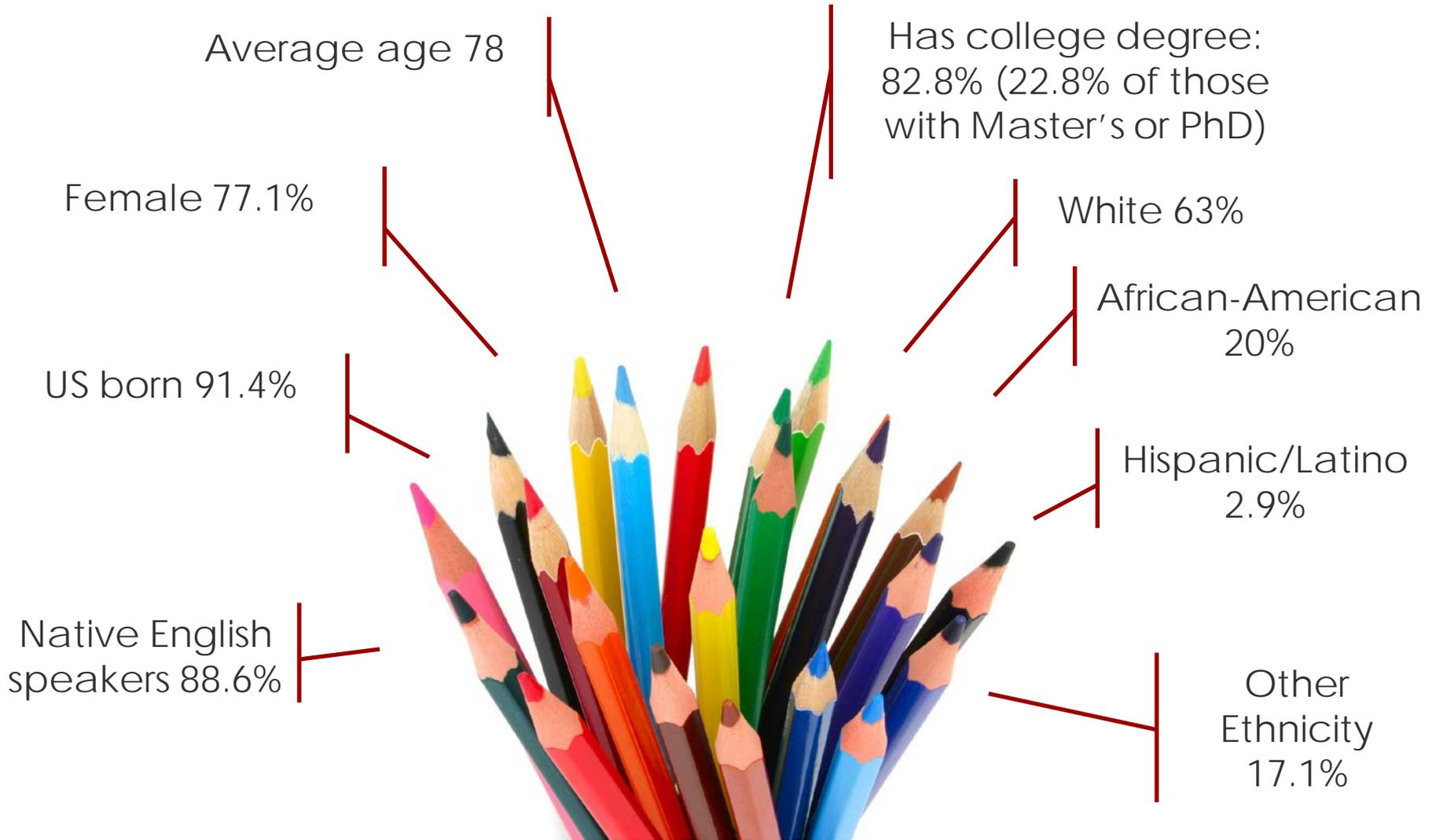
Almost no research on older professional artists.



