



THE NEXT WAVE IN CREATIVE AGING

CREATIVE AGING INNOVATION FORUMS
CROSS-INDUSTRY REPORT



Georgetown University Aging & Health Program
Kennedy Center Office of Accessibility and VSA
Mather

THE NEXT WAVE IN CREATIVE AGING: CREATIVE AGING INNOVATION FORUMS CROSS-INDUSTRY REPORT

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EXECUTIVE SUMMARY

How can creativity fostered during the COVID-19 pandemic fight ageism and support healthy longevity? In January, February, and March 2022, Georgetown University's Aging and Health Program, the John F. Kennedy Center for the Performing Arts Office of Accessibility and VSA, and Mather hosted virtual forums, welcoming thought leaders from arts organizations, senior living facilities, academic institutions, philanthropists, and people in government. Our vision for these sessions was to utilize the pandemic's disruptive force as an opportunity for interdisciplinary innovation in creative aging. What did we learn?

Employing an interactive problem-solving approach revealed themes and ideas for the next stage in the world of creative aging. Exploratory questions based on critical issues in supporting the health and well-being of older people led to the identification of three main themes: 1. autonomy, mastery, and belonging; 2. access and inclusion; and 3. redefining care systems through a strengths-based lens. These themes were then developed in small-group incubators with diverse representation across senior constituencies, workforce, and academic leaders. The outcome of the small groups is 16 idea abstracts. These abstracts represent the enormous potential for interdisciplinary problem-solving in four areas: research and innovation, systems-level change, infrastructure and spaces, and intergenerational lifelong learning.

Our call to action is an invitation to continue the conversation originating from the Creative Aging Innovation Forums. We encourage the implementation of the abstracts developed by forum participants that include key elements for their actualization. Finally, we consider this collaborative work as an important step in building on both the disruption of the pandemic and the existing body of work in Creative Aging to further the well-being of older people and their communities across the nation.

INTRODUCTION

While much has been achieved in Creative Aging over the past 20 years, the call to action must be stronger than ever: America's systems of care and connection for older adults are often still oriented around legacies of institutionalization, ageism, ableism, and declinist or stigmatizing perceptions of later life. In exacerbating these existing currents, the COVID-19 pandemic also created an increased urgency and potential for change.

With this in mind, representatives from Georgetown's Aging & Health Program, the Kennedy Center Office of Accessibility and VSA, and Mather began discussions regarding our mutual interest in creative engagement for older adults, our perspectives on the future of Creative Aging, and the lack of shared knowledge across industry lines, especially during a global pandemic. Knowing that greater interdisciplinary dialogue drives innovation and market growth, we wanted to move the conversation about Creative Aging forward. Rather than seeking new solutions only from colleagues with similar experiences or perspectives, we sought to create an environment in which diverse outside-the-box ideas are heard (Hewlett, Marshall, Sherbin, 2013).

Throughout these conversations, we saw ourselves as an alliance with the potential to advance stronger regional and national connections across aging-related fields. We hoped to enable impactful creative collaborations between older adults and their communities, and to encourage local conversations about the creative potential of later life. In recognizing the unprecedented impact of the pandemic on older adults, we shared a spirit of urgency in utilizing the pandemic's disruptive force as an opportunity for propelled change. This was the beginning of the Creative Aging Innovation Forums (CAIF).

WHAT IS CREATIVE AGING?

Aging is a process across the life course that comes with changes, losses, and gains for the whole person. One of the greatest gains comes from creative expression, according to Gene Cohen, MD, PhD, author of *The Creative Age* (2000) and *The Mature Mind* (2005). Before Cohen's research, the publication of Robert Butler's 1975 book *Why Survive? Being Old in America* launched major federal programs to support healthy aging, including funding from the National Endowment for the Arts. These efforts led to the establishment of numerous pivotal Creative Aging programs built by and with teaching artists based in the community arts movement (Hanna & Perlstein, 2008).

Arts programming gained further momentum with Cohen's groundbreaking study "Creativity and Aging" (2005), which shows that older adults who engage with the arts experience better outcomes in physical health, mental health, and social connection and that people are neurologically wired to become more creative as they age. In positioning later life as a time of creative potential, Cohen's research was a direct challenge to existing narratives of aging that framed aging as a time of gradual physical and cognitive decline, reduced abilities, and reduced social value. Cohen recognized that individuals, policymakers, communities, and healthcare systems were behind the curve with this transformation.

COVID-19 AND CREATIVE AGING

While much has been achieved in Creative Aging, Cohen's vision is still far from realized; America's systems of care and connection for older adults (e.g., health care, aging services, aging policy) have yet to reorient around the great potential of later life.

In many ways, the COVID-19 pandemic exacerbated existing currents of ageism and ableism, positioning older adults as expendable (i.e., “Boomer Remover”) (Saunders et al, 2021). Many community-dwelling older adults as well as those in senior living communities experienced increased isolation and loneliness (Hwang, et al, 2020).

Yet a disruption of the magnitude of the pandemic allowed us to see gaps as well as potential solutions. COVID-19 focused a national spotlight on creativity and the arts as an answer to our shared loneliness or languishing (Conner et al, 2016, Blum, 2021, Grant, 2021, Tang et al, 2021) and spurred numerous in-person and virtual creative pivots (Kapoor & Kaufman, 2020).

THE CREATIVE AGING INNOVATION FORUMS

In early 2022, we hosted three Creative Aging Innovation Forums designed to use a creative problem-solving approach with participants across industries to drive innovation. Each session began with a presentation followed by problem-solving exercises focused on

Creative Aging-related topics, allowing for large-group conversations as well as small-group incubators (i.e., curated cross-industry groups in breakout rooms).

Our goal was to include participants across multiple industries, including academics, artists, arts organizations, senior living organizations, and aging services providers. We endeavored to gather people representing diverse identities including, but not limited to, age, race, ethnicity, gender identity, ability, and geographic location. Assembling a list of potential participants from our collective networks, we invited people to attend as many of the three sessions as possible. Participation in the Creative Aging Innovation Forums exceeded our expectations, with an average of 60 attendees per session.

The forums occurred between January and March 2022. The spacing of these two-hour sessions allowed participants to process information and be creatively prepared for the next session. Given the COVID-19 pandemic, sessions were held virtually.



See Me at the Smithsonian, Smithsonian Institution, Robin Marquis

CREATIVE PROBLEM-SOLVING (CPS) MODEL

To encourage innovative thinking, we selected the CPS Model (Jung et al, 2015), a step-by-step process that recognizes that there are different questions to answer as a team goes through a creative process, moving from an up-front, broad overview to specific ideas, and then evaluation later in the process:

- **PURPOSE** - First, have we framed our purpose or challenge in as empowering a way as possible? How we set it up will shape the engagement and output downstream. This is our first opportunity to innovate.
- **OPPORTUNITY AREAS** - How might we think about the main opportunity areas within our overall purpose or challenge with a fresh perspective, and not merely go with the status quo? Fresh, penetrating definitions of the opportunity areas we cover will keep us moving in a more innovative direction.
- **IDEATION ON PRIORITIZED OPPORTUNITY AREAS** - Within each carefully selected opportunity area, what meaningfully unique, specific ideas can we generate?
- **CONVERGENCE** - How might we bring the best ideas forward and flesh them out further to address who, what, when, where, why, and how? The approach isn't necessarily to check every box, but to explore the best ideas with more dimension and real-world context.

The CPS Model increases the number of ideas considered, which research shows increases the quality, uniqueness, and relevance for the intended audience. "There is a long history, within the creativity literature, noting an association between idea fluency (the number of ideas generated) and the associated quality, originality, and/or creativity of the ideas that are produced on divergent thinking tasks" (Jung et al, 2015, pg. 864). In other words, you get better ideas when you first get lots of ideas. This uses the evolutionary process of variation and selection for a better fit.

PLAN AND IMPLEMENTATION OF CREATIVE AGING INNOVATION FORUMS

The CAIF Planning Committee was composed of representatives across industries including academics, artists, arts organizations, senior living organizations, and design thinkers.

