



Evaluator

UNIVERSITY OF
LOUISVILLE®

INSTITUTE FOR SUSTAINABLE
HEALTH & OPTIMAL AGING

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Fund for the Arts: Engage Art! Project Report

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Kentucky
Shakespeare in
action with
Christian Health
Center West

Introduction

Numerous discoveries in science and technology focused on health-related advancements have significantly increased life span. In 1900, the average life expectancy was 47.3 years, however, by the year 2015, this number increased to 78.8 years on average (National Center for Health Statistics, 2017). Increased longevity has led to tremendous growth of the older adult population. Today, older adults are the fastest-growing segment of the United States population, with individuals aged 65 and older accounting for 15% of the population and projected to increase to 20% by 2030 (Ortman, Velkoff, & Hogan, 2014). These advances have not been without challenges. Health disparities, general health maintenance, mental and biological changes, and economic changes remain constant challenges to achieving optimal health, wellness and independence (National Center for Health Statistics, 2016). Thus, as the older adult population continues to increase, meeting the needs and challenges of this population through innovative engagement models becomes increasingly important. Creative engagement has been shown to have positive effects on general health, age-related cognitive functioning, balance, mental health, use of medications and overall well-being of older adults (Castora-Brinkley, Noelker, Prohaska,

& Satariano, 2010). This is also true for youth who show positive effects from arts participation (Elpus, 2013).

Clinicians and other academic professionals are increasingly working side by side with arts professionals in both healthcare and community settings with both older adults and youth. Globally, the arts are emerging as an important and integral component in the improvement of the health and wellness of all age groups. Arts in healthcare programs and creative arts therapies have been applied to a vast array of health issues to improve overall health outcomes, treatment compliance, and quality of life (State of Field Committee, 2009).

To further study the impact various types of art experiences (exposure, participatory and combination of exposure and participatory) has on an individual over time, the Fund for the Arts and the University of Louisville arranged time-limited, structured arts experiences to be delivered to adults and youth who voluntarily chose to participate in a 7-week arts engagement program; coined as EngageArt. Participants selected were adults (age 50 and older) and high school youth. Art venues were identified with the objective of offering various art experiences for the participants in order to evaluate if participation in one type of art experience impacted the health of participants, as measured by selected survey. Over a one-year period, evaluators worked closely with the Fund for the Arts to identify and select participant groups, select art experiences and evaluation tools.



Adults experiencing limited mobility move to the music of the Primetime Band.



Residents of
Friendship
House and
Chapel House
enjoying Senior
Prom

Purpose & Background

The Engage Art! Project was a collaboration between the University of Louisville (UofL) Institute for Sustainable Health & Optimal Aging and the Fund for the Arts, funded through the Jewish Heritage Fund for Excellence, Arts in Health Initiative. The project builds on the ability of the Fund for the Arts to build a stronger community by integrating the arts into everyone's life. Since 1949, the Fund for the Arts has raised more than \$290 million and invested those dollars to maximize the impact of the arts on economic development, education and quality of life. Further, the initiative builds on the ability of the UofL Institute for Sustainable Health & Optimal Aging to engage older adults in initiatives that promote the capacity to function across many domains – physical, functional, cognitive, emotional, social, and spiritual – to one's satisfaction and in spite of one's medical conditions (Brummel-Smith, 2007). Building upon the strength and legacy of the Louisville arts community, this uniquely collaborative effort highlighted not only existing work happening in the arts and healthcare arena, but it also created a vision for partnerships with the potential to improve the health, well-being and quality of life of older Louisville residents.

Both older and younger generations are many times depicted in a negative light. Older adults are often perceived as needy, dependent and poor, or self-absorbed, self-indulgent, and affluent.

Young people are perceived as disrespectful of authority, excessively risk-taking, and resistant to assuming responsibility. Programs focused on connecting youth and older adults in meaningful relationships have shown to help break down these stereotypes and create rewarding experiences for both the younger and older generations (Larking, Sadler, & Mahler, 2005).

Afterschool programs have shown to effectively address the problem of crime and delinquency after school. Unstructured free time during non-school hours is a threat to the safety and security of many adolescents who live in poor urban and rural neighborhoods. A recent study by the National Endowment for the Arts, in conjunction with the US Department of Education and the US Department of Labor indicated that socially and economically disadvantaged children and teenagers who have high levels of arts engagement or arts learning showed more positive outcomes in a variety of areas (grades, test scores, honor society membership, high school graduation, college enrollment and achievement, volunteering, engagement in school or local politics) than that of low-arts-engaged peers. Also, at-risk teenagers or young adults with a history of intensive arts experiences showed achievement levels closer to, and in some cases, exceeding the levels shown by the general population studied (Catterall, Dumais, & Hampdeh-Thompson, 2012).

Given the positive effects of art as shown in the literature, this project created an innovative and transformative project engaging the power of the arts to improve health and wellness of older adults and the lives of younger adults within the community.



Ragtime Band
performing for
residents of
Christian Care
Communities:
Health Center
West



Resident who arrived at Christian Health Center unable to walk, now dances closely with his wife at Senior Prom.

Research Study Protocol

The protocol followed to implement this intergenerational program was approved by the University of Louisville Institutional Review Board (#16.0765) and included the following:

Research Questions

The focus of this project was to fill in the identified gaps in evidenced-based research on the benefits of using artists and performers in the promotion of health and wellness (National Initiative for Arts & Health in the Military, 2012). Given this, the following were the primary research questions:

- 1. Does exposure to and participation in art benefit participants in terms of health and well-being, specifically health and mental health status, depression and loneliness?**
- 2. Is exposure and participation in arts needed to receive maximum benefits in terms of health and well-being?**



Adult participant, in awe of the special exhibit at the Speed Art Museum:

“I’ve never seen anything like this in my life. I’m 89 years old and pass by here all the time, and this is my first time inside.”

Research Design

This study followed a mixed-methodology and repeated measures design. Surveys were administered pre-and post-program implementation. Observational data was also recorded at each program venue. At the first session, participants completed an informed consent. Each session began with an orientation to acclimate the participants to the purpose and approach of the program. Semi-structured interviews took place before and after the intervention in order to gain a better understanding of the participants’ experiences. As part of this project, there were two sets of participants enrolled in the program: older adults from the community and high school youth. The research team originally planned to conduct semi-structured interviews with a parent, guardian, spouse, partner or close friend of each intervention participant. Due to time and scheduling constraints, this did not occur.

To conduct this program, selection of arts groups and venues was necessary to allow for participant arts experiences, with the focus of creating arts exposure and art participation experiences in partnership with local visual and performance artist groups. Through an application process, the

following arts groups were selected: Kentucky Shakespeare, KMAC Museum, Frazier History Museum, Kentucky Opera and a variety of independent artists. The Fund for the Arts provided direct funding to arts groups to cover the cost of performers and materials. Through an application and selection process, arts groups were identified and scheduled to deliver a 7-week program, with the exception of the independent artists, scheduled to deliver a definitive number of pre-scheduled sessions. Initially, all programming occurred at the art venue location. Due to scheduling and transportation factors, most of the arts experiences occurred at locations where participants could easily participate, such as schools, community centers, residential and long-term care facilities.

Three types of arts experiences were tested to obtain data about the impact each type of experience would have on participants: Participatory, exposure, and combination of participatory and exposure. Participation in the arts experience provided opportunities for participants to interact with the artists from the arts group in the delivery of the art experience. Participation experiences included, but were not limited to: Painting, drawing, improvisational acting, and music. Exposure to the art experience offered a more passive experience, where participants were exposed to the art, with primary participation being observation and discussion. Exposure experiences included: Viewing a visual arts gallery or exhibit, watching a theatrical performance, and listening to opera, band, and storytelling. Combination of participatory and exposure experiences offered an opportunity for participants to both actively participate and passively experience the art through exposure.

Sample Selection and Size

This study included a sample consisting of two primary populations: older adults and high school youth from the community. Participants from each sample population were randomly assigned to one of three groups: Individuals who participated in art creation activities, individuals who only have an exposure to arts experiences, and individuals who have a combined experience of participating in arts creation activities and exposed to arts experiences. The aim was to recruit at least 24 older adults and youth into each group.

Older adult selection originally included the focus on recruitment of veterans. After limited enrollment of veterans, the project plan included expanded outreach to older adults with little

previous exposure to the arts. The older adult sample size, upon conclusion of the project was 84.

Outreach to high school youth occurred throughout the community, with primary recruitment occurring in the schools (public and private) and community centers and youth who had little previous exposure to the arts. The youth sample size, upon the conclusion of the project was 68.

Sample Implementation

The enrollment of older adults and youth varied during the initial implementation phase of this study, with a small group of adults and youth participating in the first two 7-week sessions and increasing to over 24 participants in later 7-week sessions. Early in the implementation of the program the research team realized that there were problems with scheduling sessions to meet both the older adult and youth' schedules. Older adult participants reported that late afternoon, which was the only time youth could participate, was burdensome for them and asked that sessions be offered during mid-morning to mid-afternoon, times when the youth were in school. Eventually, the Fund for the Arts and the Institute modified the methodology in order to accommodate participants' schedules. This resulted in offering separate arts experiences to older adults and youth but allowed greater participation by each of the groups. Also, this change to the methodology did not compromise the ultimate goal of the program which was to measure the effects of arts exposure on the health and wellness of the participants.

Data Collection

To obtain baseline, and post intervention information regarding how they rate their health, mental health, loneliness, and depression, surveys were administered at baseline and after program completion. Completion of the surveys and participation in the arts programming was voluntary. As such, participants, of their own free will, could make a decision to complete all, a portion, or none of the surveys administered.

Measures

The following are the outcome measures used in the study:

SF-8 Health Survey.

The SF-8 is a brief survey that measures eight health domains including vitality, physical functioning, bodily pain, general health perceptions, physical role functioning, emotional role functioning, social role functioning and mental health. Included also are two summary

domains that describe health-related quality of life as it relates to health and mental health. The SF-8 is an alternative to the SF-36, which is the most widely-used health survey (Turner-Bowker, Bayliss, Ware, & Kosinski, 2003). Furthermore, this survey is typically used for monitoring population health and large-scale outcomes studies. Utilization of the SF-8 also provides the ability to compare results from the sample to national norms for each of the health domains. The SF-8 is a valid scale, with high reliability (Ware, Kosinski, Dewey, Gandek, 2001).

The Geriatric Depression Scale – 5 (GDS-5).

The GDS-5 is a brief scale used to measure depression in older adults. Hoyle, et al.'s shortened five-item version (1999) was adapted from Yesavage, et al.'s 30-item original scale developed in 1983. The GDS-5 has been shown to be a reliable and valid short version of the Geriatric Depression Scale. Hoyle, et al. (1999) found that the scale had high internal consistency (Cronbach's alpha of .80), sensitivity at .97, specificity at .85, accuracy at .90, positive predictive value at .85, and a negative predictive value at .97.

UCLA Three-Item Loneliness Scale.

The UCLA Three-Item Loneliness Scale is an abbreviated measurement adapted from the UCLA Loneliness Scale to quickly assess an individual's level of loneliness (Hughes, Waite, Hawkey, & Cacioppo, 2004). Responses are categorized as follows: (1) Hardly Ever (2) Some of the Time and (3) Often. The three questions relate to companionship, feeling left out and isolation. The alpha coefficient for reliability for the Three-Item Loneliness Scale is .72 and though this is lower than the alphas reported for the full scale, the internal consistency is reported to be acceptable for this Three-Item Scale (Hughes et al., 2004).

Kutcher Adolescent Depression Scale (KADS-6).

The KADS-6 is a brief scale designed specifically to diagnose and measure depression in adolescents. The KADS-6 uses colloquial language and participants respond on a four-point scale: (1) Hardly Ever, (2) Much of the Time, (3) Most of the Time and (4) All the Time. LeBlanc, et al. notes that the KADS-6 performs at least as well as the Beck Depression Inventory and better than the full-length 16-item Kutcher Adolescent Depression Scale (2002). The KADS-6 has a high internal consistency (Cronbach's alpha of 0.80), sensitivity of 0.92, and specificity of 0.71 (Kutcher, 2006).



Artists with Appalachian, engaging with participants was one of the greatest highlights of this project

Project Implementation

Selection of Arts Experience Venues

The Fund for the Arts created a Request for Proposals in order to receive responses from various arts groups throughout Louisville, Kentucky. A variety of venues offering the opportunity for participatory, exposure and combination experiences for participants was desired. Among the proposals received and reviewed the following arts groups and artists were selected for participation: Frazier History Museum, KMAC Museum, Kentucky Shakespeare, Kentucky Opera and a variety of independent artists around the Louisville area. Each venue brought a unique perspective and reach to participants throughout the community. Selection factors included: innovation and ability to offer programming that would meet the art type of exposure, participatory or combination art experience for participants; prior experience working in the community; cost; availability to provide 7-weeks of programming on a pre-determined schedule; and, experience in working with both older adults and youth.