Norma Greenwood  
*Starfall*, 2013  
Oil on canvas  
36 x 40 inches

# SAMPLE CHARACTERISTICS

Total Sample both NYC and DC



# All of the participants considered themselves to be artists

More than 75% of the artists agreed with the following statements:

1. I have a demonstrated record of exhibitions, performances, installations, publications, or other evidence of my art (97.1%);
2. The main body of my activity is some form of art (91.4%);
3. I have been formally trained/educated as an artist (85.7%);
4. My main priority is to make art (82.9%). Only 25.7% of the artists agreed with the statement, "I make a living as an artist."



Morgan O'Hara, *Live transmission*, 2010  
Graphite on bristol transmission  
29 x 22.5 inches

# Methods

8 outcome and assessment  
measures

Program evaluation

Reports on secondary  
prevention for 3 ART CART artists

The latter two data collecting methods provided more insights to the researchers than the quantitative research data, regarding the extent to which artists' morale and sense of well-being was enhanced by participating in ART CART: SAVING THE LEGACY.

# OUTCOME AND ASSESSMENT MEASURES

Conducted by an Occupational Therapy clinicians and graduate students in OT and Social Work.

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**Geriatric Depression Scale** (Yesavage and Brink, 1983);

**Philadelphia Morale Scale** (Lawton, 1975);

**Revised UCLA Loneliness Scale** (Russell, Peplau and Cutrona, 1980);

**Activity Card Sort (ACS)** (Baum and Edwards, 2001);

**Timed Up and Go** (Podsiadlo and Richardson, 1991);

**GEM: Gerontological Environment Modifications** (Bakker, 2005),

**Activities Specific Balance Confidence Scale (ABC Scale)** (Powell and Myers, 1995);

**The Falls Interview Schedule (FIS)** (Berkman and Miller, 1986, 2004–2005).

# FINDINGS

## SOCIAL ENGAGEMENT

Measures on the Activity Card Sort (ACS) (Baum & Edwards, 2001) of the social activities subscale score and the current activity level (social isolation vs social engagement). In both analyses, the scores on each of the ACS measures decreased significantly and dramatically for the ART CART group from time 2 to time 3 while scores for the control group only decreased slightly. It should be noted that, right after time 2, the ART CART project ended and the summer began.

> ART CART artists' involvement in social activities decreased after their involvement in the ART CART program ended at the second measurement time.

> Their global current activity also decreased after involvement in the ART CART program.

Participating artists' decrease in ACS scores > decrease in routine activity because the fellows no longer came to their studios once a week to document work, provide a social intervention and give the artists their attention?

# FINDINGS

## SAFE FUNCTIONING

Timed Up and Go (measures the time it takes a person to rise from a chair, walk, return and sit down again).

Time 2 > time 3, artists' risk of falling decreased in both groups, but the decrease was much greater in the control group. Given the small sample size, we cannot interpret these findings in any meaningful way.

Fall prevention = an area to assess and intervene with older adults in order to reduce/eliminate fall hazards and reduce injurious falls.

CDC: 1 of 3 older adults (65+) falls each year; < ½ talk to their healthcare providers about it. Among older adults, falls are the leading cause of both fatal and nonfatal injuries.

In 2010, 2.3 million nonfatal fall injuries among older adults were treated in emergency departments; more than 662,000 of these patients were hospitalized.

In 2010, the direct medical costs of falls, adjusted for inflation = \$30 billion.

# FINDINGS

## DEPRESSION, MORALE, LONELINESS

In the three instruments used by both us and Cohen, the UCLA Loneliness Scale (Russell, 1996), and the Philadelphia Geriatric Center Morale Scale (Lawton, 1975, Part One, Interview Version), the Geriatric Depression Scale Short Form (Sheikh and Yesavage, 1986), the ART CART findings were remarkably consistent with those of Gene Cohen in his *Creativity and Aging* study on adults age 65+ who participated in a chorus in the Washington DC metro area (Cohen et al., 2007). While our subjects were all professional visual artists residing in their individual communities, his were members of the same community, participating in the arts together in a chorus in Washington DC.



Cecily Barth Firestein, *Let's get out of these wet Clothes and into a Dry Martini*, 2009, Mixed media, 42 x 60 inches

ART CART artists scored similarly to Cohen's Washington DC arts participants, a little better on the loneliness scale but virtually the same in morale and depression. This will be presented by Suk-young Kang.

We found both the ART CART artists and the comparison group to be extremely high functioning, often more than the general population. We recommend caution here since the art world is very ageist and older artists may have self-reported as more fit and without impediments.