ACADEMIA

Pamela A. Saunders, PhD, and Gay Hanna, PhD, MFA, are both faculty members in the Georgetown University Aging & Health Program, which offers a master of science in Aging & Health as well as a certificate in Senior Living Administration. Georgetown Aging & Health is committed through our faculty and curriculum to exposing learners to creativity and aging. Catherine O'Brien, PhD, MPH, is the vice president and director of the Mather Institute, which is a resource for research and information about wellness, aging, trends in senior living, and successful aging service innovations.

ARTISTS AND ARTS ORGANIZATIONS

Betty Siegel is director of the Kennedy Center Office of Accessibility and VSA, which is committed to creating cultural arts experiences accessible to people of all ages with disabilities. Leading in cultural access, the Kennedy Center models develop and disseminate established and innovative practices, resources, programs, and opportunities for cultural administrators, educators, emerging and professional artists, and performers with disabilities via an international network and the LEAD(r) convening.

SENIOR LIVING INDUSTRY

Caroline Edasis, ATR-BC LCPC, is director of community engagement at Mather. Meredith Boyle is senior vice president of strategic initiatives at Mather, which is

a non-denominational not-for-profit organization dedicated to creating Ways to Age Well. Mather believes in the powerful role creativity and engagement with arts and culture play in transforming how society views aging, and offers numerous creative aging programs for residents of Life Plan Communities and the broader public.

INNOVATION CONSULTING

Adam Hansen is a principal and vice president of behavioral innovation at Ideas To Go Inc., which is a boutique innovation agency dedicated to designing and facilitating team engagements that are inspiring, fun, and, most importantly, productive.

CAIF – SESSION 1

The first CAIF session introduced the idea of Creative Aging, explained the CPS Model, and invited exploration of four opportunity expansion questions:

- 1) What's True about Creative Aging?** (Nothing is too obvious, so please jot down anything true about it.)
- 2) What Are the Benefits of Creative Aging?** (What's good about it? What could people get from it?)
- 3) For Whom/What/When Is Creative Aging Really For?** (Where/when can it really shine and make a bigger difference for the right audience?)
- 4) What Are Some Metaphors for Creative Aging?** (What is it like and why?)

The group produced 405 responses to these four questions. Following session 1, participants were asked to vote on their favorite responses. The voting resulted in three key inquiry areas, which were further developed during session 2.

SESSION 1 PARTICIPANT RESPONSES TO “WHAT IS CREATIVE AGING?”



“Magic knitting needles or a loom — creating something out of nothing that is beautiful; reorients the value and making/ adding something to create meaning — even and esp. for people who tend to be written off.”

“Allows people to feel part of a living world, and not just a shrinking one.”

“From my late husband, Dr. Gene Cohen: The aging brain isn’t running out of gas . . . it is shifting into all-wheel drive.”

“Creative Aging is a lifelong process that supports us to continue growing into who we are.”



SPOTLIGHT: DANCE EXCHANGE

Dance Exchange had the honor of helping open the Creative Aging Innovation Forums in January 2022 with creative tools and practices from the organization’s Dance On Creative Aging Program. Executive Artistic Director Cassie Meador and Dance On Lead Artist Judith Bauer led a creative engagement that supported attendees to arrive thoughtfully at the gathering through movement and reflection. Through this engagement, they invited participants to share the personal stories and experiences that bring each of us to our work in Creative Aging, how our work in Creative Aging has changed our perspectives and worlds, and what each of us is carrying with us to contribute to the gathering.

Dance Exchange is a nonprofit dance organization based in Takoma Park, Maryland.



CAIF – SESSION 2

Session 2 focused on translating the inquiry areas resulting from session 1 into new ideas. The three inquiry areas reflected participants' prioritizing of cross-industry efforts to address both individual and systemic factors that impact access to and benefit from Creative Aging initiatives.

THREE INQUIRY AREAS

- 1) How Creative Aging supports autonomy, mastery, belonging, and purpose
- 2) Expanding access and inclusion in Creative Aging, not just in privileged communities, but to new environments, and across the life span
- 3) Redefining care systems through a creative strengths-based lens

Participants entered their assigned small-group incubators to discuss these inquiry areas and to record their ideas. A total of 280 ideas emerged from the small group incubators. Participants voted on their favorites, which resulted in 24 ideas for further development in session 3. (For the full list of 24 topics, see Appendix B.)

CAIF – SESSION 3

During session 3, each small-group incubator was assigned three topics, with directions to develop one or two ideas. Each group was asked to complete a standard template asking for the following elements: Why, Who, What, Where, When, How (see Appendix D for template). A participant serving as an informal facilitator helped with timing and documentation. From the list of 24 topic areas (see Appendix B), the eight small-group incubators developed 16 into detailed and actionable ideas (See Exhibit 1). The CAIF team fleshed out these templates into narrative abstracts.

SPOTLIGHT: POETRY



"Tar Beach #2" Faith Ringgold (1992)
The Fabric Workshop and Museum, Philadelphia

Active Suspension

*They dare to hope,
caught between the stars
and an unseen reality,
the light guiding them
to places unknown.*

*Some of us are immobilized
between confidence and fear.
We stand together in this contrast,
flying through the darkness,
seeking a light to help decide.*

This poem was written by a group of residents in a memory support setting. Art therapist Casey Pax shared the poem at the beginning of the second forum to draw attention to the creative strengths present in adults living with cognitive impairment, and to invite attendees to reflect on hope, confidence, fear, and collaboration as themes in their own Creative Aging work.

SPOTLIGHT: OPENING MINDS THROUGH ART

Dr. Elizabeth Lokon, founder and director of the Opening Minds through Art (OMA) program, presented a photo montage and description of this intergenerational art-making program for people living with dementia. OMA was developed in 2007 at Miami University's Scripps Gerontology Center in Oxford, Ohio. It is now offered in more than 200 communities throughout the US and Canada, serving tens of thousands of people who are using art to build friendships across age and cognitive barriers.



ANALYSIS AND DISCUSSION OF ABSTRACT THEMES AND STRUCTURE

The 16 narrative abstracts presented here synthesize and synergize the energy, excitement, and power of real-time cross-industry collaboration. To capture the big picture, we examined each idea's rationale and function, resulting in four key themes: research and innovation; systems-level change; infrastructure and spaces; and intergenerational lifelong learning.

RATIONALE AND FUNCTION

Twelve of 16 abstracts focused on social engagement, and 9 of 16 specifically identified advocacy, lifelong learning, as well as health and wellness, as their driving force. Six out of 16 were motivated by the importance of access, and five by the goals of cross-industry collaboration and expanding evidence base

for Creative Aging endeavors. The rationale for most of the ideas stems from the basic tenets of Creative Aging, which include improving health, well-being, and social connection, while at the same time improving access to creative opportunities across all groups in society. The essences of the 16 ideas can be captured in the three following groupings:

- Collections of People, i.e., networks, organizations, coalitions, alliances, collaboratives (ideas 6, 7, 10-15)
- New Programs, i.e., models, programs, initiatives, campaigns, clearing houses (ideas 2-4, 8, 9, 12, 14, 16)
- Innovative Spaces for new ideas and scholarship, i.e., incubators, hubs, and research (ideas 1, 5, 13)

Numerous abstracts call for expansion of the Creative Aging research literature, including research into older adult participation in human-centered design (idea 1); the impact of social determinants of health on Creative Aging access (idea 2); creativity embedded within health care and senior living systems; and Creative Aging across the globe (idea 13).

SYSTEMS LEVEL CHANGE

Forum inquiry areas and resulting abstracts indicate that, in addition to advancing the benefits of creative engagement for individual wellness, offering Creative Aging as a key ingredient in systems-level change is of high priority. Abstracts suggest that future work in Creative Aging can utilize a systemic lens, positioning creativity as a tool for inviting relationships across visible or invisible divides, fostering access and inclusion where societal systems may be fostering exclusion, and challenging societal perceptions of aging. A model for thinking about individual wellness drivers and community/societal factors can be found in the Person-Centric Wellness Model (See Appendix E).

This emphasis on systems-level change invites increased consideration for Diversity, Equity, and Inclusion (DEI) in Creative Aging efforts. Out of 16 ideas, nine (ideas 1, 2, 7-13, 15, 16) mentioned ability, age, gender/identity, geography, or income, while four focused on DEI as a central feature (ideas 1-4).