Selection recommendations:

- a. Kentucky Shakespeare: This arts venue is known for its expansive programming for youth and the community at large. The selection committee considered its extensive

experience in working with schools at all grade levels, adults in community settings and the proposed methods to incorporate classical Shakespeare into modern day performances and discussions.

- b. Frazier History Museum: The proposal from Frazier provided an interesting proposal to include storytelling as one approach to presenting the history of the Lewis and Clark Expedition. The method of using stories to understand and experience the art from this perspective would incorporate participants into the story and freedom to create their own stories and tall tales.
- c. KMAC Museum: A variety of artists and art selections were considered. KMAC proposed to offer exposure to its many pieces of art and artists, education on how a work of art was created and allow participants to use painting, drawing or chalk as mediums to create a work of art.
- d. Kentucky Opera and Independent Artists: Additional venues were later established and selected as scheduling difficulties occurred later in the program. The Fund for the Arts drew upon its cadre of arts groups in the community to offer a variety of engagement opportunities during a 7-week program. Artists were scheduled at three different venues of Christian Care Community sites, with each week offering a different opportunity for exposure and participation in the arts.

Recruitment of Participants

One of the prime goals of this program was to create opportunities for older adults and youth who may not have access or have limited access to arts programs in the community to participate in the Engage Art project. Outreach and recruitment occurred in a variety of ways to be sure participants were selected from a variety of demographic and socio-economic backgrounds. Scheduling and transportation impacted the ability for participants in each group to participate consistently over a long period. To meet the scheduling needs of both older adults and high school youth, the scheduling of arts experiences occurred during times and locations that met the needs of each group equally. This approach to recruitment and scheduling improved the number of participants from both groups who participated consistently throughout each 7-week session.

Older adult outreach originated with recruitment of older adult veterans. Attending meetings of veterans groups and retired veteran's groups, community events and alumni from the University focusing on recruitment of veterans. After implementing varying approaches and locations for outreach with limited success, the project outreach plan was modified to include outreach and recruitment of older adults with limited exposure to the arts. To stabilize and ensure continued participation by older adults with varying ranges of health status and conditions, the project team partnered with Christian Care Communities where arts experiences could be offered at three (3) of its facilities: adult residential, rehabilitation and skilled care and long-term skilled care facilities. By offering programming where participants reside, greatly improved consistent participation in the arts programming.

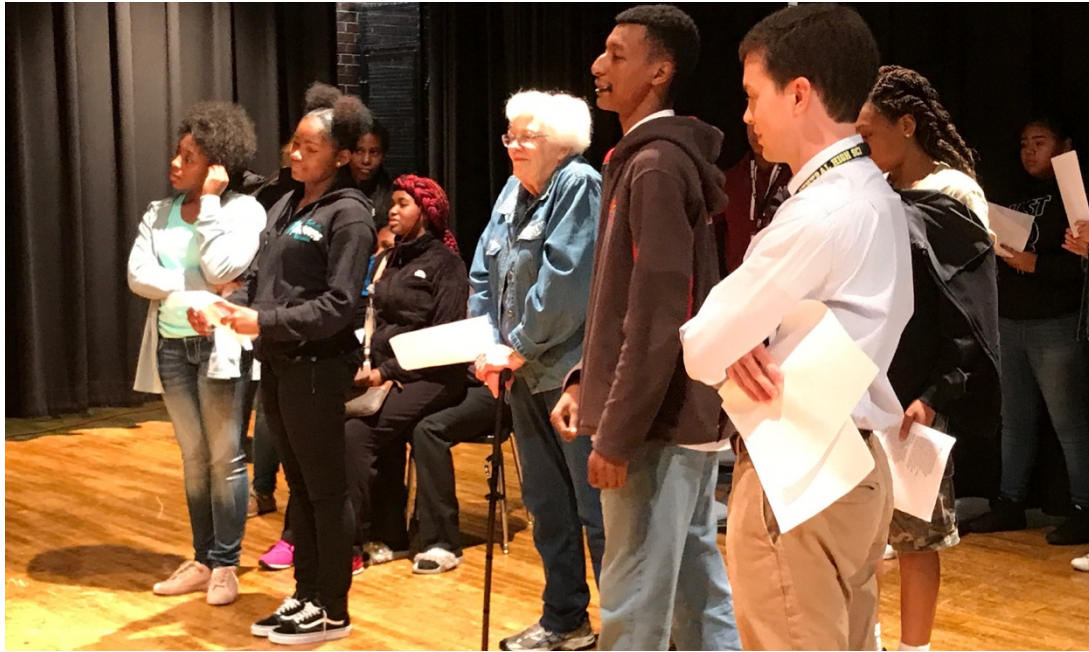
To recruit the youth participants, we focused on the Jefferson County Board of Education counseling and advising administrators, high school principals, and humanities teachers to identify youth who could benefit from the exposure to arts programming. Outreach to community centers and selection of Americana Community Center as a venue to introduce arts programming during a summer program successfully resulted in participation of 10 youth. With youth school schedules and after school activities, recruitment through instructional staff of a large public school and smaller school in downtown Louisville resulted in three well-attended 7-week sessions by youth. Central High School and Presentation Academy students were identified and all participated consistently over the scheduled 7-week sessions.



Project Implementation Overview

Venue	Arts Group	Facility Description	Study Group (Type of Engagement)	Number of Adults	Number of Youth
Frazier History Museum	Frazier History Museum Artists	Public Museum	Combination	6	1
Americana Community Center	Kentucky Shakespeare	Refugee/New American Community Center	Participatory	2	10
Central High School – Sessions I & II	Kentucky Shakespeare	Public High School	Participatory	2	Session I: 28 Session II: 17
Wilderness Road Senior Center	KMAC	Senior Community Center	Combination	11	12
Christian Care Communities - Friendship House/Chapel	Independent artists, Kentucky Opera, Kentucky Shakespeare and KMAC Museum, Speed Art Museum	Older Adult Residential Living	Exposure	32	0
Christian Care Communities - Health Center	Independent artists, Kentucky Opera, Kentucky Shakespeare, and KMAC Museum	Older Adult Long Term Care Facility	Exposure	18	0
Christian Care Communities - Health Center West	Independent artists, Kentucky Opera, Kentucky Shakespeare, and KMAC Museum	Long Term Care Facility	Exposure	13	0

Due to a variety of implementation hurdles, not all groups were equally represented in the final sample. The final older adult sample included 37 who were exposed to art, 4 who participated in art, and 43 who were exposed and participated in art. The final youth sample included 53 who participated in art, and 15 who were exposed and participated in art. We found offering activity-based programming for youth who participated in the project increased consistent participation. Therefore, programming for youth did not include exposure only programming.



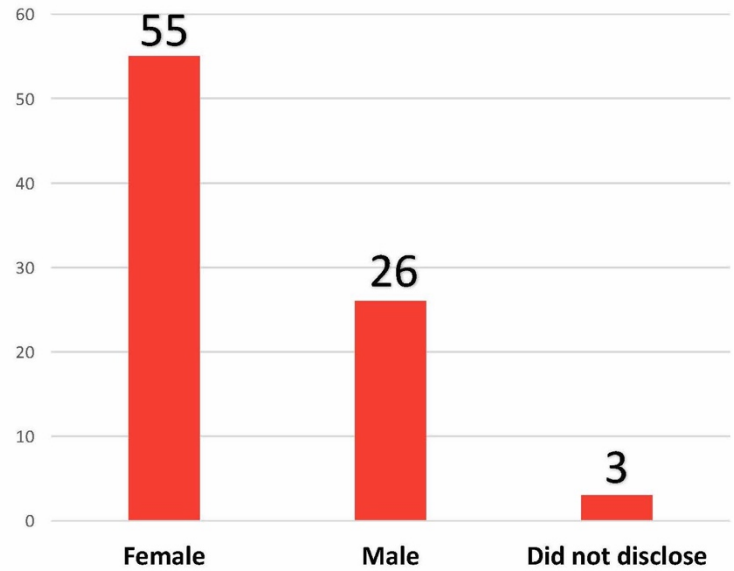
Central High School Youth, Teacher Ben Williams, and older adult participant learn from Kentucky Shakespeare before performing

Results

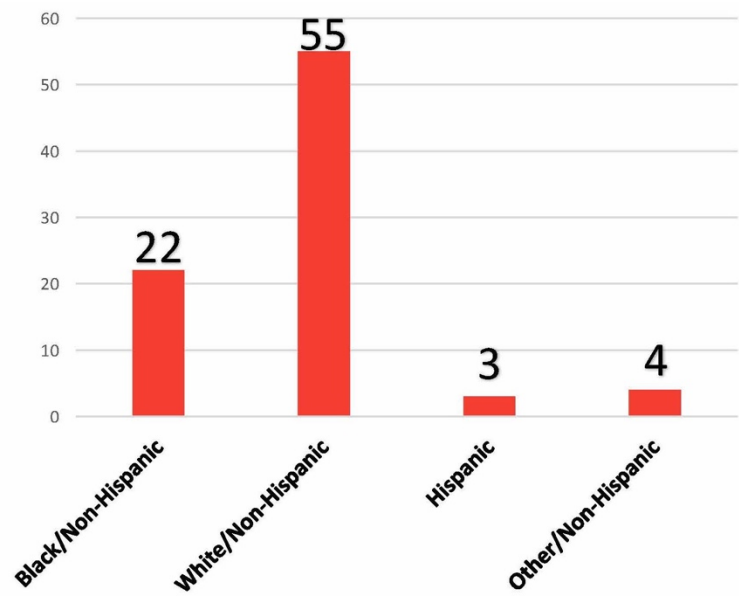
Older Adult Demographics

Older adults (N=84) self-reported their gender. Most of the older adults were female (55). There were 26 males, with three adult participants who did not disclose their gender. Most older adults identified as being White/Non-Hispanic (55). There were 22 who identified as being Black/Non-Hispanic. Of the 84 older adult participants, three reported having Hispanic ethnicity and four identified as being a race or ethnicity other than Black, White, or Hispanic. Most of the older adult participants identified their relationship status as single (27). There were 16 participants who were married, 19 divorced, four separated, 15 widowed, and three who reported a relationship status as something other than these. The majority of the older adult participants were retired (60). The rest identified their employment status as employed (4), unemployed (7), unable to work (9), and an employment status other than these (4). The age of the older adults ranged between 50 and 103 years with the mean age of 76.22 (SD=10.59). Years of education ranged between 7 and 23 years, with a mean of 13.61 years (SD=3.06).

GENDER



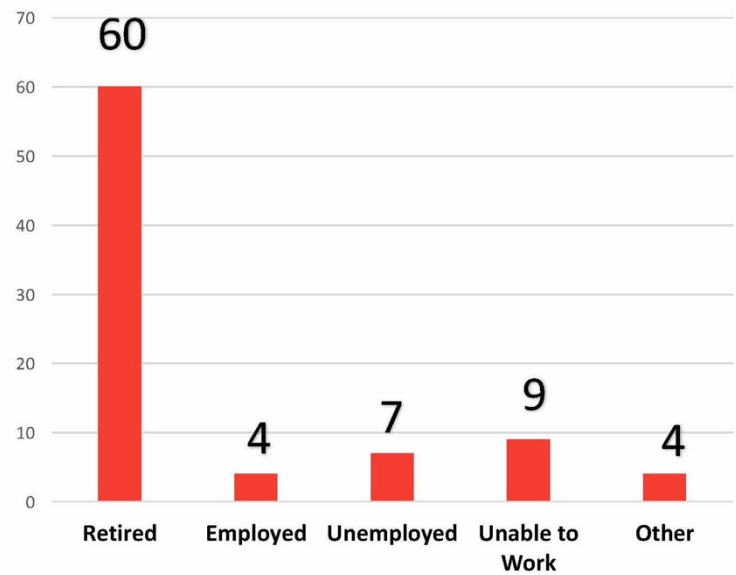
RACE/ETHNICITY



RELATIONSHIP STATUS



EMPLOYMENT



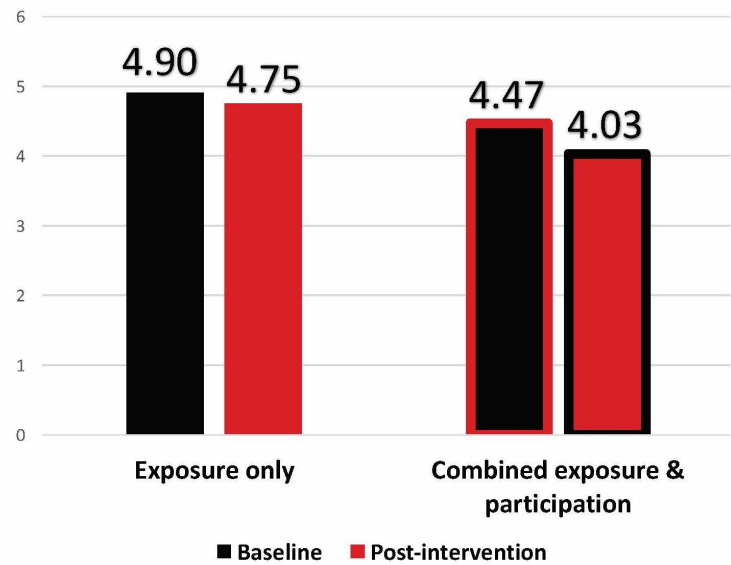
Older Adult Results

The UCLA Three-item Loneliness Scale was used to measure the loneliness of older adults. Scores on this scale can range from 3 to 9, with higher scores indicating more loneliness. For adults who experienced the arts by exposure-only, the group baseline score was 4.90. Post-intervention, the group score was 4.75, showing a decrease in older adult loneliness. For adults who experienced a combination of exposure and participation, the group baseline score was 4.47, with a post-intervention score of 4.03, also showing a decrease in older adult loneliness.