# The Impact of ART CART: SAVING THE LEGACY — Aspects of Empowerment of an Older Artist Population

**Patricia A. Miller**, ED.D., OTR/L, FAOTA, Special Research Scientist, Programs in Occupational Therapy, Columbia University

**Jane Bear-Lehman**, PhD, OTR/L, FAOTA  
New York University College of Dentistry, New York, NY

# Program Evaluation Results Based on Descriptive Data from the Artists

## Artists' (N=19) Most Valued Aspects of ART CART: Saving the Legacy Program

Objectives	Number Responding	Minimum number given	Maximum number given	Mean
Wkg Partner as contributor	15	2	5	4.60
Value of wkg with fellows	14	2	5	4.36
Shared experiences	13	2	5	4.15
Accomplish documentation	14	3	5	4.14
Art to photograph	15	0	5	3.73
Organized studio	15	0	5	3.53
Skills to document	15	2	5	3.33

# Morale/Depression vs. Increased Morale/Self-Esteem

"I see that although I work slowly, I have done a large body of work. This is very satisfying to realize."

"AC has boosted my confidence and helped me enormously to organize and honor myself and my work."

"I have been producing art for much of my life. However, through AC, I have developed a greater sense of my own personal artistic worth and feel that others will come to appreciate what I have done."

"A primary benefit has been the opportunity to see the whole lifetime of work as evidence of my own convictions, development, and continuum of my very life process. Steps forward, backward, plateaus and surges onward."

"Documenting made me realize my work is important. The legacy is documented in a professional way and will be easier to place in exhibitions and galleries, even after my death."

"I feel an enhanced evaluation of my work as an artist; a feeling of closure-my life work will have an existence as a 'body of work.'"

## Social Isolation vs. Social Engagement: Artist in Relation to Working Partner

“My husband is my working partner. He has helped me immensely in getting through the AC program. I anticipate that he will continue to be very important in my continued success.”

“My working partner is incredible- very caring, curious and so hard-working.

“My working partner is someone I can trust and is dedicated to help me to continue to be a success in the visual arts.”

“I found my working partner to be an indispensable member of the team.”

## Social Isolation vs. Social Engagement: Artist in Relation to Student Fellows

“I had 2 great AC fellows. They were polite, helpful and computer literate. They made a big difference in making my documentation efforts a success. They have become like my children; the match could not have been better.”

“Working with the fellows was one of the highlights of the experience. I really enjoyed their company and their expert computer skills.”

“We (the fellows and I) became friends and I hope to see them this summer.”

“The fellows’ input was great. We shared life experiences. Without them I would have been lost.”

# Inactivity vs. Activity/Productivity: Artists

“We photographed more than 50 works of art and added them to the 125 photographs already in my files.”

“Learning vividly the necessity of this work has been most critical.”

“Being encouraged to sign and date my work has been wonderful. Every time I see a work that needs a signature and date, I do it now!”

“I have an appreciation for documenting my art in a consistent manner; creating a database for others to locate it, appreciate it, study it, and learn from it.”

# Safe Functioning in the Studio Environment: Artists

“I have always organized office space into open areas for myself; partner and fellows motivated me to improve space.”

“Applying skills to maximize participation for continued art-making, despite emerging age related changes, have always been part of my art making; experienced various difficulties depending on time of my life and project. I always will consider change of size, weight, and medium to fit the circumstances.”

## Artists' Ambivalence toward ART CART (N=3)

"I consider myself a work in progress in this process. Much that I've not even begun yet seems overwhelming." (Morale/self-esteem)

"I will continue documenting, but due to many hundreds of pieces of work, there's no way to do it alone unless I stopped producing work."  
(Activity/Productivity)

"The archival process is beneficial since it has to be done. But, I found it interfered with my current productivity as a practicing artist. I don't know how this can be avoided. Even knowing some of it may end up in the garbage is not enough motivation to stop current work and deal with past."