INFRASTRUCTURE AND SPACES

Numerous abstracts share a focus on creating new “shared” spaces, highlighting the potential for Creative Aging to imagine new environments and utilize existing environments differently. These ideas include inspiring connection between diverse groups in shared spaces, including “Creative Spaces” (idea 7), natural environments/neutral spaces (idea 11), and aging services settings not typically perceived as sites of creative innovation (idea 5). New virtual spaces, networks, or forums are also recommended, drawing attention to the urgency of equitable tech access and tech literacy as a result of increased virtual initiatives during the pandemic.

INTERGENERATIONAL LIFELONG LEARNING

Abstract idea 12 suggests that approaching Creative Aging through an intergenerational lens reframes aging as a process that happens from birth, rather than as an experience only impacting people over 65.

Prioritizing intergenerational engagement means removing imposed barriers that deny participation in the multigenerational society that is our birthright. Abstracts referencing intergenerational creativity include calls for intergenerational educational models and opportunities for shared experiences that may change negative perceptions of aging (ideas 11 and 12).

While abstracts refer frequently to artists or teaching artists, the perspectives of both artists and art therapists were valuable in forum discussion and abstract development. Some explanations of arts in aging have placed teaching artists within the “social model” and art therapists within the “medical model” (Basting, 2006), not recognizing how art therapists can practice as change agents and artist collaborators. Therapeutic skills can play a valuable role in supporting creativity in older adults who are processing change/loss and in creating socio-emotional safety and welcoming spaces for all artists. Implementation of forum abstracts can include models of greater collaboration between art therapists and teaching artists, expanding awareness of ethical and accessible creative practices within both disciplines.



“Memoirs to Music” class, CCNS Dellamonica

CONCLUSION AND CALL TO ACTION

These abstracts are an invitation to amplify engagement with creativity as a tool for individual, system, and societal transformation. They encourage us to view creativity not as one aspect of a recreational or lifelong learning program, but as something inextricably linked to our common values for respect, dignity, and shared humanity in aging.

We invite you to continue this cross-industry conversation, using these abstracts to start or enhance your existing programs and services. This cross-industry report should serve as a catalyst for scaling up organizational structures and for imagining and reimagining systems, programs, and spaces for creative expression and generativity.

The abstracts generated by the CAIF participants represent responses to gaps exposed by the pandemic's impact on older people and their communities. In each abstract, the participants identified the essential elements needed to plan, fund, and start the innovative idea. We considered these innovations vetted through the ideation process worthy of broad consideration for funding and implementation.

As the hosts of the CAIF, we welcome your interest in this work and in our call to action. Our next project will be to launch a Creative Aging Incubator in the DC Metropolitan area. We believe the abstracts provide a foundation for expanded innovation in the field of Creative Aging locally, nationally, and internationally.



See Me at the Smithsonian, Smithsonian Institution, Teresa Moore Photography

EXHIBIT 1. CREATIVE AGING IDEA ABSTRACTS

These are the 16 abstracts resulting from the work of our small-group incubators during the CAIF. We use the term *developers* to signify those individuals who will take these ideas and develop them to the fullest. Abstracts follow a simple format including title, original prompt selected from the longer list of 24 ideas (See Appendix B), and questions that guide the content (Why is this idea important?, What is this idea?, Who benefits?, How to Start, and Resources and Partners).

1. CREATIVE AGING INCUBATORS

Selected Prompt: “How can we build on what we have learned from the pandemic to grow Creative Aging?”

Why: Collaboration between academia, arts and culture organizations, and aging services settings is often focused on one-off, presenter/audience events. Coming together with the shared goals of changing how society views aging, expanding access to Creative Aging, and centering the voices of older adults allows for richer and more sustained collaborations that drive innovation across all three industries. All institutions have systemic issues to be evolved, and our industries have experienced parallel transformations due to the pandemic, including shared challenges and opportunities around access.

What: A Creative Aging Incubator is a triad formed between a senior living or aging services provider, academic setting, and arts organization within a geographic region to collectively advance access to Creative Aging, challenge ageism across sectors, and incubate innovations in Creative Aging. Collaboration between these three fields will involve pinpointing ways that each organization’s members can benefit from collaboration, identifying ways that creative engagement can occur collaboratively across sites, and examining

ways that resources can enhance access to Creative Aging for diverse older adults outside of member settings.

Who: Developers will be representatives from the three industries: senior living/aging service providers, academic institutions, and arts organizations. This incubator will serve people working in, living in, or visiting these settings.

How to Start: Steps in this process will include the following:

- 1) Define the mission of the incubator, including an operational plan with virtual and in-person meetings.
- 2) Establish leadership partnerships between local/regional representatives from the three key industries.
- 3) Identify methods for participants including constituents (members, students, users, residents, and employees) already working in these organizations. Examples include human-centered design in senior living settings, intergenerational academic courses, new relationships and interactions between artists, students, and older adults, and innovation challenges hosted in each location. Host convenings to showcase incubator products and services; create a marketplace for Creative Aging services.

Resources and Partners: Possible resources may be found in funding from local arts agencies, senior living organizations, and [AARP](#). In-kind services may come from academia via interns, publications, and convening spaces.

2. ADDRESSING DISPARITY IN CREATIVE AGING SERVICES

Selected Prompt: “Develop an idea for how we could better identify ‘invisible barriers’ that may keep older adults from engaging and benefiting from creativity.”

Why: In the process of developing programs that increase access to Creative Aging, it is important to address visible and invisible barriers preventing older adults from engaging in creative experiences offered by lifelong learning and Creative Aging providers.

What: This is a new research model that will address the disparity due to social determinants of health (SSDH) that affect access to Creative Aging programming.

Who: Older adults whose access to Creative Aging programs is impacted by SSDH (e.g., ability, age, income, geography, race/ethnicity).

How to Start: First, a literature review should be conducted to understand how access to Creative

Aging is impacted by barriers (i.e., SSDH). This review may examine the formation of negative attitudes toward Creative Aging and access to the arts. If no research exists, developers of this idea may conduct a nationwide mixed-methods study examining how social determinants of health impact access to creative engagement. Additional factors may include transportation, cognitive status, cultural values, and stereotypes associated with creativity. Second, developers will conduct national pilot programs that address barriers and promote access to creative opportunities. Third, once the research has been conducted, marketing firms will design strategies to raise awareness of these barriers to creative engagement access. Related organizations will advocate for funding to support programs to promote better access.

Resources and Partners: Partners may include academia, aging service providers, and arts organizations. Private and government funding sources will support programs that lower these barriers. Look to faith-based and community spaces for partners.



Arts for the Aging, Stephanie Williams

3. ART-FRIENDLY HEALTH CARE SYSTEMS FOR OLDER ADULTS (AFHS)

Selected Prompt: “Develop an idea for encouraging a health care system to implement a creative arts model for care and have it replicated throughout its system and document effectiveness/impact.”

Why: Health care needs to be less focused on deficit and loss and more focused on growth and rehabilitation across the life course. More research is needed to show that art-friendly health systems will improve the lives of older adults and those around them. A strong interdisciplinary model will be developed, connecting providers and artists to integrate art into health care systems.

What: Creators will develop an integrative model called Art-Friendly Healthcare Systems that will embed artists and art therapists within all aspects of the health care system (i.e., community-based support and interdisciplinary teams). Interdisciplinary teams that build and deliver this model will include artists, art therapists, physicians in primary care, internal medicine, and geriatrics.

Who: Professionals in Association of American Medical Colleges, health care systems, National Assembly of State Arts Agencies, National Organization for Arts in Health, American Art Therapy Association, government agencies, and insurance companies.

How to Start: The first step will be to develop the model. AFHS should include stakeholders from behavioral health or primary care who are ripe for collaboration with artists. A demonstration grant may be secured to test the new model. Second, when pilot research produces positive results, developers will lobby government agencies and insurance providers to find funding for implementation. Funding will support artists to be reimbursed for services. Programs should be implemented gradually as more research is conducted and data can support advancements in the model.