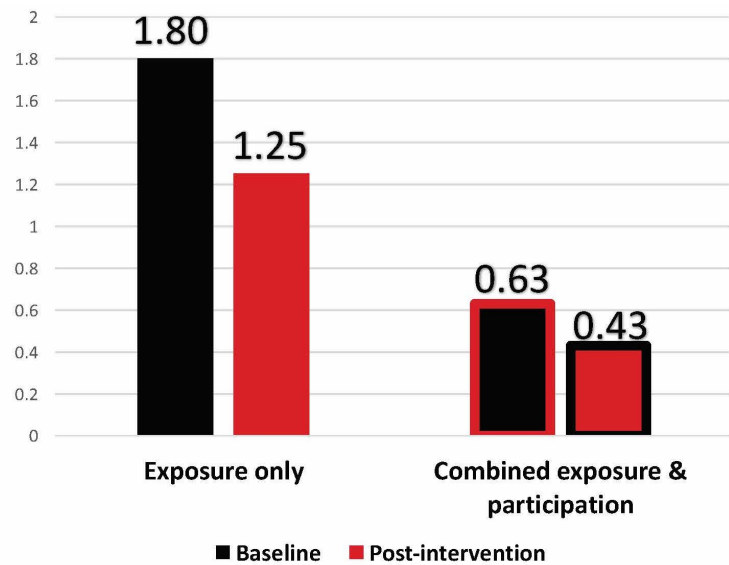
The Geriatric Depression Scale was used to measure the depression of older adults. Scores on this scale can range from 0 to 5, with higher scores indicating more depression. For adults who experienced the arts by exposure-only, the group baseline score was 1.80. Post-intervention, the group score was 1.80, showing no change in depression. For adults who experienced a combination of exposure and participation, the group baseline score was 0.63, with a post-intervention score of 0.43, also showing a decrease in older adult depression.

The SF-8 was used to measure older adult's physical and mental health. Scores on this scale can range from 0 to 100, with higher scores indicating better mental health. For adults who experienced the arts by exposure-only, the group baseline score was 48.95. Post-intervention, the group score increased to 52.98, showing and improvement in mental health. For adults who experienced a combination of exposure and participation, the group baseline score was 52.04 and post-intervention score 53.48, also showing an improvement in older adult mental health. The SF-8 was also used to measure older adults' physical health. Scores on this scale can range from 0 to 100, with higher scores indicating better health. For adults who experienced the arts by exposure-only, the group baseline score was 38.86. Post-intervention scores increased to 44.54, indicating an improvement in older adult physical health. For adults who experienced a combination of exposure and participation, the group baseline score was 44.97 and post-intervention score 46.41, also showing an improvement in older adult physical health.

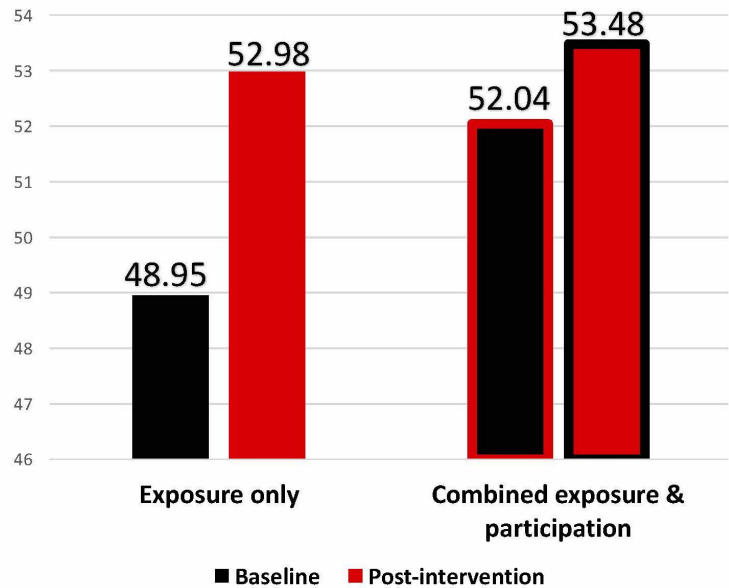
OLDER ADULT: LONELINESS



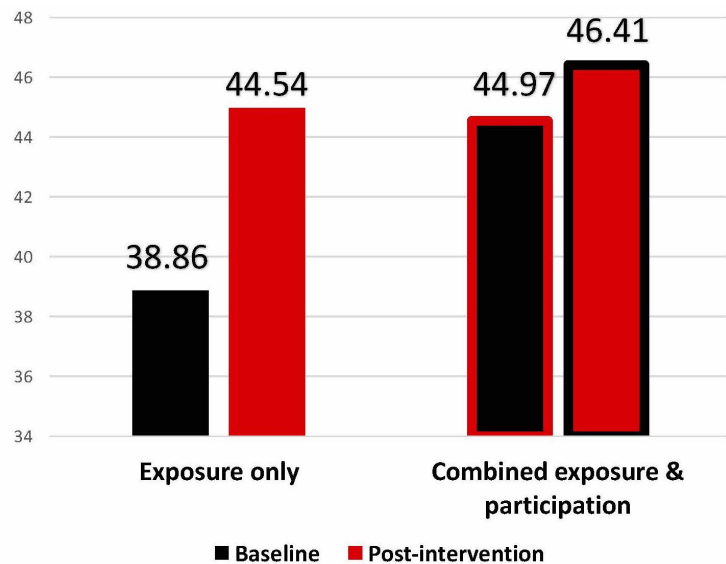
OLDER ADULT: DEPRESSION



OLDER ADULT: MENTAL HEALTH



OLDER ADULT: PHYSICAL HEALTH

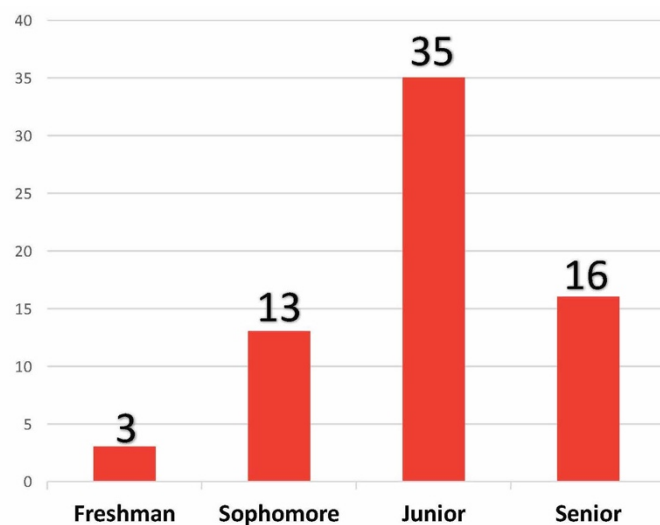


As shown above, the combined groups (art exposure only and art exposure and participation), showed better health and mental health, and less loneliness and depression overall ($F(4,45)=3.34$; $p=0.02$). All older adults in both groups improved on all outcomes measures between baseline and post intervention. All the changes were statistically significant, except for loneliness, based on a repeated measures MANOVA analysis. ($F(4,45)=3.09$; $p=0.03$). There was no interaction effect between time and groups ($F(4,45)=1.29$; $p=0.29$). The groups showed similar gains in terms of loneliness, depression, mental health and physical health.

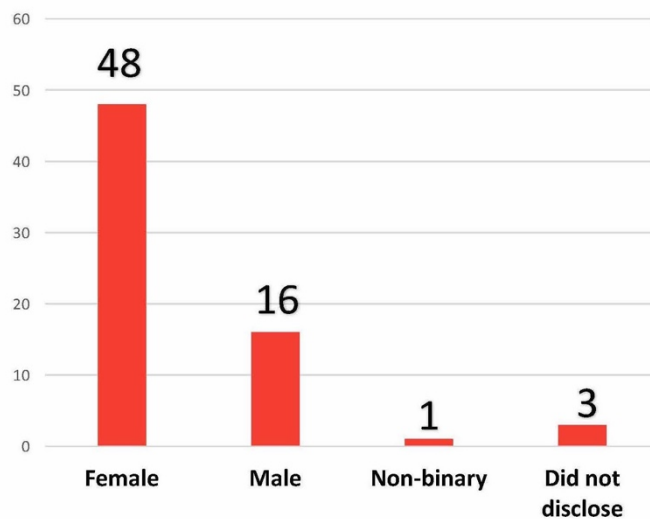
Youth Demographics

Of the 68 youth, the majority were juniors (35). There were 16 seniors, 13 sophomores, and 3 freshmen. One student did not identify their grade level. Youth self-reported their gender. Most of the youth were female (48). There were 16 males and one student who identified as non-binary gender. Three youth did not disclose their gender. Most youth identified as being Black/Non-Hispanic (31). There were 17 youth who identified as being a race or ethnicity other than Black, White, or Hispanic. Of the 68 youth, 9 reported having Hispanic ethnicity. The age of the youth ranged between 15 and 25 years with the mean age of 17.09 (SD=1.27). See tables below:

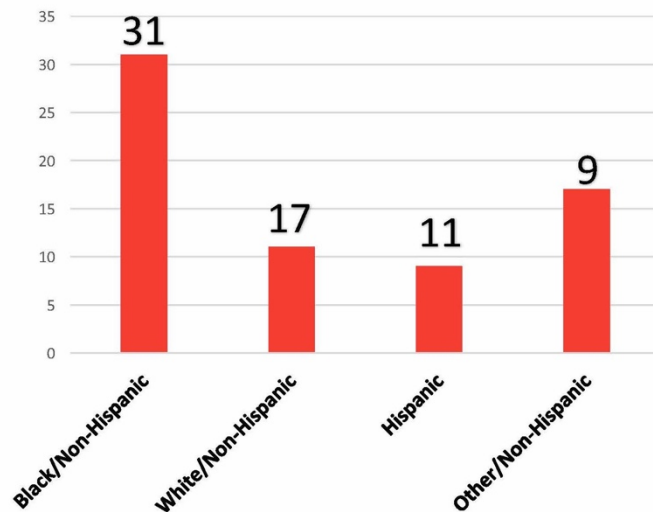
GRADE LEVEL



GENDER



RACE/ETHNICITY

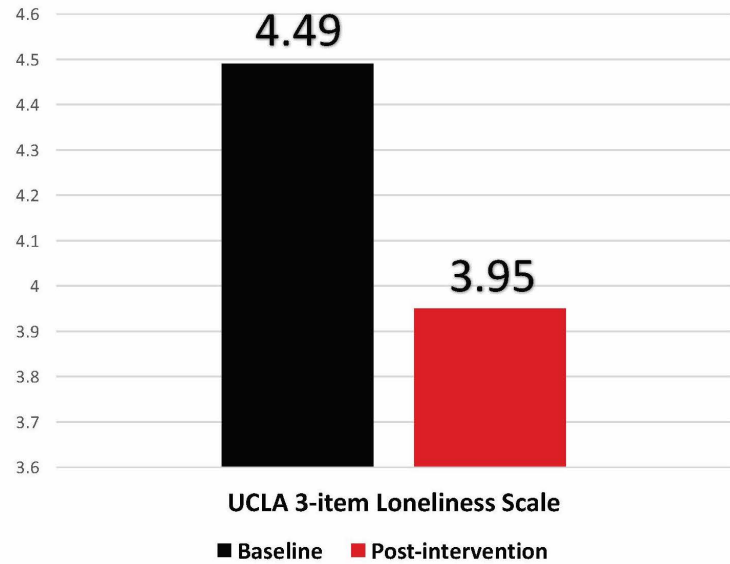


Youth Results

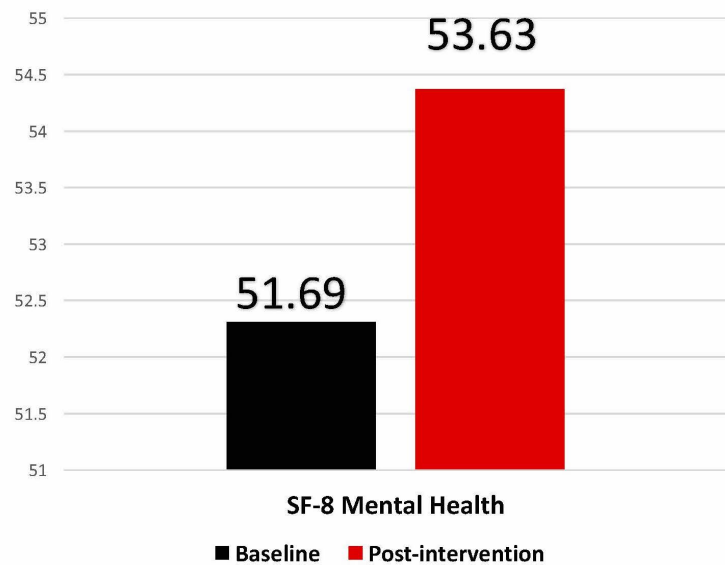
The UCLA Three-item Loneliness Scale was used to measure youth loneliness. Scores on this scale can range from 3 to 9, with higher scores indicating more loneliness. The baseline group score for youth was 4.49. Post-intervention, the group score reduced to 3.95, showing a decrease in student loneliness. The six-item Kutcher Adolescent Depression Scale was used to measure youth' depression. Scores on this scale can range from 0 to 18, with higher scores indicating more depression. The baseline group score for youth was 2.39. Post-intervention, the group score reduced to 1.64, showing a decrease in depression levels.