## ART CART Factors Influencing Positive Outcomes

- Artist's relationship with working partner (AWP)
- 14 , ½ day/week visits of student fellows with artist and AWP
- Atmosphere of adult learning:
- Inter-generational sharing of knowledge
- Interdisciplinary teamwork
- Ongoing process of life review/oral history



James Brown Jr., *Passing on the tradition*, 1992, Felt, cotton floss threads, textile painted borders, 32.5 x 36.25 inches



Gilda Pervin, *Briefly Perched*, 2012, Rags, underwear, acrylic paint, bird forms  
9 x 13 x 13 inches

## Specific Benefits of Life Review Process to Artists and Fellows

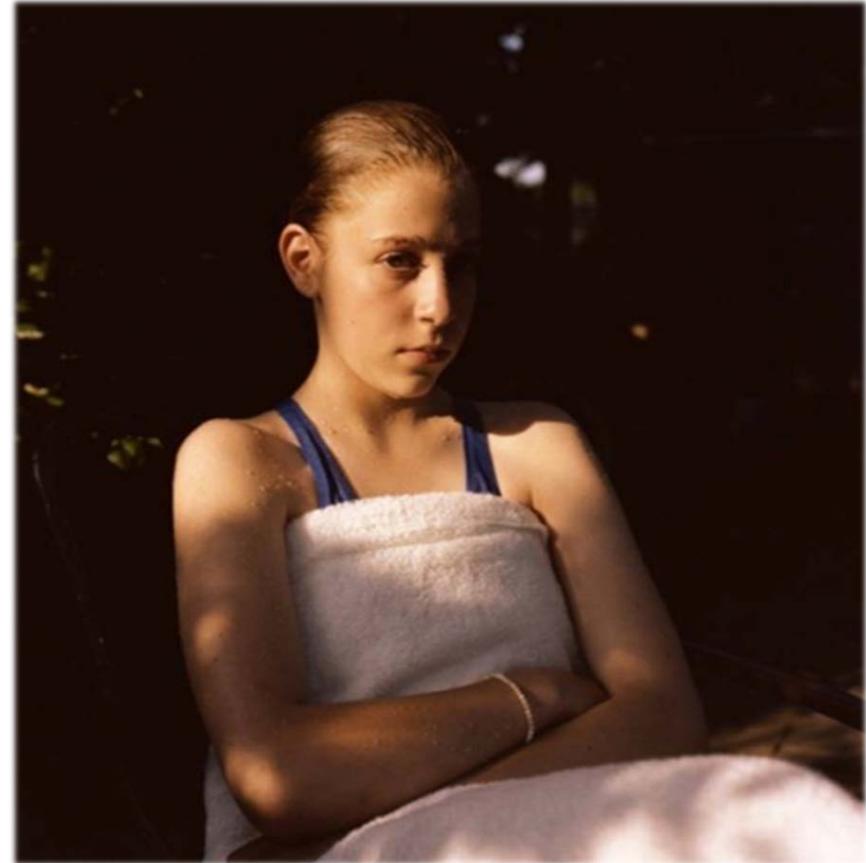
- Weekly review of each artist's work with the fellows and AWP > discussion of the past through present in context of particular work of art or group of works
- Documentation over weeks > fellows' understanding of the complexity of artists' lives
- Artists could experience what Cohen described as the "summative" & "encore" phases of later life.
- Life Review Finale: Oral history of artist as prepared by the artists and fellows; presented at AC exhibition.

# Possible Factors Affecting Ambivalent and/or Potential Negative Outcomes

- Artists' reluctance to acknowledge limitations: fear of negative reactions/biases
- Artists' prior attitudes toward new learning = degree of receptivity to documentation
- Artists' support system/ physical environment
- Health/personal issues affecting any member of artist team
- Fellows varying abilities: rapport, trust, technical competence, teamwork

# Secondary Prevention/ Health Promotion: Rationale

- Jeffri's *Above Ground* study (2007) and other gerontology literature.
- AC pilot (2010-11), artists identified as having physical/environmental problems interfering with ability to do art safely and easily. Fall risks and need for referrals identified; no mechanism.
- AC (2012-13) Artists' studio environments appropriate setting for prevention.



Niki Berg, *Karina in Shadows*, 1983  
Photograph C-print  
10 x 10 inches

# How Secondary Prevention Was Accomplished

1. Occupational therapists (OTs) conducted assessments for intervention and comparison groups (pre-tests, post-tests and 6-month follow-up).
2. When risks factors were identified, interventions were provided with artist's permission & MD referral.