Resources and Partners: See Age-Friendly Healthcare System, a model developed by the [John A. Hartford Foundation](#) (Fleischer, Andrew, Deiner, 2021). Stakeholders will be from the representative fields. See Integrative Models in England, as well as social prescribing models (e.g., Sohn Arts in Atlanta, UnitedHealthcare of Milwaukee, the [National Organization for Arts in Health](#), [University of Michigan Gift of Art Program](#), and [University of Florida Center for Arts and Medicine](#)).



Getty Image

4. AWE EVENTS

Selected Prompt: “Develop an idea for perpetuating the magic of the early pandemic—singing out windows, music on balconies, public art, etc.—and keeping this momentum present in the Creative Aging movement.”

Why: Early in the COVID-19 pandemic, acts of creative expression emerged internationally to draw communities together during an extraordinary and uncertain time. Many of these occurrences (e.g., musicians playing on balconies, public art, virtual music performances, etc.) momentarily replaced feelings of anxiety with awe. Awe has been defined as “the feelings of wonder and excitement that come from encountering great beauty or knowledge” and “increases our desire for emotional connection and drives us to share” (Berger & Milkman, 2012). Berger and Milkman (2012) identified awe as the most viral emotion encouraging audiences to create their life-affirming works or cultural products.

What: A series of events will be rolled out across various settings, engaging intergenerational participants, accompanied by social media campaigns. Every event will include practical, scalable tips for how audience members can become their own “Merchants of Awe” to get a movement going. An initial development group will design various Awe Events by identifying potential settings, participants, and existing culturally and geographically specific awe assets.

Who: Anyone interested in promoting awe/joy in life from arts, aging, and academia industries.

How to Start: First, invite stakeholders to large-group ideation about awe, pointing to the development of initial Awe Events. Conduct early pilot events on a modest scale and recognize their role as an experiment to learn more. Identify the coalition of different organizations and individuals most benefiting from an Awe Movement.

Resources and Partners: [Greater Good Science Center](#), headed by Berkeley Professor Dacher Keltner, book on awe launching January 2023. Also look to model for awe in action, [Matthew Passmore Park\(ing\) Day Movement](#).

5. CHANGING NAMES TO CHANGE MINDS: NEW STRENGTH-BASED TERMINOLOGY FOR SENIOR LIVING COMMUNITIES

Selected Prompt: “Industry standard labels like ‘Independent Living,’ ‘Assisted Living,’ and ‘Memory Care’ within senior living have an implicit value system about what it means to be independent vs. dependent. Develop an idea for industry adoption of new language that embraces Creative Aging by placing a higher value on interdependence and strengths.”

Why: The terminology used to describe community living venues (i.e., memory care, independent, assisted living) for older adults uses outdated social norms regarding aging. Few people want our homes to be named based on our functional or cognitive status, and even labels with positive connotations (i.e., Independent) can perpetuate stigma around less independent settings (i.e., memory support). A system built around creative strengths will recognize that where we live should be named for levels of creativity, imagination, and connection, emphasizing lasting strengths, rather than decline. Environments designed to support adults living with cognitive impairment should not be named for what is declining (i.e., memory support) but rather named for lasting strengths as in creativity and connection in the present.

What: This initiative is twofold: Part one is a research project to understand the current perceptions and language used for all types of senior living settings from the point of view of residents as well as staff, industry leaders, and regulators. Part two is the adoption of alternative naming conventions through a national social change campaign to shift perspectives

about aging toward a more strengths-based, person-centered mindset (Saunders et al, 2021).

Who: Professionals from the senior living and aging services industries, leaders from regulatory agencies, residents, and researchers (e.g., LeadingAge, American Society on Aging, Gerontological Society of America).

How to Start:

- 1) Developers will research the current language broadly used across the industry and the regulatory implications of venue titles.
- 2) Understand what new terms appeal to users in order to propose alternative language that promotes inclusivity.
- 3) Identify methods for promoting new terms that work for regulatory/government agencies, national aging organizations, senior living organizations, and society in general.
- 4) Create a creative arts-based tool kit for individual communities and organizations to evaluate and change venue names at a grassroots level and use the arts to explore perceptions of common language. This research and implementation should consider marketing and consumer perceptions, as well as industry, regulatory, and financial implications of changing venue names.

Resources and Partners: Regulatory government organizations should require all senior living communities to adopt a more inclusive and strengths-based language. This new vocabulary might be integrated into existing initiatives (i.e., Reframing Aging Initiative).

6. CREATIVE AGING PROGRAMS STRUCTURE (CAPS) IN VILLAGE NETWORK

Selected Prompt: “The Villages model supports aging-in-place through local, self-governing communities bringing together local resources and

people of all ages. Volunteers provide assistance with transportation and other tasks. Villages also plan social and wellness activities. Develop an idea that expands on/replicates the success of the Villages model in Creative Aging.”

Why: Older adults can benefit from organizations that provide resources celebrating self-empowerment through Creative Aging, and foster trust and belonging while aging in place.

What: CAPS is a creative aging curriculum to be shared across Villages. It may include reframing existing arts programs as well as new programming. Using the Village to Village Network, CAPS will be a supplemental organization developed within Villages.

Who: Village members and administrators will work with higher education, funders, and arts organizations to promote lifelong learning and to expand a sense of sharing through joint experiences, expertise, conversation, art experiences, and technology. Villages may explore high schools as a location for implementing the programs. Academic institutions could then conduct evidence-based research to help guide involvement with health agencies, art services, social services, and aging services. For communities to implement the Village model, developers can turn to a plethora of resources for insight.

How to Start:

- 1) Survey resources within the Village environment, identify new opportunities, and share best practices across Villages.
- 2) Create collaborations and conduct pilot programs.
- 3) Host annual conferences with other communities to develop a scalable workshop with teaching, materials, etc.

Resources and Partners: Developers will review the [AARP Livable Communities Principles](#) to consider how the [Village model](#) can be customized incorporate Creative Aging efforts.

7. CREATIVE SPACES: COMMUNITY ARTS CENTERS HOSTED BY AGING SERVICES PROVIDERS

Selected Prompt: “Develop an idea for positioning aging services settings as creative hubs in the community by providing performances and events for broader participation. How could we retrain society to think of these settings as places where creative innovation occurs?”



Sara Lowenburg, Louisiana State Museum

Why: Due to negative stereotypes and stigma associated with ageism, ableism, and residential care settings, some individuals may feel uncomfortable getting involved with spaces that serve older adults. This highlights a need to help society cultivate more positive attitudes toward aging and, specifically, aging service spaces. Creative Spaces will create sustainable relationships between the community and its local artists, benefiting residents, caregivers, and community members of all ages.

What: Developers will create a collaborative community partnership to lead the development and support the value of Creative Spaces in aging services as hot spots for artists' engagement for social change. Creative

Spaces will host and sponsor community events, including concerts, art classes, plays, poetry readings, multimedia art events, and festivals. Spaces may include museums, galleries, and theaters. Creative Spaces will be hubs where artists can participate in collaborative projects with residents and/or become “resident” artists. Spaces will also invite artists of different modalities and ages to translate each other's work into new forms or co-create. A key factor will be to emphasize older adults as developers, not just listeners. Deliverables may include collaboration tool kits for various arts spaces (theaters, museums, dance companies, writing groups, botanical gardens, etc.) to move beyond simply designing “older adult” programs/ audience attendance, but rather to create spaces of creative translation/co-creation.

Who: Older people and their service providers

How to Start: Partnerships between aging services settings, artists, and community collaborators will lead to strategic planning for launching Creative Spaces. This plan will include identifying a series of collaborative events in which artists and community members, including older adults, can all participate and collaborate. This partnership committee will test how a Creative Space program is to be implemented through a pilot in three different communities. Once pilot tested, collaborators will modify the program to address accessibility in smaller aging service settings, potentially as satellite programs that “pop up” at different aging service sites. Creative Spaces organizers will explore how local school boards and higher education can collaborate on implementing a broad-based Creative Space program.

Resources and Partners: Local arts agencies, Villages, age-friendly programs, senior living communities, senior centers, public libraries, community centers, religious organizations, arts organizations, independent artists, and art therapists and art therapy graduate programs. Consider [Liz Lerman's Critical Response Process](#).