The SF-8 was used to measure youth physical and mental health. Scores on this scale can range from 0 to 100, with higher scores indicating better mental health. The baseline group score for youth was 51.69. Post-intervention, the group score increased to 53.63, showing an improvement in student mental health. The SF-8 was used to measure youth' health. Scores on this scale can range from 0 to 100, with higher scores indicating better health. The baseline group score for youth was 52.31. Post-intervention, the group score increased to 54.37, showing an improvement in health.

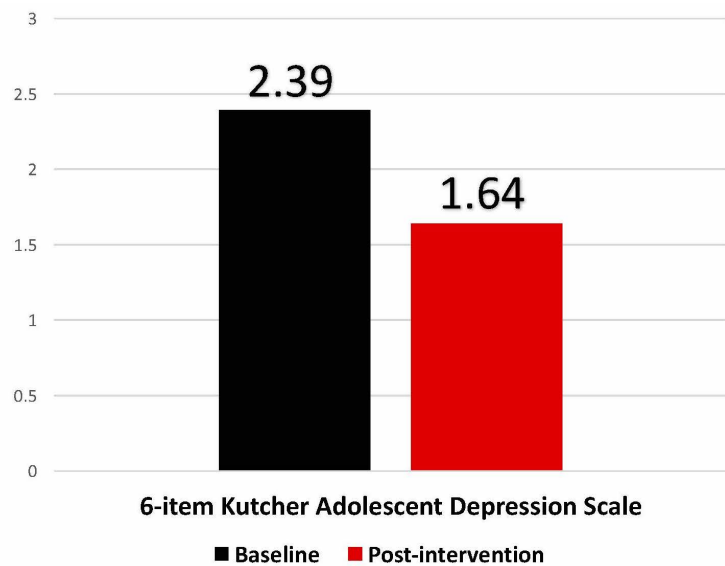
YOUTH: LONELINESS



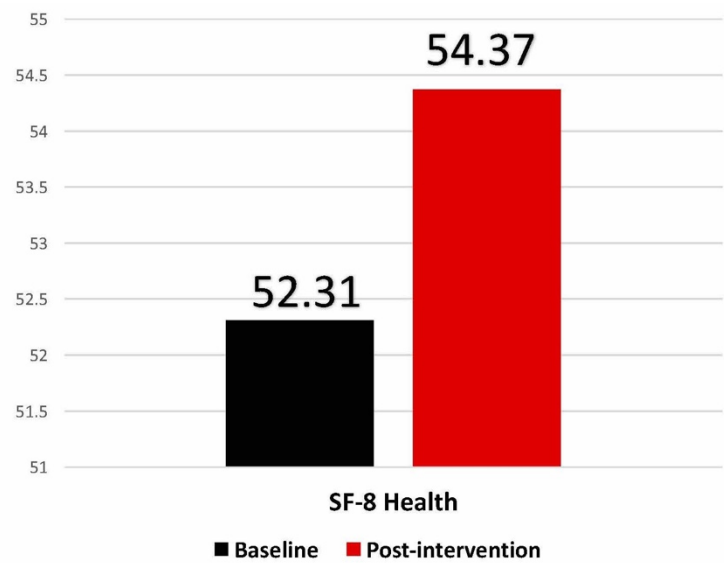
YOUTH: DEPRESSION



YOUTH: MENTAL HEALTH



YOUTH: PHYSICAL HEALTH



It is clear that youth improved on all outcome measures between baseline and post intervention. All these improvements were statistically significant and not due to chance, based on a repeated measures MANOVA analysis ($F(4,55)=3.60$; $p=0.01$).



Adult and youth participants mixing music with Kentucky Shakespeare artist.

Overview of Art Experiences: By Venue

Venue	Individual Experiences Noted
Frazier History Museum	<p>The Frazier History Museum was the first art venue to conduct programming. The small group of seven (7) to start; six adults and one youth. The small group created an experience that was more individualized and allowed for more discussion among participants and the artist over the larger groups. Participants engaged quickly with one another and the artists, telling individual stories and memories from their experiences. The youth participant quickly socialized and appeared comfortable with the adult participants. The adults were particularly interested in the youth participant's school experience, extracurricular activities and family.</p> <p>Frazier History Museum utilized several professional artists to deliver the program and went to great lengths to plan an exceptional 7-week program, entirely developed by the artists and Education Director. The participants all expressed how much they enjoyed their time with the project and the fund of creating and telling a story, regardless of the topic.</p>
Americana Community Center	<p>Several youth and two adults participated with Kentucky Shakespeare leading this arts experience. Participants did not know what to expect from Kentucky Shakespeare and quickly became interested in learning more about techniques in acting, projecting, improvisation and movement to convey a message. Youth attending the community center were youth from various high schools in Louisville, some familiar with one another.</p> <p>This experience provided an opportunity for the youth to learn more about one another and themselves. Although acting in front of peers appeared to be embarrassing for the youth, they eventually became comfortable and at ease, with the help of Kentucky Shakespeare artists and the adults who did not judge them.</p>
Central High School – Sessions I & II	<p>Central High School was the location of two 7-week sessions, comprised of two large student groups with over 25 for each class. The amount of time available each week for programming did not allow for the group to be divided for smaller group interaction. Kentucky Shakespeare artists implemented skills development by helping students improve voice projection, animation and movement, improvisation and delivery of classical Shakespeare sonnets through student interpretation of the material. Central High School and its humanities instructor acquired the auditorium which provided for a large theatre space to accommodate Kentucky Shakespeare's program, resulting in an exceptional experience for the participants.</p> <p>The first class included 2 older adults, who eventually chose to discontinue due to scheduling. The youth involved in the program initially appeared</p>

	<p>apprehensive about acting in front of their peers. The artists recognized this apprehension and started each session with an ice breaker and warm up. The games which required close attention by the youth, quick recall and movement skills, combined with musical components of the program appeared to be the favorite among the youth. Learning passages from sonnets began as a challenge and after youth discussed the meaning of each passage, they were able to create an entire play based on a sonnet they interpreted and understood more clearly.</p> <p>By the end of the 4th week for each class, the Kentucky Shakespeare artists had worked with the youth on theatre skills, with noticeable change and improvement in the performances by the youth as observed by the evaluators. The interaction between youth changed from individual friends interacting together to an entire class working together to produce a show.</p> <p>The support from the School Principal/Administration and ongoing participation by the teacher demonstrated to the youth that this was an important program and was fully supported. From time to time, the principal made time to observe the arts experience for his students.</p>
Wilderness Road Senior Center	<p>The Wilderness Road Senior Center location was selected with the intent of selecting a location where older adults congregated and interest expressed by the site management. Due to scheduling difficulties with school schedules and adult schedules to allow for the inter-generational connection, selecting a location where and when older adults were present and facilitating the youth attendance by offering transportation was important for increased involvement. Youth were transported to the facility, through Fund for the Arts and KMAC Museum visual artist traveled to the location.</p> <p>During weeks one and two, there was full involvement from the adults and youth together. The interaction was friendly between the youth and adults, with discussions including life experiences and the art presented. The art medium was primarily drawing, painting and chalk, which was challenging for participants who did not believe in their ability to draw and paint. With assistance from the artist in techniques, use of color and highlighting, participants could see they were able to produce a nice visual arts piece. Over several weeks, adult participants chose to participate primarily through observation. One participant commented that she enjoyed watching the interest from the youth. Each of the youth commented on their enjoyment of the program and appreciation for the artist who was helpful in their instruction.</p>
Christian Care Communities - Friendship House/Chapel	<p>The adult participants were the most mobile and physically able to become involved in and participate in each of the art experiences. The involvement of staff facilitating the outreach to participants at this specific location had a positive impact on the overall engagement of the group.</p> <p>Throughout the 7-week session, participants were often encouraged to think back and remember experiences they had throughout their lives. They were also encouraged to participate with the artist as they wished.</p> <p>Examples included:</p>

	<ul style="list-style-type: none"> • Kentucky Opera artists singing classics, musicals and other well-known songs provided an opportunity for participants to recall the original performances from artists they loved from long ago. • Abraham Lincoln performance included the artist reminiscing about the many places throughout the state, including Bardstown and Floyds Fork, where Abraham Lincoln had traveled or lived. He asked participants about their experiences in those places. • Kentucky Shakespeare showed participants how they can read through Shakespeare's works and interpret into how we speak today. Youth participants were particularly interested in understanding the literature and acting it out through their interpretation of the piece. Shakespeare enthusiasts who participated shared their favorite Shakespeare works with Kentucky Shakespeare actors. • The Speed Art Museum and Derby Dinner Playhouse were selected offsite venues offering a varied opportunity for exposure to the arts. The Speed Art Museum experience was an exceptional opportunity for participants to become immersed in the visual art, its history and facts about the artists from the Women's Impressionist Era Exhibition. Many requested to return another day to see more of the beautiful exhibits. Derby Dinner Playhouse offered a social outing with lunch and a theatre performance. The socialization and exposure to the visual, sound and drama of the show was especially enjoyable for the participants who attended this session. This experience created an opportunity for participants to also see the community during the drive to the playhouse; an important connection for older adults who no longer drive and may not be as mobile. • A variety of musical and visual artists were selected to conduct a performance which could be identified as a combination experience (both exposure to the art and participatory). Participatory experiences included singing, dancing and engagement with the artist. Each of these experiences left the participants with an energy that was not present when they arrived before each performance; readily demonstrating the impact music and visual art had on the participant group.
Christian Care Communities - Health Center & Christian Care Communities - Health Center West	<p>KMAC Traveling Museum presented several art and craft pieces. These works of art had been created over several generations throughout Kentucky. These presentations sparked conversations between participants on the crafts and art they created or enjoyed while growing up.</p> <p>Song and dance were popular art selections for the participants at the two Christian Care long term care facilities. Often, the artists intentionally played songs the audience might remember and encouraged participants to sing along. Some of the adults, many of whom were wheelchair bound, were able, at times, to garner the strength to stand and dance with one another while singing along to the music they recognized and remembered.</p>