## Three Secondary Prevention Interventions

Occupational Therapist (OT)  
Interventions for NYC Artists.

# Secondary Prevention Intervention: Artist # 1

1. OT considered prior to start of AC: artist limitations: standing balance, mobility and activity tolerance.
2. OT found family attentive to artist's needs: stair glide in the home, raised toilet seat, grab bars; OT -not ordered.
3. Two falls occurred during year of AC study. VNS recommended walker to use regularly in the home. Fellows re-enforced this recommendation and artist complied.
4. Fellows encouraged artist's son to repair parquet floors in artist's work area, where a fall occurred.
5. Artist experienced weakness & shortness of breath while fellows were working with her. Artist refused ambulance; fellows took her by taxi, waited, brought her home. Pacemaker adjusted.

# Secondary Prevention Intervention: Artist # 2

1. After baseline evaluation, OT intervention recommended to: address environmental modifications for safety; time management & studio and apartment organization (same location)
2. OT expressed concern about clutter in & around apartment/studio, as fall hazard & QoL issues clear.
3. Problem-solving occurred between artist and OT re: ways to improve environment, move trip hazards of electrical wiring, improve storage areas.
4. Artist motivated to make changes. At follow-up, 5 months after AC completion, OT researcher found a safe organized apartment/studio and a very satisfied artist.

# Secondary Prevention Intervention: Artist # 3

1. Artist's expressed concerns: Move from large rented studio space to her apartment which was smaller than she was accustomed to & cluttered; safety and fall issues (1 fall in past year); reduced standing tolerance for meal preparation/clean-up.
2. Two OT problem-solving sessions. Coping strategies discussed: rest breaks, memory aids, increased safety tips (using cane in as well as outside, environmental changes).
3. Five-month follow-up: Artist talked about ease in preparing & cleaning up after meals;
4. created a filing system for her art materials, usable in smaller space. Despite severe fall risk, artist would not use cane in the home/studio; No environmental changes made to increase safety.
5. Recognition: Habits do not change easily. Visiting researcher recommended that therapy be continued privately, as AC did not have resources to continue OT. Artist fell shortly after this visit, not using cane.

# Overview of Positive Outcomes for the Artists

## ART CART: Saving the Legacy

1. Feasibility of AC evident: mutual expectations of all involved satisfied
2. Documentation of artists' work and archiving accomplished.
3. Identity and self-esteem enhanced. Process allows for engagement, empowerment, and validation of artists and life's work.
4. Learning new tasks: artists state, "This is hard work," but they learn to do it and express pride.
5. In better/safer position to produce art, market, donate, sell work, and do wills and estate plans, while being productive and engaging with others.

# The Impact of ART CART: SAVING THE LEGACY compared to the General Population

Suk-young Kang, Ph.D., Department of Social Work, Binghamton University



Susan May Tell, *Mary and Joseph*, 1983  
Gelatin silver print  
14 x 11 inches

## Study Design and Data Analysis

1. 2 (group) X 3 (time) quasi-experimental research design.
2. The study included two groups of subjects: (1) the intervention group (n =18) and (2) a matched comparison group (n=17).
3. Data collection occurred at baseline (January 2013); post-test (4 months later); and follow-up (5 months after the post-test).
4. MIXED ANOVA was used to test the effects of time, group and interactions.

## Comparison to Gene Cohen's Study (2007) and Data Analysis.

Gene Cohen's Creativity & Aging study measured the impact on the physical health, mental health, and social activities of individuals age 65 and older, over a 2-year period. Subjects were assigned to either an intervention (chorale) or comparison (usual activity) group. In comparing Cohen's subjects to the subject in ART CART:

**Similarity:** The findings did not reveal significant interactions for two of the three measures of mental health: morale and loneliness. There was a statistically significant interaction for the depression score.

**TABLE 2** Mean (sd) Score for Mental Health Indicators for Intervention (N=57) and Comparison (N=55) Groups Across Time

Mood Indicator	Intervention			Comparison		
	Baseline	T1	T2	Baseline	T1	T2
Morale*	14.2 (2.6)	14.3 (2.6)	13.9 (2.7)	13.9 (2.9)	13.3 (3.3)	12.8 (3.3)
Depression†	1.4 (1.7)	1.0 (1.8)	1.4 (1.8)	1.9 (1.9)	1.9 (1.9)	2.2 (2.0)
Loneliness*	35.1 (8.1)	33.8 (7.3)	34.3 (9.4)	37.6 (9.3)	36.0 (9.7)	36.2 (9.8)

\*Significant main effect of time.