8. CREATING CHILDREN'S BOOKS CENTERED ON THE ADVENTURES OF OLDER ADULTS

Selected Prompt: "Ageism is tied to racism, classism, misogyny, ableism. What Creative Aging strategies can be developed to address ageism through an intersectional lens?"

Why: A resident in a senior living community was visited by a friend who was taken aback by how many assistive devices (e.g., walkers) she saw—an explicit negative reaction to the idea of aging. The resident remembered growing up in a multigenerational home, full of positive memories of all the things her grandmother was capable of, and thought that if children were exposed to examples of continued possibilities and fun of older people when they are young, they won't grow up to be scared of aging.

What: Developers will build a program that creates and promotes the writing and publication of children's books that have a positive approach to aging. Stories may include a variety of social variables (race, class, gender, ability). Books may include stories about adventures made possible by walkers and wheelchairs, opening the world to endless curiosities. Interviews/storytelling between older adults, writers, and therapists may occur

in public spaces, including community care centers, private homes, community centers, nursing homes, assisted living, and independent living communities.

Who: Older adults working with co-authors and illustrators of any age. College-level students in creative writing programs should be tapped as a resource to flesh out stories of older adults. Artists, art therapists, and/or children can be writers and illustrators.

How to Start: Volunteers or staff will introduce story-gathering/interviewing in senior settings, including people who use mobility assistance. Questions may focus on experiences of life transition or adaptation, and positive and negative experiences using assistive devices, including what they have learned, seen, heard, and imagined to create a better personal and societal experience for the world.

Resources and Partners: Book publishers, libraries, schools, universities, and bookstores will be productive partners. Consider distribution models including the [PJ Library](#).



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9. CREATIVITY FOR ALL – MEDIA CAMPAIGN

Selected Prompt: “Forum participants suggested that we need new ways to talk about Creative Aging inclusive of both independent adults aging without disability and adults living in interdependent spaces with varying experiences of disability. What strategies could be implemented for destigmatizing disability while also reducing the stereotype of all older adults as disabled/dependent?”

Why: Creative Aging is perceived by some as programming designed primarily for older adults living with disabilities. However, some older artists want to reduce the stereotype of all older adults as disabled or dependent, arguing that aging is normal and should not be perceived only as linked to deficits or changing abilities. Simultaneously, Creative Aging strives to celebrate the great potential for creative expression while experiencing varying degrees of disability. Creative Aging is about changing the paradigm of aging from a time solely of decline to a time of potential that is generative and inclusive; this means creating space for those of all abilities. This paradigm shift is inclusive of all kinds of creativity, embracing established artists, older adults discovering a new creative path, and creativity in response to loss or transition.

What: An inclusive media campaign will be created to promote social change by initiating a conversation about aging and disability and challenging stereotypes about who can create valued art. The campaign will reaffirm the complexity of establishing boundaries between ability and disability and promote inclusivity in art by highlighting creativity among both independent/active older adults and interdependent/disabled older adults across a spectrum of abilities. It will headline work from inclusive companies as role models for promoting inclusive practices. The campaign will occur in both public spaces and virtually, and will offer a tool kit to help implement inclusivity in art. The tool kit will address best practices to promote inclusivity in aging and disability and include information about how to challenge stereotypes about independence/

interdependence. The campaign promoting this tool kit will benefit all as we move throughout the life course and experience a spectrum of independence/interdependence and ability/disability.

Who: All older artists

How to Start: To implement this campaign, developers need to find examples of programs that align with the campaign mission. Developers could start with the Getty Images/AARP project Disrupt Aging photo database. More images and stories also need to be collected of diverse older adult creators. Once these examples are compiled, developers can rely on these examples to appeal to institutions to encourage collaboration, funding, and organization of the media campaign.

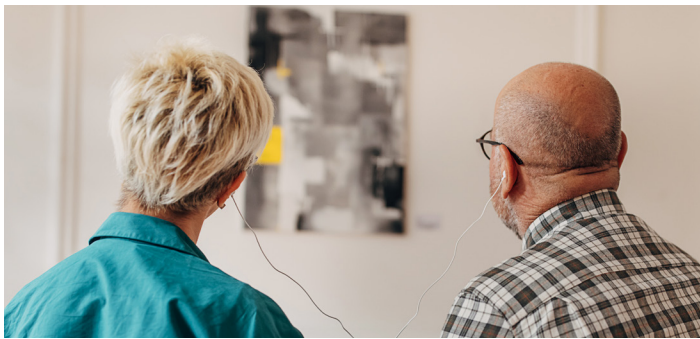
Resources and Partners: [Americans for the Arts](#), [National Assembly of State Arts Agencies](#), [LeadingAge](#), and [AARP](#).



Getty Image

10. INQUIRY-BASED LIFELONG ENGAGEMENT ALLIANCE

Selected Prompt: “Museum educators now frequently adopt inquiry-based approaches to museum engagement to support inclusion and access and move from passive to active participation. Develop an idea for breaking down the barrier between ‘expert’ and ‘audience’ in other cultural spaces, or for introducing inquiry-based strategies in other settings that impact older adults.”



Getty Image

Why: Many museums utilize inquiry-based engagement in K-12 education and specialized programs for adults living with dementia, centering the interests, experiences, and curiosity of viewers rather than docent expertise. Inquiry-based approaches can inform the development of lifelong learning for all, aligning with efforts to ensure diversity, equity, inclusion, and access. Lifelong learning opportunities in aging services settings often emphasize a lecture format; facilitators may benefit from increased knowledge of inquiry-based engagement strategies. Do current approaches to lifelong learning reflect research on how we learn as we age? How can research into cognitive aging better inform the development of lifelong learning programs?

What: An Inquiry-Based Lifelong Engagement Alliance will advance access to inquiry-based experiences for older adults in diverse settings beyond current museum programs, with resources including a tool kit adapting inquiry-based approaches to a variety of settings and content areas. The alliance will identify at least three non-museum pilot locations to implement inquiry-based

programming, considering zoos, aquariums, non-art museums, restaurants/community kitchens, botanic gardens, intergenerational community spaces, and senior living communities. The implementation may involve training current facilitators in these settings to incorporate inquiry-based techniques or designing and piloting new programs with new facilitators.

Who: Professionals interested in promoting lifelong learning in the arts that goes beyond museum education.

How to Start:

- 1) Identify research on how older adults learn, including factors of inquiry-based engagement in diverse content areas and settings.
- 2) Design and implement a pilot series of inquiry-based programs in diverse settings. This will include data collection on participant experience comparing inquiry-based learning vs. other engagement strategies.
- 3) Create a culture-specific training tool for senior living settings that focuses on bringing inquiry-based methods into programming; the emphasis is on the interactive, accessible, and co-creative. This will include offering the pilot curriculum within content areas of art-viewing, culinary arts, immersive nature education, music engagement, and scientific inquiry.

Further development could include intergenerational summer camp models that apply inquiry-based education methods to diverse content areas intentionally designed for both older adult and youth participation.

Resources and Partners: [Osher Lifelong Learning Institute](#), museum access and education programs including [Meet Me at MoMA](#), and [Access Smithsonian](#), [National Endowment for the Arts](#), and [US Department of Education](#).

11. INTERGENERATIONAL ACTIVISM TO SAVE THE PLANET

Selected Prompt: “Participants of all ages benefit from intergenerational learning environments. Develop an idea for fostering intergenerational partnerships resulting in intergenerational programming built into systems.”

Why: Intergenerational (IG) engagement improves the mental and physical health of participants of all ages (see [Generations United](#)). Increasing IG activism around environmental sustainability is a way to disrupt existing systems to improve the lives of people from young to old.

What: This is a movement structured by a network of IG chapters that will focus on environmental sustainability projects. An overarching goal is to blur the lines between often siloed and dysfunctional sectors to make co-generational connections. This movement will create neutral spaces where people of all ages come together to support the earth. Members may use storytelling activities (literally and figuratively) as a relationship-building tool to connect people and their collective relationship to the earth. Social engagement in the arts is a way to see the expression of change in the world. This idea is about cross-pollination and the “spaces in between” where coming together for a higher purpose can naturally take place.