Weekly Observations: By Venue

Frazier History Museum		
Type of Programming	Artist Group and Session Content	Observations
Week 1		
Combination	Frazier History Museum: Orientation and Ice Breaker	Week 1 included a participant orientation and survey #1 of the EngageArt program. After this segment of the session, participants informed the group about themselves and an interesting fact about themselves. As ice-breaker continued, participants appeared more comfortable with the art experience. Participants enjoyed contributing to the show and felt comfortable to ask questions at the end. Participants were energized at the end.
Week 2		
<i>No activity, JCPS Spring Break</i>		
Week 3		
Combination	Frazier History Museum: Continuation of Lewis & Clark Expedition exhibit tour and story-telling	Participants were taken through the exhibits on Lewis & Clark Expedition. Artists then performed a humorous radio play. The Frazier artist conducted a one-person play demonstrating how historical accounts have been passed down through story-telling. Participants were involved in background noise and cheers when requested by presenters. Stories were told in third person. In an activity, participants were asked to tell a story about a group member as accurately as possible. The group experienced, through a participatory perspective, how stories over time can evolve and change the facts of an event. All participants appeared to connect closely together. Since this was a small group, which offered fluid discussion, humor and engagement between the participants and their stories.
Week 4		
Combination	Frazier History Museum: Continuation of Lewis & Clark Expedition – tall tales and exhibit tour	Participants began the session by visiting the exhibition and listening to the account of how frontier living presented difficult challenges, which led over time to tales of survival and heroic accounts. Participants interviewed one participant about a time in his/her life (an experience) and then formulate a more exaggerated story based on the interview with the participant, yet still true based on Understanding how the tales of survival could have been exaggerated, participants created a tall tale of their own to share with information from the interview.
Week 5		
Combination	Frazier History Museum: Lewis & Clark Expedition: Oregon Trail and storytelling through letters.	<p>Participants continued the observation of storytelling and accounts of the expedition along the Oregon Trail. In play based on a woman's contribution to the expedition through letter writing letters. Through the letter to a loved one, the participants could imagine the experience of the explorer, the problem and how the problem was solved. Participants were asked to write a letter to a loved one (could be factual or made up) and present the letter to the group. Each participant completed this task and offered the group insight into what were some historic experiences of the participants.</p> <p>This experience appeared to bring the participants closer to one another in that each has a different experience that affected them during their life and others appeared to appreciate the way in which each participant resolved the problem. One participant told about a very personal experience, unexpected by the other participants and appeared to affect everyone into silence. The feelings of the participant were recognized and verbal confirmation of support from the group. This sharing appeared to indicate the closeness of this group.</p>
Week 6		

Combination	Frazier History Museum: Lewis & Clark Expedition: exhibit tour and re-enactment	<p>Artists presented the participants the story of the remaining years of the explorers; how they lived out their last days after the expedition. Tony conducted a one person play where he wore period dress as a hunter, with a descriptive account of the hunting experience, firing of a gun during the early 1800's (loading gun with powder).</p> <p>Participants were then led back to the meeting room to create and tell a story but from the opposite perspective (the other party of the conversation or thing that was being used). Some told stories from a dog's perspective, one from a car's perspective (how the owner treats the car), one from a bicycle's perspective. This experience was a more humorous exchange between participants. Observation of the group interaction indicates friendships were formed. The study did not include questions to determine if the participants felt closer to his/her peers. However, results will measure for changes in feeling isolated.</p>
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Week 7

Exposure	Frazier History Museum: Final session creating a story about an object and survey	<p>This was the final week of the 7-week session. During this time, the student and all adults were in attendance and created a story together about a ship that was on display at the Frazier History Museum. The story was completely made up with all participants adding to the story of what the SHIP was involved in transporting, to where and who was on the ship.</p> <p>Participants had become a cohesive group, enjoying the story telling from each participant and all apprehensiveness that may have been present during the first two sessions did not appear to be present by the end of this session. This was the final session where the 2nd survey was administered. The participants appeared to be somewhat sad about ending this time together since this group of 6 adult participants and 1 student had become especially close throughout this 7-week program.</p>
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Americana Community Center

Type of Programming	Artist Group and Session Content	Observations
Week 1		
Participatory	Kentucky Shakespeare: Orientation and ice breaker	Participants from Americana joined the program to become involved in a summer art experience program. This was orientation day and first survey. An icebreaker was included in the orientation session, which allowed participants to begin to get to know one another. Youth participants were shy and shared very little very little. Two adult participants (veterans) participated and were somewhat reserved in their sharing as well. However, as time passed and there was a clearer understanding of the program, participants became more open to sharing.
Week 2		
Participatory	Kentucky Shakespeare: Practicing movement and gestures to communicate	This session included artist Megan Massie, who demonstrated how actors and actresses use movement, non-verbal communication and gestures to send a message and tell a story. Participants actively participated in demonstrations focused on movement and communication. One veteran notified the evaluators that he would not be returning as the art experience was nice, but not what he wanted. The group of youth were shy to act in front of their peers. The adult participant appeared to enjoy communicating with and completing the program with the youth.
Week 3		
Participatory	Kentucky Shakespeare: Sonnet overview	<p>Participants enjoyed reading through a Shakespeare Sonnet and learning more about Shakespeare. One aspect they enjoyed was learning the history of phrases that we use presently. Interpreting the meaning of the sonnet and acting out segments was not seen as a challenge, but as a new experience where the youth learned about Shakespeare in an enjoyable way.</p> <p>This week, the remaining adult was not able to be present due to a work commitment. All youth were present and were becoming more comfortable</p>

		with learning to act in front of their peers, including aspects such as projecting and improvisation.
Week 4		
Participatory	Kentucky Shakespeare: Improvisation	This week included improvisation and conveying messages through acting. Each student recited a line, or series of on lines, using an inflection that conveyed a message that the student was asked to convey (example: anger, a message during school hours). The adult and youth participated together in games where they acted out how the way a message is conveyed through inflection or facial expressions. These factors can affect a person receiving the communication. In this case, the audience.
Week 5		
Participatory	Kentucky Shakespeare: Interaction with others on stage	The participants were learning about free-flow acting and divided into pairs. Each two-person group had a different message to convey, and the youth commented on their observation of the interaction as well as ways in which the delivery could be more impactful and clear. Participants used movement and silent expression to convey their message. At this point in the art experience, participants were able to interact more freely in front of peers. Observations indicated a change in the closeness of this group, with friendships appearing to develop. The group performances were more fluid and natural at this point in the arts experience.
Week 6		
Participatory	Kentucky Shakespeare: Practicing the delivery of the sonnet performance	<p>The participants dedicated this week to finalizing the details of delivering a Shakespearian sonnet. This included rehearsing and refining how participants delivered each line, including projecting voice, movement, and reaction of actor receiving the message. This day offered more challenging material, with the end goal to be the delivery of a performance the following week. Participants were all engaged in working together toward a good final product.</p> <p>By this week, participants were highly engaged, and appeared to have become more confident in their acting, voice skills and performing in front of his/her peers. Each participant appeared to enjoy this series. With the energy starting low at the start of this session, participants exhibited a high level of energy upon the conclusion of this day. Free movement, as participants moved around the room as guided by the artist, created an environment of free expression. This led into an instructional segment by the artist to help participants utilize techniques of projection, grand movements, and emotion in their practiced performance.</p>
Week 7		
Participatory	Kentucky Shakespeare: Final performance and survey	<p>This was the final week and included portions of a play produced by the youth and delivered to others in the room observing. Upon conclusion of performances, the 2nd survey was administered.</p> <p>Each participant concluded the final week by participating in the delivery of a performance, utilizing the tools and techniques taught by the Kentucky Shakespeare Artist. All participants listened attentively to one another, with a demonstrated respect for and interest in each participant's performance. During the final week, the adult participant was not able to attend, and all youth participated in the program and survey. The survey was sent to the adult participant and returned for use of results in study.</p>
Central High School – Sessions I & II (2 – 7 Week Sessions)		
Type of Programming	Artist Group and Session Content	Observations
Week 1		
Participatory	Kentucky Shakespeare: Orientation, surveys and ice breaker	Youth who were enrolled in a Humanities course under teacher, Ben Williams and two older adults began this 7-week session. The entire class participated as part of his curriculum to include arts in education. During this time, youth received an orientation about what to expect, purpose of the arts experience, a survey and completed arts study records. An icebreaker

		<p>included theatre tradition of reciting sounds made by the artist and replicated by the group with addition to the sound and movement by each participant.</p> <p>Youth were quiet and appeared apprehensive about participating in this experience. The materials were unknown and they did not know what to expect in the beginning. After the orientation, it appeared that youth were more at ease and ready to participate the following week. The ice breaker was helpful in allowing youth to get to know one another better.</p>
Week 2		
Participatory	Kentucky Shakespeare: "A Mid-Summer Night's Dream" sonnet overview	<p>The youth and two (2) adults participated in learning the first two passages from the Sonnet: A Mid-Summer Night's Dream. The artists helped the participants understand the sonnet in modern day language and interpret each passage. After practicing several lines, the participants acted out the passage, from their perspective, from their interpretation of the Sonnet.</p> <p>Youth were rather shy acting and openly reciting passages from a Sonnet in front of his/her peers. This appeared to be an experience that tested their limits on public speaking and performing (most youth were not part of theatre or productions).</p>
Week 3		
Participatory	Kentucky Shakespeare: "Hip- Hop" Shakespeare music performance	<p>The artists put a "Hip-Hop" twist to the Shakespeare play, with participants using their own words in place of Shakespeare's words, in an effort to modernize the words from Shakespeare. In this session, the participants appeared to become more comfortable in acting in front of their peers. All of the participants appeared to enjoy the addition of the music, demonstrated by laughter and movement while reciting the Sonnet. Energy was especially high during this session.</p>
Week 4		
Participatory	Kentucky Shakespeare: Projection of voices and exaggerated movements on stage	<p>Each session starts with a warm up, projection of voices, and then back into the content of reviewing the Sonnet and acting out the Sonnet based on how the participants interpret the message. The conversion of the Shakespeare language to modern day language appeared to be interesting to the youth, and they could see the connection to how words and terms originating from Shakespeare are still used today. This week included advanced understanding of the sonnet, pulling together a final performance for the last week.</p> <p>At this point in the 7-week sessions, the youth have become more comfortable as a group, acting in front of one another and appeared to enjoy the entire arts experience. Youth demonstrated high spirit and energy. There was a sense of collaboration and support among the youth. There appeared to be a sense of closeness that is formed by this week in the 7-week session.</p>
Week 5		
Participatory	Kentucky Shakespeare: "A Mid-Summer Night's Dream" Sonnet	<p>The sonnet was rehearsed and youth returned to the place the last completed the prior week. This was a more tedious session for participants since they were given an assignment to refine the delivery of the Sonnet in preparation for a final performance. The artists retained the high energy and interest of participants so they could celebrate the accomplishment of learning and performing the sonnet. Participants were obviously more skilled and comfortable in projecting their voices and using movement to send an intended message.</p>
Week 6		
Participatory	Kentucky Shakespeare: Practicing for the final performance	<p>The youth were interested in completing a collaborative, team-building game before beginning performance work. The final two weeks were devoted to learning and practicing the performance of a sonnet selected by each student group (groups of 2).</p> <p>This format increased the energy of the youth and helped to increase performance delivery. The youth, at this point, appeared more comfortable with the skills they had learned. There was demonstrated improvement in projecting their voices, using emotion to convey the mood of the content and gestures to create an action in each performance.</p>

Week 7		
Participatory	Kentucky Shakespeare: Final performance and survey #2	<p>Included a performance by youth divided into groups of 2-3. Each performance one sonnet among several offered by the artist. Each group delivered the sonnet performance on stage in front of the entire group. All appeared to be serious about delivering the best performance they could, using the skills learned. This was a collaborative environment where youth celebrated the work of one another. The energy was high and mood was happy with all youth listening and respectful of each student performance.</p> <p>Concluding this class, all participants completed the 2nd Survey, with instruction that the evaluation team would return in 7-weeks to administer the 3rd and final survey.</p>
Wilderness Road		
Type of Programming	Artist and Session Content	Observations
Week 1 (Week 2 – Thanksgiving Week- No Class)		
Participatory	KMAC: Art Experience: Orientation and survey - introduction to painting	The older adult made comments that her own art was terrible, but seemed to enjoy the experience. Many of the youth made similar comments that though they felt their art was poor, but appreciated the opportunity to relax and focus on the work.
Week 3		
Participatory	KMAC Art Experience: Visual Art - watercolor painting	A few more older participants joined in the program. However, fewer youth were involved on this day due to a school conflict. The other artist who regularly attends the center and holds a painting session was giving tips to youth and the older adults on painting an object used as an inspiration piece. One adult participant chose to not participate in the art experience, but still remained at the table with the group of youth, observing and talking with the group.
Week 4		
Participatory	KMAC Art Experience: Chalk drawing and painting	There was light conversation and laughter about painting pumpkins in December. Painting at table together fostered conversation and created a calming space. Youth and adult participants concentrated on work but engaged in conversation as well. Appeared to be a peaceful and stress-relieving process for all participants. Participants expressed regrets about the program ending.
Week 5		
Participatory	KMAC Art Experience: Painting - photos of landscape	This week's project was painting a landscape using a photograph as inspiration. All participants quietly and attentively followed the guidance provided by the artist and created a drawing, using their own touch and flavor to the visual art. Music was playing to create a mood of calm, enjoyment and almost an escape from the busy day. The older adults who did not participate were respectful of this quiet and creative time and one adult commented on how she enjoyed just watching the youth work as a group each week. To the evaluator, this demonstrated involvement in the program from an exposure type of experience.
Week 6		
Participatory	KMAC Art Experience: Chalk drawing with object for inspiration	<p>During this session, participants, only youth participating during this week. They completed a painting with acrylic paint and replicated a piece of fruit which was used as the inspiration for each painting. The artist taught participants various techniques in shading and color hues to create depth in the painting, with the background appearing in the distance.</p> <p>While youth were finishing their art, informal discussion with the youth participants included the evaluators asking participants questions about their experience with this program. Participants, verbally responding, stated they enjoyed their participation and the skills learned by the KMAC artists. They are particularly pleased to find out they could complete a painting or chalk art that was better than they expected they could create. One participant stated that this gave her an opportunity to rest and calm down after a challenging</p>