Findings from the ART CART study are below, presenting the mean values and standard deviations for three measures of mental health: morale, depression, and loneliness.

Table ARTCART Mean (SD) Scores for Mental Health Indicators for Intervention (N =13) and Comparison (N =12) Group Across Time.

Mood Indicator	ARTCART group (N =13)			Comparison (N=12)		
	Baseline	T1	T2	Baseline	T1	T2
Morale	13.54 (2.50)	13.61 (2.60)	13.30 (3.15)	13.92 (2.68)	13.17 (3.04)	14.67 (2.77)
Depression	1.15 (1.14)	1.08 (1.61)	2.08 (1.75)	1.54 (1.45)	1.77 (1.96)	0.77 (1.36)
Loneliness	31.54(6.07)	32.54 (6.25)	32.08 (7.05)	33.08(8.37)	32.77 (7.00)	32.15 (7.57)

- \*No significant main effect of time.

**Difference:** The findings did not show statistically significant main effects of time or group on any of the three measures. Thus, the means for all three measures of mental health were the same at all three testing occasions.

While Cohen's comparison groups did worse than his intervention groups, the artists in the ART CART study were virtually the same.

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This might mean that it does not matter whether you are a professional or an amateur artist, only that you engage in some form of art to exhibit high function in these areas.

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# Comparison to other national data sets

1. **Falls with Injury:** The percentage of risk of falls with injury among ARTCART participants (31.4%) was similar to the national data (31.7%) from the Centers for Disease Control and Prevention (CDC), Behavioral Risk Factor Surveillance System (BRFSS), 2009-2010 (CDC, 2013).
2. **Disability and Physical Functioning or Activity:** ARTCART participants were more active compared to the nationally representative sample in the 2004 National Long Term Care Survey (NLTC, 2006).
3. In terms of physical activities to improve health (aerobic and muscle strengthening), ARTCART participants engaged in physical activities to improve health at a much higher rate than did the national sample.
4. **Labor Force Participation:** ARTCART artists participate in the labor force at a high percentage than the general population.

# Comparison to other national data sets

5. **Volunteer work:** Sixty percent of the ARTCART participants reported that they did volunteer work. This is almost twice (30%) the national average (National Institute on Aging, 2007).
6. **Life Satisfaction and Depression:** The frequency of participants in ARTCART with any suggestive depressive symptoms was zero. This figure was much lower than the 11% to 16% range of people with clinically relevant depressive symptoms reported in the 2008 Health Retirement Study (FIFARS, 2012).

In conclusion, ART CART participants were healthy in terms of mental health indicators and were more physically active compared to the nationally representative samples.

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# ART CART'S IMPACT — Transformative Learning in an Intergenerational, Interdisciplinary Environment

Pamela Harris Lawton, Ed.D., Director of Education Studies, Corcoran College of Art + Design



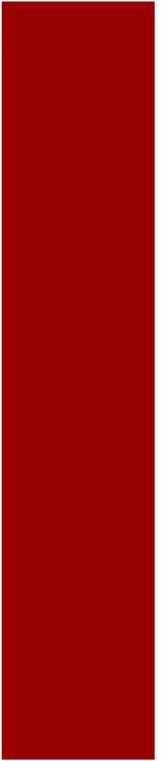
Akili Ron Anderson, *Enlightenment 1*, 2013  
Acrylic on canvas  
36 x 24 inches

## Introduction

This presentation considers a developing paradigm on the cognitive and creative abilities of the mature mind, the learning potential created through social interaction across generations and domains of knowledge, and incorporates transformative learning theory to engage the continuing creative potential of older adults participating in ART CART.

Older adults have a wealth of knowledge and experience, a broad range of interests and cognitive abilities, and a unique vantage point: the wisdom acquired with age.

Contact with different generations provides elders with the opportunity to exercise generativity, Erikson's term for what is produced by and flows from generation to generation, relationships, creativity, ideas, products, all considered vital to the healthy development of older adults (Wrightsman, 1994).