Who: Community-driven people of all ages across the world interested in arts and sustainability.

How to Start:

- 1) Identify intergenerational partners and shared spaces for collaboration in nature.
- 2) Identify shared environmental projects.
- 3) Employ additional storytelling and arts-based practices with environmental activities to connect people and their collective relationship to the earth.

- 4) Develop a scalable model program and invite replication through other chapters and partnerships.

Resources and Partners: YMCA, faith-based spaces, cultural spaces, grocery stores, universities, 4-H, extension services, senior living settings, schools, and museums. Projects can include educational gardens and climate change projects. Models and partners include [Encore.org](#), [GenSpace.org](#), [Generations United](#), [AARP Experience Corps](#), and [Cornell’s Garden-Based Learning](#).

12. INTERGENERATIONAL ART CORPS: AGING AT ALL AGES (AAA)

Selected Prompt: “Develop an idea for fostering a national approach to intergenerational opportunities, similar to the Peace Corps and AmeriCorps.”

Why: Approaching Creative Aging through an intergenerational lens reframes aging as a process that happens from birth, rather than as an experience only impacting people over 65. Positioning aging as intergenerational living and intergenerational service learning as a pathway to combating ageism will improve perceptions and experiences of aging and place value on the creative capabilities of individuals across the life span.

What: An initiative to grow intergenerational service learning by enabling students of all ages to pursue service projects utilizing creative engagement. Developers of this initiative will organize and promote intergenerational service learning opportunities via a network of partner organizations and participant recruitment strategies.

Who: Older adults in lifelong learning programs in conjunction with students in local school systems.

How to Start: The Intergenerational Art Corps will develop an agenda to promote Aging at All Ages

nationally and locally, engaging government agencies, educational and cultural settings, corporate entities, and aging services providers. A host organization or consortium will create a website, working group, and directory, and identify funding, pilot projects, communication channels, etc. This initiative could also include conferences or other intergenerational education opportunities and speaker series.

Resources and Partners: Partners may include [AmeriCorps](#) and AmeriCorps Seniors, federal and state government, corporations, senior living organizations, [Grantmakers in Aging](#), [Consortium of Universities of the Washington Metropolitan Area](#), and state and federal art agencies/museums.

13. INTERNATIONAL CREATIVE AGING RESEARCH COLLABORATIVE

Selected Prompt: “Develop an idea that would enable the United States to learn from value systems around elderhood from other countries.”



The Neon Museum, Las Vegas

Why: While numerous research groups examine global aging, there is a gap in our understanding of creative aging on a global scale. There is much to learn about how older adults across the globe engage in creative activities, and the value they take and receive from these contributions.

What: An international research collaborative will be developed to archive and actively research global creative aging, focusing on the connections between elderhood and creative expression in various countries. Research may include an examination of metaphors undergirding aging and cultural and creative contributions from older adults across the globe. Members of this collaborative will build an online group with consistent moderation and content seeking the “hybrid vigor” of learning from other cultures concerning their deep cultural assumptions about creativity and aging.

Who: International Creative Aging Research Collaborative includes all those who study the arts, geragogy, gerontology, geroscience, and neuroscience.

How to Start:

- 1) Identify international coalition members from research groups and organizations who are interested in researching global perceptions of aging.
- 2) Review the existing research on perceptions/societal value of creative aging across various cultures.
- 3) Foster and implement new research to learn about creative aging across diverse regions, with a possible outcome of understanding potential universals as well as culture-specific models.

Resources and Partners: Partners may include academic/governmental groups, the [National Institute on Aging: Gateway to Global Aging Data](#), the [World Health Organization Department of Aging and the Life Course](#), and organizations with missions related to societal perceptions of aging.

14. MULTIDISCIPLINARY ARTS TRAINING CLEARINGHOUSE (MATCH)

Selected Prompt: “Develop an idea for scaling up training for artists of all kinds on best practices for collaborating with older adults in inclusive, accessible, and elevated ways.”

Why: Given the number of artists, art therapists, and teaching artists (TAs) that could collaborate with older adults, and the positive health and wellness outcomes of Creative Aging for older adults, it is important to promote connections and create awareness of opportunities. These opportunities include creative facilitation/teaching within aging services/other organizations and training opportunities to provide specific skills related to Creative Aging.

What: Build a Multidisciplinary Arts Training Clearinghouse for Teaching Artists and art therapists for networking, training, and partnership-building with aging services organizations.

Who: A combination of TAs and administrators in senior living and aging services, this platform increases collaboration between TAs of all ages, disciplines, and art forms with a variety of aging services settings or organizations. Developers may include students. This online clearinghouse will be continuously accessible to national and international users.

How to Start:

- 1) Organize a series of planning meetings to attract stakeholders and then apply for grant funding.
- 2) Gather the data and create a searchable website. The website should be continuously updated.

Resources and Partners: The National Endowment for the Arts, the National Organization for Arts in Health, Americans for the Arts, and the National Assembly of State Arts Agencies are key resources for funding, developing, and maintaining the platform. Note: [Lifetime Arts](#) has done substantial work in this area.

15. NATIONAL CREATIVE AGING COALITION

Selected Prompt: “Forum participants suggested the creation of a broader professional umbrella of Creative Aging work, as we are such an interdisciplinary field. How could we pull together a professional umbrella to provide advocacy and best practices more effectively?”

Why: While there is a strong interest in developing programming within specific industries, creative aging projects and programs need to be widely shared across industries.

What: A national creative aging coalition will support stakeholders across industries to collaborate on and share creative aging programs and projects. Developers will inventory industries and organizations related to Creative Aging, including arts organizations and supporting organizations. This coalition will encourage organizations to create committees as well as virtual spaces that help these groups to connect and share information within and across organizations and industries.

Who: Stakeholders include academia, senior living organizations, governmental organizations, and arts organizations.

How to Start: Developers will invite stakeholders to a series of planning meetings to set up an annual schedule of forums at various conferences/events where those across industries will collaborate. Because this coalition will be integrated into pre-established organizations, developers will utilize existing conferences to promote creative aging. The stakeholder meetings should be held biannually as conferences.

Resources and Partners: Stakeholders listed above include local, state, and national members of academia, aging services, and arts organizations.

16. RURAL ARTS CREATIVITY HOUSES (REACH)

Selected Prompt: “Forum participants have suggested the need to ‘avoid Band-Aid solutions and get to deeper inequities.’ Identify strategies for asking older adults ‘what do you hope for,’ especially within under-resourced communities.”

Why: The goal is to expand the idea of community-based social engagement beyond the arts to the concept of creativity, more broadly. By developing solutions to solve structural/systemic obstacles, this project aims to change people’s views about creativity in the arts. With a focus on rural areas, this can be done by using exemplary arts programs.

What: This project will establish programming including physical spaces in rural communities that provide creative respite. This means renting or buying brick-and-mortar locations (e.g., houses) as respite locations in rural communities in order to transform them into creative spaces as defined by the local older adult community. Each Creativity House (CH) will be geared to the needs of its respective community. Older adults can visit the CH to explore their creative selves and to reframe their own as well as their communities’ perceptions of aging.

Who: Older adults and their families in rural areas.

How to Start:

- 1) Conduct a needs assessment in the local community. This includes defining terms (e.g., what is rural), and then identifying “rural” areas and existing physical spaces for the CH.
- 2) Conduct a survey of stakeholders asking: What do they want in the CH? What are the little things that may spark creativity?
- 3) Engage partner organizations in arts and/or aging services to support the planning of the CH.
- 4) Identify a list of potential “operators.” This includes what it would mean for an organization to purchase “a creative house” in a rural area, potentially, as a satellite of urban initiatives.

Resources and Partners: Partners should include state arts agencies, area Agencies on Aging, parks and recreational departments, and [Health Resources & Services Administration \(HRSA\) grants](#) for rural services for seniors. See [The Peace House](#) as a model. Indiana State Arts Council produced a similar program in partnership with the Indiana State Parks system.