		day at school. Participants were preparing for mid-term examinations and many expressed how tired and anxious they felt with this added pressure. The youth stated they enjoyed this time at the senior center.
Week 7		
Participatory	KMAC Art Experience: Final art session and survey #2	This last day was dedicated to completing an art project using chalk and charcoal. The artist taught the youth (1 adult participated) how to take a subject item (a gourd was used as the object) and create a picture using the object as the inspiration. Participants all joined in and inquisitively experimented with the art medium. They each created individual pictures with their own added touch. Youth talked with one another and shared stories about the week. This appeared to be a time when participants could connect with one another, forget the problems of the day, and create a product. Participants then completed the 2nd survey and other adults who observed also completed a survey.
FRIENDSHIP & CHAPEL HOUSE		
Type of Programming	Artist and Session Content	Observations
Week 1		
Observation – Kentucky Opera	Kentucky Opera: Artist, John Tibbetts - vocal performance	At the start of the session, the participant group received an orientation and completed the study enrollment and surveys. This portion of the session was complicated with the larger group and instructions for completing surveys. After the surveys, Kentucky Opera artist, John Tibbetts performed selections from classical musicals, Frank Sinatra and other well-known classics. The participants began to enjoy this session and the performance by the artist, more so than the portion of the session with surveys. After completing paperwork, the group was able to hear a member of Kentucky Opera sing several Frank Sinatra, Show tunes and other favorites
Week 2		
Combination: Primetime Band	Primetime Band: Variety music with instrumentals and vocal	This artist group is a 5-person band of that uses brass instruments, guitars and drums to support vocal performances of well known songs from the 1950's, 60's and 70's. This performance offered an opportunity for singing, dancing and clapping. The participants exhibited high energy and enjoyment of the musical selections. Upon completion of the session, participants spoke highly of the performance and their interest to returning to the next session.
Combination: Music - Guitar, Singing and Dulcimer	Appalatin: Yani Vazos- guitar and vocals	This artist played and sang a variety of songs, both original and those of other artists known to the participants. Participants appeared to enjoy and listen with great interest as they sang/clapped and moved to the music. The energy level of participants was high and participating by singing was voluntary, with most participants joining in with singing and clapping.
Week 3		
Exposure	Artis Seay: Variety music vocal performance	This artist offered a variety of recorded music and sang along to the instrumentals. The genre was blues and Motown with participants singing to each song they knew. participants appeared to enjoy his talented delivery of classics. This artist involved participants by engaging in conversation, letting them know they can join in and be a part of the performance.
Exposure	Derby Dinner Playhouse: "Funny Money" off-site art experience	Participants demonstrated high energy and excitement to participate in this off-site arts experience and performance. The venue offered lunch and a show, with participants socializing together and attentively watching the performance. During this performance, the participants were able to have close conversations at the tables and laugh together about the jokes in the play. The play was an appropriate length of time, and the participants still had energy after. Due to the close proximity of seating, there were conversations taking place between participants.
Week 4		

Exposure	Abe Lincoln Reenactment: The life story of President Lincoln	Abe Lincoln re-enactment was a story told about the life of Abraham Lincoln by artist, Larry Elliott. Mr. Elliott told the story of Abraham Lincoln's life; from his early years growing up, to becoming President, his children and his death. The performance was presented in first person format with the actor portraying Abraham Lincoln. Participants appeared to quietly listen, were attentive, nodding as "Abraham Lincoln" spoke about his life growing up, history of slavery, migration west toward Illinois. The artist emphasized local locations where Abraham Lincoln traveled or did business; engaging with participants on their memories of certain locations such as Floyds Fork and Bardstown Road.
Week 5		
Combination	Sheryl Rouse Crawford: Inspirational Jazz	The artist performed various song (singing and keyboard), primarily Jazz, Motown and Blues. The large group of participants appeared to really enjoy this artist, listening intently to the artists talented vocal presentation, while offering an opportunity to participate through singing and dancing to familiar songs. The participants began this session with smiles in anticipation of hearing the artist. The energy quickly increased as the participants listened, clapped, sang and danced to each of the songs.
Exposure	Kentucky Opera: Two artists singing songs from early America	The artists sang patriotic and historical songs of our country's history; dating back to the days of slavery and the Civil War. Many songs were well-known by the participants. Most participants engaged in the music by singing, clapping and moving to the rhythm of the musical selections. The mood was energetic, yet deeply moving because of the focus on the Civil War era, slavery and the historical struggles of civil rights in the US.
Week 6		
Exposure	Speed Museum: "Women Impressionist Exhibit"	Participants traveled off-site to the Speed Art Museum, which was highly popular among the participants. Participants separated into 3-groups and a guide assigned to each group. The guide discussed each work of art and allowed time for participants to ask questions and interjected interesting facts about each artist. As the evaluators moved between groups to observe the art experience and participation, it was noted that all participants appeared to be highly engaged and attentive to the content discussed and presented in each work of art. Observation by evaluators noted the particular appreciation and interest in the art as expressed by the participants.
Week 7		
Exposure	Kentucky Shakespeare: "The Twelfth Night" - Two person performance	The artists prepared a session that condensed a two-hour long production into a 30-minute program. The two-person show included changes in costumes, completing an sonnet during this short performance, with the artists playing several characters. The talent from the artists appeared to intrigue and keep the attention of the participants. Participants were engaged with audience members volunteering to participate in the delivery of portions of the performance. Overall, participants appeared to enjoy the session with a quiet mood, to listen closely to the performance.
CHRISTIAN HEALTH CENTER (920 S. 5th St.).		
Participants at this venue are long-term care skilled facility residents. All are wheelchair bound and many also have experienced cognitive decline (Alzheimer's Disease or dementia-related diseases). The caregivers who were present at various performances in this series all expressed gratitude and discussed the positive impact this series of engaging programs has been for the residents.		
Type of Programming	Artist and Session Content	Observations
Week 1		
Exposure	Appalatin: Yani Vazos and guest artist	Participants were engage in a combination experience of listening to music; joining the artists in a sing along to vocal and instrumental selections performed. The artists engaged well with the participant group allowing for questions and discussion from the audience. They welcomed the participants to sing along to any selections known to them which created an inviting environment for participant interaction. The participants appeared to enjoy and interact well with the performers, leaving the room with smiles and increased volume in the room as participants talked with one another.

Week 2		
Exposure	Kentucky Shakespeare – Two Person Play	Participants observed two Kentucky Shakespeare artists perform one Shakespeare’s sonnets, with each artist playing several characters. During segments of the show, the audience members were invited to participate and participate in brief segments of the performance. Involvement of the audience appeared to increase the energy and attention from participants to engage more readily with the artists. Audience members left the day appearing to be happy and more talkative than when they had arrived to see the performance.
Week 3		
Exposure	KMAC Visual Artist: Included a demonstration and presentation on	The Artist from KMAC Museum presented various pieces of visual art from the collection of art at the Museum; introduced as a mobile museum. Participants were able to view each piece of art, such as pottery, knitted items and paintings and more closely experience the art touch and discussion. The discussion about each piece of art allowed participants to become a part of the art experience, inquiring and reminiscing about how this art reminded them of personal experiences. This experience appeared to create a joyful learning experience for the participants.
Week 4		
Exposure	Christian Care Community staff / guest – vocal performances with sing-along	<p>The scheduled artist did not attend as scheduled due to conflict. Staff member from Christian Care Communities and the daughter of one a resident conducted the program. Musical arrangements were played on an audio system while each of the talented performers sang songs well known by the participants.</p> <p>The participants, all who are wheelchair-bound or limited mobility moved and moving about the room or clapping can be difficult for many. As participants were able, they stood and danced carefully at their seats throughout the program. The celebratory environment from the music created more involvement from the participants and a lively engagement experience. Most of the participants sang with the artists, danced as they could and recognized all of the music. Performers engaged the participants by singing to them individually, assisting the participant to get up and dance at their seats. Participants appeared energized and laughing as they left the program activity room to return back to their residential rooms.</p>
Week 5		
Exposure	Kentucky Opera – Vocal performance of early American gospel and classics	Performers from Kentucky Opera joined the participants on this day and performed a variety of Americana and Civil War Era music. The two-person team from Kentucky Opera performed each selection and as participants were familiar with each song, they sang along if they were able or moved to the rhythm of the musical selection. The participants appeared to enjoy the performance by the smiles on their faces and attention paid to the performance through the end. Upon completion of the performance, participants were taken back to their rooms and as they were leaving, appeared to be more alert and smiling as they departed.
Week 6		
Exposure	Kentucky Shakespeare – Two Person Play – US historical events presented	The performers from Kentucky Shakespeare, two artists, performed a play about how persons who lived during great historical events in US history may have discussed and reacted to these events. The historical events included: Early American wars – Revolutionary and Civil War, The Great Depression, Civil Rights movement, including speeches from Martin Luther King. This performance included several costume, prop and scenery changes which appeared to capture the attention and interest of participants. The artists offered opportunities for participants to engage in the performance by asking questions and speaking directly to individual audience members, creating an environment with an opportunity for participants to recall historical events in our county and experiences from their past. Nods and interaction between participants indicated they were engaged as the performance progressed, especially the segments recalling slavery, Civil Rights Movement and the Vietnam War.
Week 7		

Combination	Prime Time Band	This was a high-energy celebration of the monthly birthdays for residents. All of the participants who joined this final week listened to and participated in the singing of a variety of musical selections. The five-person band performance high energy selections of Motown, Swing and 1960's-1970's era. Participants appeared to have high energy and excitement as they danced, sang and moved freely to the beat of the musical performance. Upon conclusion of the performance, participants completed survey #2 of the EngageArt study.
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CHRISTIAN HEALTH CENTER WEST

The participants of this venue are residents of a long-term care facility and rehabilitation center. A majority of the participants in this group have cognitive or memory impairments, along with other illness impacting their ability to communicate verbally, participate physically by standing or dancing, limited mobility and most frail of all of the participant groups.

Type of Programming	Artist Group and Session Content	Observations
Week 1		
Combination	Appalatin: Independent Artists (Musicians)	The musician played the guitar and mandolin while singing songs that were original selections from the artists and songs that well-known songs by other artists that the participants knew well. Most participants observed and listened with some movement to the music. As they knew a song, participation occurred through singing and clapping. When this session began participants were a bit tired, quiet and kept to themselves, not especially talkative. As the session progressed, the energy of the participants appeared to increase and smiles from everyone showed they were interested and happy to be a part of this experience.
Week 2		
Exposure	Kentucky Opera – Variety of Americana and Gospel	The Kentucky Opera performed a variety of historic Americana songs such as “God Bless America”, “This Land is Our Land” and many gospel songs well-known to the participant group. As participants recognized the songs, they sang along and clapped to the rhythm as they were able. At the beginning of the performance, participants appeared sleepy and did not exchange much conversation. As the performance continued, the energy and mood in the activities room appeared to increase from low energy and sleepiness of participants to increased alertness, smiling and increased movement to the rhythm of the music. As the performance concluded, participants appeared to be uplifted and left the activities room in the facility smiling.
Week 3		
Exposure	Artis Seay, Musician, variety music	At the beginning of the performance, one participant was seated with her back to the singer and she slowly turned toward him and began singing along. The energy level in the room appear to increase after the first few songs. Participants often clapped, swayed in their seats and raised their hand(s) to show enjoyment of music. One song in particular, "Hey Good Lookin'", was identified as the music piece that engaged more participants. Participants demonstrated this through involvement in signing, movement to the rhythm of the music and interaction between participants. Some participants were singing along before this song, but participation increased at this point. To further engage the participant group, the artist interjected humor, discussion and laughter with the participant group, involving the participants in his performance. This week's class appeared to be more of a combination experience than exposure.
Week 4		
Exposure	Kentucky Shakespeare – Two-person act – Twelfth Night	Two actors from Kentucky Shakespeare performed a 45-minute rendition of Twelfth Night. Multiple characters were represented in this talented performance of one of Shakespeare's classics. Many costume changes and use of puppets and stage props appeared to peak the interest of participants as they watched the performance. There was increased attentiveness to the performance as the show evolved, particularly as the actors explained the story and exaggerated movements added a humorous twist to this show. The facial expressions, smiles and attentiveness demonstrated that participants