# Creativity and the Mature Mind

Phases of the mature mind easily connect to common themes in art education such as sense of self, sense of place, and sense of community (Anderson & Milbrandt, 2005) through art creation, interpretation, and critique of the creative process.

Many older adults have a continued interest in learning and sharing their knowledge and wisdom throughout what Cohen (2005) identified as the four phases in the second half of life. He stated that these phases can “coexist, intersect, and interact with one another”

Brief overview of the 4 phases



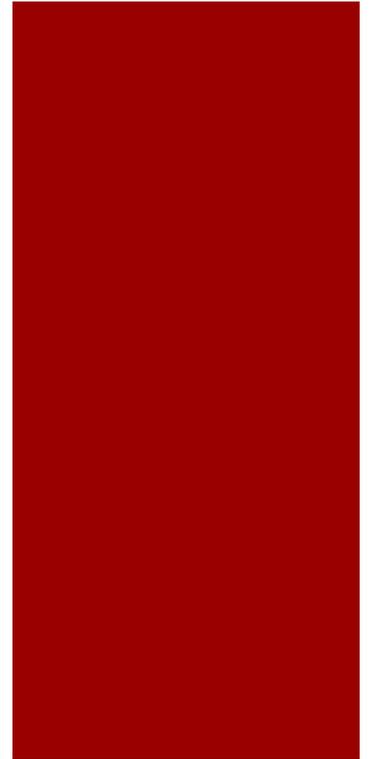
Lila Asher, *Cup of Milk*, 1989  
Linolium block print  
31 x 26 inches



# Transformative Learning Theory

Transformative learning theory is “the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one’s experience in order to guide future action” (Mezirow, 1991, p. 12).

In transformative learning, we reinterpret an old experience (or a new one) from a new set of expectations, thus giving a new meaning and perspective to the old experience (p. 11).





Rose Mosner, *George Sand*, 2009  
Wallpaper, photos, found objects on  
board, 20 x 16 x 1 inches

Transformative learning results from activities fostering critical self-reflection that can lead to a change in belief, attitude, and perspective (Mezirow, 1991).

It may occur as the result of an “empowering event” such as intergenerational programs in which participants engage in social interaction through interpreting works of art or hands-on arts activities that may lead to both personal and communal transformation (Lawton, 2004).



# ART CART as an Empowering and Transformational Experience

Intergenerational relationships through art can be transformative. They “foster the development of communication and reflection skills and formation of new perspectives about oneself and others” (Kerka, 2002, p. 2).

# Examples of Transformative Learning in ART CART

- Older artists became knowledgeable about using computer software to document their art.
- During their social interaction, graduate art students shared their art works and art process with professional artists, receiving valuable critical feedback.
- The older artists received assistance with documenting their legacy, and maintaining a safe studio space.
- Food rituals specific to the artist's culture and heritage were also part of the exchange as many times the artist fed their student partners during work sessions.
- The experience provided all participants with opportunities to further develop as skilled practitioners.

# Conclusion



Carmen Torruella-Quander  
*Eastern Shore*, 2004  
Acrylic on board  
24 x 48 inches

As the aging population continues to grow, art educators and my colleagues representing all the disciplines involved in ART CART should be familiar with the growing appreciation among gerontologists for positive cognitive development after mid-life.

There are many therapeutic and educational aspects of art for the aging population, such as the transformative potential for art to unlock the creative power of older adults through intergenerational educational experiences.

# Implications for Future Research

Joan Jeffri, Director, Research Center for Arts and  
Culture, National Center for Creative Aging

Our conclusions lead us to plan for:

1. a review of the assessment and outcome measures with inclusion of more strength vs deficit-based instruments;
2. a comparison group from the general public to compare the high-functioning of artists to others and to help us understand whether we can generalize our findings to a larger population
3. decisions about if, how and when to provide secondary prevention and,
4. the creation of models for older artists outside the visual arts, especially writers and performers.

The input of new players from the same and different cities will also refresh our ideas. As an 86-year-old ART CART from Washington DC said, "ART CART is an education in hope."

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ART CART will be replicated in 2015 in three locations. Future research will compare ART CART artists and a comparison group from the general population.

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# Thank You!

Please find the full report on our website at  
[www.creativeaging.org/rcac](http://www.creativeaging.org/rcac).

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