Getty Image

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APPENDICES

APPENDIX A

Creative Aging Innovation Forum Participants

Nephelie Andonyadis, MFA, MS, Professional Theater Artist, TimeSlips Certified Trainer and Facilitator, graduate of Georgetown Aging and Health Masters program

Camille Ashford, Arts Learning Specialist at the DC Commission on the Arts and Humanities

Anne Basting, Professor of English at the University of Wisconsin Milwaukee, Director of the Center for 21st Century Studies, Founder and Creative Strategist for TimeSlips

Melissa Batchelor, PhD, RN, FNP, FGSA, FAAN, Associate Professor, The George Washington University (GW) School of Nursing; Director, GW Center for Aging, Health, and Humanities

Judith Bauer, Teaching Artist, Performer, and Choreographer, Dance Exchange

Andrew Belser, Director of the School of Theatre, Film & Television and arts/medicine initiatives at the University of Arizona

Judy Berman, PhD, Executive Director of Capitol Hill Village

Beth Bienvenu, Accessibility Director at the National Endowment for the Arts

Doug Blandy, Professor Emeritus, School of Planning, Public Policy, and Management; Core Faculty Folklore and Public Culture; University of Oregon

Teresa Bonner, Executive Director, E.A. Michelson Philanthropy

Meredith Boyle, Senior Vice President, Strategic Initiatives, Mather

Sandra Briney, Weaver, Bead/Fiber Artist, and Aging Activist

Hope Cagle, Education Manager and Accessibility Officer at ArtsFairfax

Jonathan Chaffin, MT-BC, Music Therapist and Activities Coordinator

Alorie Clark, Arts Learning Coordinator at the DC Commission on the Arts and Humanities

Paula Cleggett, Artist, career in government/administration

Anna Clyne, Grammy-Nominated Composer of Acoustic and Electro-Acoustic Music

Lisa D'Ambrosio, Research Scientist at the MIT AgeLab

Maria del Carmen Montoya, Artist and Activist

Deb Del Signore, Art Therapist and Educator, Associate Professor, Adjunct and Fieldwork Placement Coordinator in the Art Therapy department at The School of the Art Institute of Chicago

Theresa Dewey, Art Therapist, Dementia Consultant, Art Therapy Educator at The School of the Art Institute of Chicago

Niyati Dhokai, Research Associate Professor in the College of Visual and Performing Arts at George Mason University, Program Director for the Veterans and the Arts Initiative at the Hylton Performing Arts Center

Angel C. Duncan, PhDc, MA, MFT, ATR, Director of Education & Clinical Trials - US Medical & Clinical Affairs at Life Molecular Imaging

Caroline Edasis, LCPC, ATR-BC, Director of Community Engagement for Mather, Artist, Art Therapist

Chuck Freilich, Director of Reprriorment & Lifelong Engagement, Community Initiatives at Mather

Tina Garrison, Resident at The Mather, participant in its Open Art Studio; Retired Executive Editor for Product Development in K-12 educational publishing

Lindsay A. Goldman, LMSW, Chief Executive Officer of Grantmakers in Aging (GIA)

Jennifer Hammer, Director of Strategic Partnerships at Silvernest

Gay Hanna, PhD, MFA, Artist, Arts Leader, Faculty of Georgetown University teaching the humanities and ethics of aging

Berna G. Huebner, Co-Director and Associate Producer of I Remember Better When I Paint, President and Founder of the Hilgos Foundation

Sunil Iyengar, Director, Office of Research & Analysis at the National Endowment for the Arts

Gail Jackson, Artist, Social Work and Arts Organizations

Kirsten Jacobs, MSW, Senior Director, Shared Learning Initiatives at LeadingAge

Julene K. Johnson, PhD, BM, Cognitive Neuroscientist, Professor in the UCSF Institute for Health & Aging and Co-Director of the Sound Health Network

Andrew/Valorie Jones, PhD, CTO at StoryFile

Emi Kiyota, PhD, Associate Professor, Yong Loo Lin School of Medicine, National University of Singapore

Nina Kuzniak, Repriorment Director, The Mather

Julia Langley, Faculty Director, Georgetown Lombardi Arts and Humanities Program

Lauren Latessa, Iris Music Project Executive Director and Cellist

Elizabeth "Like" Lokon, PhD, Director of Opening Minds through Arts (OMA), Scripps Gerontology Center, Miami University

Britt Lock, Event Coordinator at Bishops Gadsden in Charleston, SC

Sanna Longden, Dance Educator, International Dance Leader, Author

Emily MacArthur, MAAT, LPC, Manager of Creative Engagement, Mather Place

Eileen Mandell, Community Relations Director at 1st Stage Theater, Tysons, Virginia

Wendy Miller, PhD, ATR-BC, LCPAT, REAT, LPC, BCPC, Writer, Sculptor, Expressive Arts Therapist, Licensed Professional Counselor, Educator, Cofounder of Create Therapy Institute, Director of Washington DC Center on Aging and Genco Games

Emily Morris, Senior Vice President and Chief Brand Officer, Chautauqua Institution

Cate O'Brien, PhD, VP and Director of Mather Institute

Maura O'Malley, CEO and Cofounder Lifetime Arts
Cassie Meador, Choreographer, Arts Leader, Executive Artistic Director of Dance Exchange

Jeremy Nobel, MD, MPH, Public Health Practitioner, Founder and President of the Foundation for Art & Healing, Faculty of Harvard Medical School

Susan Oetgen, Arts Learning Projects Director at the National Assembly of State Arts Agencies

Casey Pax, Art Therapist, The Mather

Tiffany Richardson, Director of Community Engagement, the National Philharmonic

Pamela A. Saunders, PhD, Director of the Georgetown University Aging & Health Program, Associate Professor in the Departments of Neurology and Psychiatry

Betty Siegel, JD, Director of the Office of Accessibility and VSA at the Kennedy Center

Sharon Smith, Possibilities and Age Well Coach, Community Initiatives, Mather

Jennie Smith-Peers, Director of Development and Communications, at Iona Senior Services

Sherri Snelling, Corporate Gerontologist and CEO, Caregiving Club

Janine Tursini, Director & CEO, Arts for the Aging

Diane Ty, Director, Center for the Future of Aging, Milken Institute

Joshua Vickery, CEO, Encore Creativity

Louise Witkin-Berg, Photographer and retired School of the Art Institute faculty

Peter Whitehouse, MD, PhD, Transdisciplinary

Jennifer Wong, PhD, Director of the Wallis Annenberg GenSpace

Beth Ziebarth, Smithsonian Institution, Deputy Head

24 Topic Areas

Responses to discussions in session 1 resulted in the creation of three inquiry areas. Based on these three areas, 280 ideas were generated in session 2. From the 280 ideas, participants voted on the top 24 to develop further. In Session 3 small group incubators developed 1-3 ideas into actionable innovations.