		were engaging an way that is different than musical performances, yet of interest to the participant group.
Week 5 History		
Exposure	Sheryl Rouse, Musician, Inspirational Jazz	The participant mood appeared sleepy at the beginning of the performance, possibly due to being a rainy and overcast day. The musical artist was personable and interacted with participants to create an engaging experience. She conversed with participants in between songs; asking questions of the group and speaking directly to individual participants. The variety of Gospel, Blues and Motown music appeared to uplift participants; demonstrated by singing, moving in their seats, move in their seats and even socialized together in a way not previously observed during previous sessions. One participant rolled her wheelchair up to the performer, directly in front of her, and the performer began singing directly to her. The connection between the performer and participant during this session appeared to be a significant change in participant engagement.
Week 6		
Exposure	KMAC Museum – Mobile Museum	<p>Joanna Miller, from KMAC Museum, introduced the participant group to folk art and various Kentucky-made crafts from the KMAC Museum. Art pieces included quilts, woven textiles, carved wood pieces, ceramic art, a handmade doll. She presented each piece and described it to the participants a brief description of the artist. Questions were presented to participants such as, "Is this a piece that you would need or is it just art?" This interaction engaged the participants to thoughtfully observe each piece of art and its attributes. This session included an approach similar to what would be introduced in Reminiscence Therapy (Cochrane Database syst. Rev 2018), triggering memories for many of the participants as they verbally interacted with the artist.</p> <p>To support this observation, the artist encouraged discussion about each participant's experience with art and crafts: "Do you think you need beautiful things around?"; "Did you have items like these growing up?"; "Did anyone in your family make items like these"? This interaction encouraged participants to talk about sewing their own clothes or their grandfather being a carpenter. The participants in this group are typically quiet and passive. Many appeared very excited when the art and craft pieces appeared, with strong reactions to seeing and touching each piece. The group today was smaller than prior classes, but the energy and attentiveness was a higher than some of the previous classes in this 7-week session. This session felt like a classroom learning environment with excitement about learning from the art experience.</p>
Week 7		
Exposure	Kentucky Shakespeare and 2 nd Survey	Kentucky Shakespeare performed a history of the United States of America. The performers used costumes and props to present a play replicating interactions between the artists about early American wars, The Great Depression and the Martin Luther King. The room was quiet during this performance and gave the participants an opportunity to reflect and listen to the artists closely. During portions of the performance about historical events in US history, the evaluators observed a change in the attention, energy and interaction between participants. Increased individual discussions, facial expressions and attention to the performance during the segments about slavery, Civil Rights Movement and the Vietnam War were apparent. The conclusion of this session ended with the 2 nd survey of the EngageArt program to record participant responses to the study questions.

Results: Participant and Venue Staff Comments

June 2018

Adult Participants (Veterans)

"This was one of the best experiences I have had the opportunity to be involved in. Can I continue to participate in other programs that are scheduled?"

Youth Participant

"I really liked getting to know everyone and learned so much. This was a fun program."

Youth

"I really liked the program. I learned so much about Shakespeare. It was fun!"

Americana Staff Member

"Thank you for making the opportunity available for our youth. This is such a great experience."

Youth

"I liked the Hip Hop Shakespeare part of the program the best."

"Add more music and the games Kentucky Shakespeare played with the youth were so much fun."

"I learned more about myself and that I enjoyed acting."

Teacher Ben Williams

"Thank you to Fund for the Arts, Kentucky Shakespeare, its artists and UofL for making this possible for our youth. They really enjoyed this experience and I believe they got so much out of this experience."

Participants

"I almost enjoy watching the youth paint as much as I do painting. Their fun to watch."

"This program gives me time to relax and forget about what I have to do and how busy I am."

Resident, age 89, Friendship House

"I always wanted to visit the Speed Art Museum and was never able to until today. This is one of the best days of my life and I would love to visit again. Thank you."

Caregiver of Christian Care Community Health Center Resident

"My wife has Alzheimer's so she cannot always participate, but I know she enjoys the music and interaction. I can see it when she smiles and taps her hand."

"I take care of my wife when facility staff are busy and this has been good to be able to come with her to these performances, it has been nice."

Christian Care Community Staff Member, Jackie Laskey

"To see the joy on the residents faces when they hear the music and get to interact is so special for me. This is why I love my job and love each of them (the residents). Thank you to everyone who made this possible for our residents."

Christian Care Community Staff Members

George Rollins and DeShawn Smith: "Thank you for being here and bringing the arts program to Christian Care Communities. This has been such a good program and the residents have really enjoyed it. We hope this programming can continue."



Kentucky Shakespeare artist involving participants in a two-person rendition of a Shakespeare sonnet.

Conclusion

As the older adult population in the United States increases, it is important to address their needs and challenges. Additionally, youth may continue to be at-risk without being involved in community activities. Engagement in the arts can be an innovative approach to supporting the needs of these populations. The collaborative efforts between the Institute for Sustainable Health & Optimal Aging and the Fund for the Arts, made possible by funding through the Jewish Heritage Fund for Excellence Arts in Health Initiative, provided opportunities to pursue a shared vision of improving health, well-being, and quality of life for a multigenerational group of older adults and youth in Louisville, Kentucky. By developing and implementing programs where youth and older adults were exposed to, and participated in, various forms of art, important domains of life were impacted in a beneficial way. In this sample of 84 older adults 68 and high school youth, depression and loneliness decreased and mental and physical health improved.

Exposure and participation in the arts, through this innovative program, created opportunities for a wide age range of individuals to gain access to experiences that ultimately enhanced their lives. Professional artists from a variety of art sectors provided high quality program activities and delivered them with kindness and enthusiasm. Results from the study of these programs showcase the benefits to health and well-being, specifically health and mental health status,

depression and loneliness. While many factors contribute to health and well-being, it is evident that the utilization of the art experiences enhanced the health and well-being for the participants in this project.

Implications for Future Programs & Research

All groups saw improvements in the areas of loneliness, depression, mental health, and physical health. There were no significant differences found in the changes between those who had exposure-only experiences and those who had participatory experiences. Further examination of this should be pursued if art-focused groups and health researchers wish to find the most effective art interventions to improve health and well-being. Controlling for factors, such as variations in art delivery, time of day, venue locations, and frequency of interactions, could be beneficial in future studies. It may also be of interest to explore the effects of exposure and participatory art on health and well-being for persons suffering from specific mental and physical health problems.



Kentucky Shakespeare artist showing how movement makes a difference on stage.

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UofL student interviewing participants on experience of the day's program

Attachments

- A. Informed Consents**
- B. Adult Surveys**
- C. Youth Survey**



Fund for the Arts: Engage Art! Project Report

APPENDIX A

Informed Consents

Informed Consent Document

EngAGE ART: Utilizing the Arts to Optimize Health for Older Adults

Investigator(s) name & address:

Dr. Joseph D'Ambrosio (Primary Investigator) 852-2659
Dr. Anna C. Faul (Co-Investigator) 852-2659
Institute for Sustainable Health & Optimal Aging
300 East Market Street #200
Louisville, KY 40202

Site(s) where study is to be conducted:

Frazier History Museum – 829 W. Main Street, Louisville, KY 40202
Kentucky Museum of Art & Craft (KMAC) – 715 W. Main Street, Louisville, KY 40202
KY Shakespeare – 323 W Broadway #401, Louisville, KY 40202
Old Louisville Visitor's Center – 1340 S 4th Street, Louisville, KY 40208
Central High School – 1130 W. Chestnut Street, Louisville, KY 40203

Phone number for subjects to call for questions: 502-852-2659

Introduction and Background Information

You are invited to participate in a research study. The study is being conducted by Anna C. Faul, PhD and Joseph D'Ambrosio, PhD from the University of Louisville Institute for Sustainable Health & Optimal Aging in collaboration with Fund for the Arts.

The study will take place at Frazier History Museum, KMAC, KY Shakespeare, Old Louisville Visitor's Center and/or Central High School. Approximately 144 subjects will be invited to participate.

Purpose

The purpose of this study is to create an innovative and transformative program engaging the power of the arts to improve health and wellness of older adults. The project will incorporate the arts into the lives of older-adult veterans and high school students.

Procedures

In this study, you will be assigned to an arts participation group, an arts exposure group, or a combination of arts exposure and arts participation group. Regardless of the group, you will be invited to participate in arts experiences lasting 60-90 minutes one afternoon per week for six-weeks. You will also be asked to attend one orientation session lasting approximately 45 minutes. You will be asked to complete a survey asking questions about your demographics, military service, health, and mental health. You will be asked to complete the survey before the arts programming begins, at the end of the arts programming, and again six weeks after the completion of end of the arts programming. The survey takes approximately 5 minutes to complete. You may be asked to participate in a 30-minute semi-structured interview at the completion of the arts programming. Interviews will be audio recorded. You may decline to answer any questions that make you uncomfortable.

Potential Risks

There are risks associated with this study are minimal. Individuals participating in this program may feel obligated to participate in the research component since they are receiving free arts programming and admission to art venues. For older-adults participating in the study, there is a risk that they will become tired or overwhelmed due to the nature of the art programs. There may be unforeseen risks.

Benefits

The possible benefits of this study include the opportunity to be exposed to and/or participate in arts activities. This may also have an impact on your general health and wellness. The information learned in this study may be helpful to others.

Payment

You will not be compensated for your time, inconvenience, or expenses while you are in this study.

Confidentiality

Total privacy cannot be guaranteed. We will protect your privacy to the extent permitted by law. If the results from this study are published, your name will not be made public. Once your information leaves our institution, we cannot promise that others will keep it private.

Your information may be shared with the following:

- The Fund for the Arts and others hired by the sponsor to oversee the research
- Organizations that provide funding at any time for the conduct of the research.
- The University of Louisville Institutional Review Board, Human Subjects Protection Program Office, Privacy Office, others involved in research administration and compliance at the University, and others contracted by the University for ensuring human subjects safety or research compliance
- The local research team
- Researchers at other sites participating in the study (if applicable)
- People responsible for billing, sending and receiving payments related to your participation in the study
- Government agencies, such as:
 - Office for Human Research Protections

Security

Your information will be kept private and held at the Institute for Sustainable Health & Optimal Aging. At the time of enrollment in the study a unique identifying number will be assigned to the participant as an ID# (coded link) which connects together their record information. The coded link between this unique identifier and the participants identifying information will be maintained in locked files in the office of the PI. All electronic information will be stored in separate files on a password protected computer.

Voluntary Participation

Taking part in this study is voluntary. You may choose not to take part at all. If you decide to be in this study you may stop taking part at any time. If you decide not to be in this study or if you stop taking part at any time, you will not lose any benefits for which you may qualify.

You will be told about any changes that may affect your decision to continue in the study.

Contact Persons

If you have any questions, concerns, or complaints about the research study, please contact

Research Subject's Rights

If you have any questions about your rights as a research subject, you may call the Human Subjects Protection Program Office at (502) 852-5188. You may discuss any questions about your rights as a research subject, in private, with a member of the Institutional Review Board (IRB). You may also call this number if you have other questions about the research, and you cannot reach the study doctor, or want to talk to someone else. The IRB is an independent committee made up of people from the University community, staff of the institutions, as well as people from the community not connected with these institutions. The IRB has approved the participation of human subjects in this research study.

Concerns and Complaints

If you have concerns or complaints about the research or research staff and you do not wish to give your name, you may call the toll free number 1-877-852-1167. This is a 24 hour hot line answered by people who do not work at the University of Louisville.

Acknowledgment and Signatures

This informed consent document is not a contract. This document tells you what will happen during the study if you choose to take part. Your signature indicates that this study has been explained to you, that your questions have been answered, and that you agree to take part in the study. You are not giving up any legal rights to which you are entitled by signing this informed consent document. You will be given a copy of this consent form to keep for your records.

Subject Name (Please Print)

Signature of Subject

Date Signed

Printed Name of Legally
Authorized Representative (if applicable)

Signature of Legally
Authorized Representative

Date Signed

EngAGE ART: Utilizing the Arts to Optimize Health for Older Adults

UofL Institutional Review Boards
IRB NUMBER: 16.0765
IRB APPROVAL DATE: 02/17/2018
IRB EXPIRATION DATE: 02/16/2019

Authority of Legally Authorized Representative to act on behalf of Subject

*Authority to act on behalf of another includes, but is not limited to parent, guardian, or durable power of attorney for health care.

Printed Name of Person Explaining Consent Form

Signature of Person Explaining
Consent Form (if other than the Investigator)

Date Signed

Joseph G. D'Ambrosio, PhD
Printed Name of Investigator

Signature of Investigator

Date Signed

Anna C. Faul, PhD
Printed Name of Investigator

Signature of Investigator

Date Signed

List of Investigators:

Joseph G. D'Ambrosio, PhD
Anna C. Faul

Phone Numbers:

502-852-2659
502-852-2659

EngAGE ART: Utilizing the Arts to Optimize Health for Older Adults

Parental Informed Consent Document

EngAGE ART: Utilizing the Arts to Optimize Health for Older Adults

Investigator(s) name & address:

Dr. Joseph D'Ambrosio (Primary Investigator) 852-2659

Dr. Anna C. Faul (Co-Investigator) 852-2659

Institute for Sustainable Health & Optimal Aging

300 East Market Street #200

Louisville, KY 40202

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Central High School – 1130 W. Chestnut Street, Louisville, KY 40203

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EngAGE ART: Utilizing the Arts to Optimize Health for Older Adults

obtained from JCPS. You may be asked to participate in a 30-minute semi-structured interview at the completion of the arts programming. Interviews will be audio-recorded. You may decline to answer any questions that make you uncomfortable.