1. Creative solutions to burnout and lack of caregiver support

2. National approach to intergenerational opportunities, like Peace Corps and AmeriCorps

3. More training for artists of all kinds on best practices for collaborating with older adults

4. Enacting a paradigm shift in language around aging

5. Creation of a broader professional umbrella of Creative Aging work

6. Encouraging a healthcare system to implement a creative arts model for care

7. Creative aging incubators across industries

8. Expand on the Villages model

9. Advancing access to the arts and creativity as a basic human right

10. Change senior living industry standard labels that reinforce the independence/loss dichotomy

11. Position aging services settings as creative hubs

in the community

12. Destigmatizing disability and reducing the stereotype of all older adults as disabled/dependent

13. Further libraries and museums as community hubs for creative aging

14. Expand on Teaching Kitchen Collaboratives

15. Avoid band-aid solutions and get to deeper inequities

16. Expand on “Inquiry-based” approaches, break down the barrier between expert and audience

17. Ageism is tied to racism, classism, misogyny, ableism

18. Technology as an equity/access issue around creative engagement

19. Learn from value systems around elderhood from other countries

20. Fostering intergenerational partnerships

21. Identify invisible barriers that may keep older adults from engaging and benefiting from creativity

22. Social prescription models

23. Perpetuating the magic of the early pandemic

24. More cross-pollination between interest areas

APPENDIX C

Creative Aging Abstracts by Theme

	Collections of People	New Programs	Innovative Spaces	System Level Change (DEI)	Shared Spaces	Inter-Generational Lifelong Learning
Idea 1 – Creative Aging Incubators			X	X		
Idea 2 - Addressing Disparity in Creative Aging Services		X		X		
Idea 3 - Art Friendly Healthcare Systems for Older Adults (AFHS)		X				
Idea 4 - Awevents		X				
Idea 5 - Beyond “Independent Living” - New Industry Naming Norms			X		X	
Idea 6 - Creative Aging Programs Structure (CAPS) in Village Network	X					
Idea 7 - Creative Spaces: Community Arts Centers Hosted by Aging Services Providers	X			X	X	
Idea 8 - Creating Children’s Books Centered on the Adventures of Older Adults		X		X		X
Idea 9 - Creativity for All - Media Campaign		X		X		X
Idea 10 - Inquiry-Based Lifelong Engagement Alliance	X			X		X
Idea 11 - Intergenerational Activism to Save the Planet	X			X	X	X
Idea 12 - Intergenerational Art Corps: Aging at All Ages (AAA)	X	X		X		
Idea 13 - International Creative Aging Research Collaborative	X	X	X	X		
Idea 14 - Multidisciplinary Arts Training Clearinghouse for Teaching Artists (MATCH)	X					
Idea 15 - National Creative Aging Coalition	X			X		
Idea 16 - Rural Arts Creative Houses (REACH)		X		X		



Seeing Sound, CBA, Christian Amonson



Getty Image



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APPENDIX D

CAIF Idea Template

WHO (Participants/Facilitators/Served Groups)	
WHAT (Service or Idea Description)	
WHEN (Timing Implications)	
WHERE (Channels of Engagement, Geographical Locations, or Industry Focus)	
WHY (The Insight or Needs Fulfilled)	
HOW (Describe enough of how it works)	
HOW TO GET IT GOING (First Steps)	
OPPORTUNITIES FOR CROSS-INDUSTRY INVOLVEMENT (pollination or collaboration)	
MISC. (Anything important not captured above)	



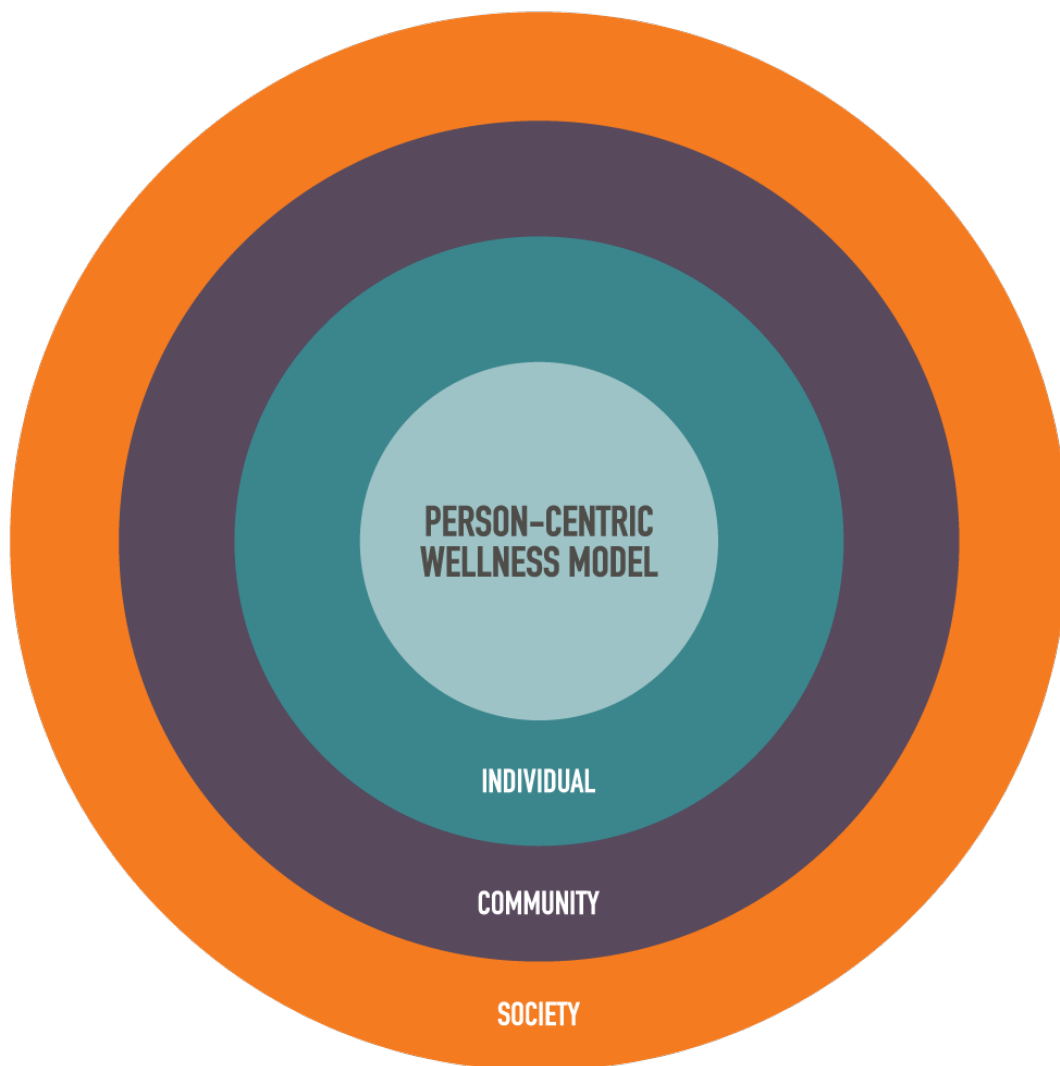
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APPENDIX E

Person-Centric Wellness Model

The Person-Centric Wellness Model (Mather Institute, 2021) provides a framework for addressing both individual wellness drivers and community/societal factors in future Creative Aging initiatives. Informed by Self-Determination Theory (Ryan & Deci, 2000), the model suggests that individuals are more likely to experience wellness within programs and environments that support autonomy, achievement, and belonging. These wellness drivers align with Cohen's research findings that mastery and social connection are

key ingredients in the positive impact of creativity. The Person-Centric Wellness Model also integrates Ecological Systems Theory (Bronfenbrenner, 1979), recognizing the community and societal factors that encourage or limit access to wellness resources. This approach can serve as an invitation to anyone designing Creative Aging experiences to consider not only how creativity can cultivate individual well-being, but also how creativity can and should address community or societal obstacles and solutions.





The Georgetown University Aging & Health program offers a master of science degree as well as a certificate. The program focuses on the study of people in culture and society, locally and globally, as they age. Students examine aspects of health, wellness, quality of life, economics, and public policy. The GU Aging & Health program's mission is to train the next generation of leaders to provide creative solutions for our rapidly aging world while embracing Georgetown's Jesuit tradition of *cura personalis*, which is to profoundly care and be responsible for one another, attentive to each person's circumstances, concerns, and gifts across the life span.

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Founded in 1941, Mather is a unique, non-denominational not-for-profit organization based in Evanston, Illinois. Dedicated to developing and implementing Ways to Age Well,SM they create programs, places, and residences for today's young-at-heart older adults. These include providing a continuum of living and care; making neighborhoods better places for older adults to live, work, learn, contribute, and play; and identifying, implementing, and sharing best practices for wellness and workplace programs.

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The Kennedy Center Office of Accessibility and VSA, a Jean Kennedy Smith Arts and Disability program, is committed to creating a world where people from all communities and of all ages with disabilities can learn through, participate in, and engage with arts and culture. Leading in access, inclusion, and equitable practices, the Office of Access and VSA empowers accessible and inclusive communities by encouraging impactful community based arts learning and cultural experiences for and with people with disabilities of all ages; activates art-makers and creatives by building tangible skills and capacity to pursue arts based careers,

elevating emerging and professional performers, artists, arts makers, and creatives with disabilities of all ages; and supports dynamic cultural experiences by engaging local, national and global arts and cultural organizations and institutions in accessible and inclusive practices in programs, activities, performances, exhibits, events, and facilities.

Betty Siegel

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