Potential Risks

There are risks associated with this study are minimal. Individuals participating in this program may feel obligated to participate in the research component since they are receiving free arts programming and admission to art venues. For older-adults participating in the study, there is a risk that they will become tired or overwhelmed due to the nature of the art programs. There may be unforeseen risks.

Benefits

The possible benefits of this study include the opportunity to be exposed to and/or participate in arts activities. This may also have an impact on your general health and wellness. The information learned in this study may be helpful to others.

Payment

You will not be compensated for your time, inconvenience, or expenses while you are in this study.

Confidentiality

Total privacy cannot be guaranteed. We will protect your privacy to the extent permitted by law. If the results from this study are published, your name will not be made public. Once your information leaves our institution, we cannot promise that others will keep it private.

Your information may be shared with the following:

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- Organizations that provide funding at any time for the conduct of the research.
- The University of Louisville Institutional Review Board, Human Subjects Protection Program Office, Privacy Office, others involved in research administration and compliance at the University, and others contracted by the University for ensuring human subjects safety or research compliance
- The local research team
- Researchers at other sites participating in the study (if applicable)
- People responsible for billing, sending and receiving payments related to your participation in the study
- Government agencies, such as:
 - Office for Human Research Protections

EngAGE ART: Utilizing the Arts to Optimize Health for Older Adults

Security

Your information will be kept private and held at the Institute for Sustainable Health & Optimal Aging. At the time of enrollment in the study a unique identifying number will be assigned to the participant as an ID# (coded link) which connects together their record information. The coded link between this unique identifier and the participants identifying information will be maintained in locked files in the office of the PI. All electronic information will be stored in separate files on a password protected computer.

Voluntary Participation

Taking part in this study is voluntary. You may choose not to take part at all. If you decide to be in this study you may stop taking part at any time. If you decide not to be in this study or if you stop taking part at any time, you will not lose any benefits for which you may qualify.

You will be told about any changes that may affect your decision to continue in the study.

Contact Persons

If you have any questions, concerns, or complaints about the research study, please contact Molly Dobson at (502) 852-8655. You may also contact Dr. Joe D'Ambrosio (Primary Investigator) at (502) 852-2659 or Dr. Anna Faul (Co-Investigator) at (502) 852-2659.

Research Subject's Rights

If you have any questions about your rights as a research subject, you may call the Human Subjects Protection Program Office at (502) 852-5188. You may discuss any questions about your rights as a research subject, in private, with a member of the Institutional Review Board (IRB). You may also call this number if you have other questions about the research, and you cannot reach the study doctor, or want to talk to someone else. The IRB is an independent committee made up of people from the University community, staff of the institutions, as well as people from the community not connected with these institutions. The IRB has approved the participation of human subjects in this research study.

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EngAGE ART: Utilizing the Arts to Optimize Health for Older Adults

Acknowledgment and Signatures

This informed consent document is not a contract. This document tells you what will happen during the study if you choose to take part. Your signature indicates that this study has been explained to you, that your questions have been answered, and that you agree to take part in the study. You are not giving up any legal rights to which you are entitled by signing this informed consent document. You will be given a copy of this consent form to keep for your records.

_____ Subject Name (Please Print)	_____ Signature of Subject	_____ Date Signed
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_____ Printed Name of Legally Authorized Representative (if applicable)	_____ Signature of Legally Authorized Representative	_____ Date Signed
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Authority of Legally Authorized Representative to act on behalf of Subject

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_____ Printed Name of Person Explaining Consent Form	_____ Signature of Person Explaining Consent Form (if other than the Investigator)	_____ Date Signed
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_____ Joseph G. D'Ambrosio, PhD Printed Name of Investigator	_____ Signature of Investigator	_____ Date Signed
--	------------------------------------	----------------------

_____ Anna C. Faul, PhD Printed Name of Investigator	_____ Signature of Investigator	_____ Date Signed
--	------------------------------------	----------------------

List of Investigators:

Joseph G. D'Ambrosio, PhD
Anna C. Faul

Phone Numbers:

502-852-2659
502-852-2659



Fund for the Arts: Engage Art! Project Report

APPENDIX B

Adult Surveys

ENGAGE ART! - ADULT SURVEY 1

Participant ID# _____

Part I: Demographics

1.) Date of Birth: ____ / ____ / ____

2.) Gender: _____

3.) Do you consider yourself Hispanic? Yes _____ No _____

4.) Do you consider yourself primarily:

Black	
American Indian/Native American	
Asian	
White	
Other	

5.) Relationship Status:

Single	
Married	
Divorced	
Separated	
Widowed	
Other	
A member of an Unmarried Couple	

6.) What is your employment status? (Check all that apply)

Employed for wages	
Self-employed	
Unemployed	
Homemaker	
Student	
Military	
Retired	
Unable to work	

7.) How many years of education have you completed? (Start with first grade and include years of college or special training).

8.) How old were you when you first joined the military?

9.) In what year did you first join the military?

Year (YYYY)

10.) In what year did you retire from the military?

Year (YYYY)

9.) What branch (or branches) of military did you serve in? (Check all that apply)

Air Force/Air Force Reserve	
Air National Guard	
Army/Army Reserve	
Army National Guard	
Coast Guard/Coast Guard Reserve	
Navy/Navy Reserve	
Marine Corp	

10.) Have you ever served on active duty in the U.S. Armed Forces?

Yes	
No, never on active duty except for initial/basic training	

11.) When did you serve on active duty in the U.S. Armed Forces? (Check all that apply)

September 2001 or later	
August 1990 to August 2001 (includes Persian Gulf War)	
May 1975 to July 1990	
Vietnam era (August 1964 to April 1975)	
February 1955 to July 1964)	
Korean War (July 1950 to January 1955)	
January 1947 to June 1950	
World War II (December 1941 to December 1946)	
November 1941 or earlier	

12.) Did you ever serve in a combat or war zone?

[NOTE: Persons serving in a combat or war zone usually receive combat zone tax exclusion, imminent danger pay, or hostile fire pay.]

Yes	
No	

Part II: SF-8 Health Survey

This survey asks for your views about your health. This information will help you keep track of how you feel and how well you are able to do your usual activities.

Answer every question by selecting the answer as indicated. If you are unsure about how to answer a question, please give the best answer you can.

For each of the following questions, please choose the response that best describes your answer.

1.) Overall, how would you rate your health during the past 4 weeks?

Excellent Very Good Good Fair Poor Very Poor

2.) During the **past 4 weeks**, how much did physical health problems limit your physical activities (such as walking or climbing stairs)?

Not at all Very little Somewhat Quite a lot Could not do physical activities

3.) During the **past 4 weeks**, how much difficulty did you have doing your daily work, both at home and away from home, because of your physical health?

Not at all Very little Somewhat Quite a lot Could not do physical activities

4.) How much bodily pain have you had during the **past 4 weeks**?

None Very Mild Mild Moderate Severe Very Severe

5.) During the **past 4 weeks**, how much energy did you have?

Very much Quite a lot Some A little None

6.) During the **past 4 weeks**, how much did your physical health or emotional problems limit your usual social activities with family or friends?

Not at all Very little Somewhat Quite a lot Could not do social activities

7.) During the **past 4 weeks**, how much have you been bothered by emotional problems (such as feeling anxious, depressed or irritable)?

Not at all Slightly Moderately Quite a lot Extremely

8.) During the **past 4 weeks**, how much did personal or emotional problems keep you from doing your usual work, school or other daily activities?

Not at all Very little Somewhat Quite a lot Could not do daily activities

GDS-5

1. Are you basically satisfied with your life?

- ☐ Yes (0)
☐ No (1)

2. Do you often get bored?

- ☐ Yes (1)
☐ No (0)

3. Do you often feel helpless?

- ☐ Yes (1)
☐ No (0)

4. Do you prefer to stay at home, rather than going out and doing new things?

- ☐ Yes (1)
☐ No (0)

5. Do you feel pretty worthless the way you are now?

- ☐ Yes (1)
☐ No (0)

Score: _____

UCLA-3

The next questions are about how you feel about different aspects of your life. For each one, tell me how often you feel that way.

	Often	Some of the Time	Hardly Ever
How often do you feel that you lack companionship?	1	2	3
How often do you feel left out?	1	2	3
How often do you feel isolated from others?	1	2	3



Fund for the Arts: Engage Art! Project Report

APPENDIX C

Youth Surveys

ENGAGE ART! PROGRAM – STUDENT SURVEY 1

Participant ID# _____

Part I: Demographics

1.) Date of Birth: ____/____/____

2.) Gender: _____

3.) Do you consider yourself Hispanic? Yes _____ No _____

4.) Do you consider yourself primarily:

Black	
American Indian/Native American	
Asian	
White	
Other	

5.) Relationship Status:

Single	
Married	
Divorced	
Separated	
Widowed	
Other	
A member of an Unmarried Couple	

6.) What is your employment status? (Check all that apply)

Employed for wages	
Self-employed	
Unemployed	
Homemaker	
Student	
Military	
Retired	
Unable to work	

7.) What grade of school are you currently in?

Freshman	
Sophomore	
Junior	
Senior	

ENGAGE ART! PROGRAM – STUDENT SURVEY 1

Part II: SF-8 Health Survey

This survey asks for your views about your health. This information will help you keep track of how you feel and how well you are able to do your usual activities.

Answer every question by selecting the answer as indicated. If you are unsure about how to answer a question, please give the best answer you can.

For each of the following questions, please choose the response that best describes your answer.

1.) Overall, how would you rate your health during the past 4 weeks?

Excellent Very Good Good Fair Poor Very Poor

2.) During the **past 4 weeks**, how much did physical health problems limit your physical activities (such as walking or climbing stairs)?

Not at all Very little Somewhat Quite a lot Could not do physical activities

3.) During the **past 4 weeks**, how much difficulty did you have doing your daily work, both at home and away from home, because of your physical health?

Not at all Very little Somewhat Quite a lot Could not do physical activities

4.) How much bodily pain have you had during the **past 4 weeks**?

None Very Mild Mild Moderate Severe Very Severe

5.) During the **past 4 weeks**, how much energy did you have?

Very much Quite a lot Some A little None

6.) During the **past 4 weeks**, how much did your physical health or emotional problems limit your usual social activities with family or friends?

Not at all Very little Somewhat Quite a lot Could not do social activities

7.) During the **past 4 weeks**, how much have you been bothered by emotional problems (such as feeling anxious, depressed or irritable)?

Not at all Slightly Moderately Quite a lot Extremely

8.) During the **past 4 weeks**, how much did personal or emotional problems keep you from doing your usual work, school or other daily activities?

Not at all Very little Somewhat Quite a lot Could not do daily activities

UCLA 3

The next questions are about how you feel about different aspects of your life. For each one, tell me how often you feel that way.

	Often	Some of the Time	Hardly Ever
How often do you feel that you lack companionship?	1	2	3
How often do you feel left out?	1	2	3
How often do you feel isolated from others?	1	2	3

ENGAGE ART! PROGRAM – STUDENT SURVEY 1

KADS - 6

Over the last week, how often have you been “ON AVERAGE” or “USUALLY” regarding the following items:

1. Low mood, sadness, feeling blah or down, depressed, just can't be bothered.

☐

0-Hardly Ever

☐

1- Much of The Time

☐

2-Most of the Time

☐

3- All of the Time

2. Feelings of worthlessness, hopelessness, letting people down, not being a good person.

☐

0-Hardly Ever

☐

1- Much of The Time

☐

2-Most of the Time

☐

3- All of the Time

3. Feeling tired, feeling fatigued, low in energy, hard to get motivated, have to push to get things done, want to rest or lie down a lot.

☐

0-Hardly Ever

☐

1- Much of The Time

☐

2-Most of the Time

☐

3- All of the Time

4. Feeling that life is not very much fun, not feeling good when usually (before getting sick) would feel good, not getting as much pleasure from fun things as usual (before getting sick).

☐

0-Hardly Ever

☐

1- Much of The Time

☐

2-Most of the Time

☐

3- All of the Time

5. Feeling worried, nervous, panicky, tense, keyed up, anxious.

☐

0-Hardly Ever

☐

1- Much of The Time

☐

2-Most of the Time

☐

3- All of the Time

6. Thoughts, plans or actions about suicide or self-harm.

☐

0-Hardly Ever

☐

1- Much of The Time

☐

2-Most of the Time

☐

3- All of the Time



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