



CAT Creative Aging Toolkit **4PL** for Public Libraries

Soup to Nuts:

The Life of a Visual Arts Creative Aging Program

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Overview

The emerging field of “creative aging” focuses on the positive and powerful role of the arts in enhancing the quality of life for older Americans. Instead of viewing aging as a period of decline, proponents of creative aging recognize growing older as a time of life with abundant but untapped potential for personal growth and enhanced well-being. A landmark 2006 study by Dr. Gene Cohen, known as The Creativity and Aging Study, found true health promotion and disease prevention effects for older adults who were actively engaged in professionally conducted arts learning programs. In addition, years of MacArthur Foundation-funded research demonstrated that having a sense of purpose and maintaining good social connections are critical to good health.

While welcoming to older adults, libraries are perceived as “age neutral” which appeals to the population of older adults who do not see senior centers as a viable option. As the population ages, and especially in these difficult economic times, public libraries are faced with increased demand for more and different kinds of services. Building on this information, Lifetime Arts, Inc. has designed this program to promote creative aging, by supporting the development and implementation of instructional arts programs for older adults in public libraries.



THE CREATIVE AGING PUBLIC LIBRARIES PROJECT

The information contained herein is representative of the types of preparations and steps that programming librarians should consider when planning a creative aging program. Utilizing tools and protocols developed by Lifetime Arts and featuring the exemplary creative aging program, “A Village Vision: Watercolor Painting from Experience”, this section documents the process and framework for the conception, implementation, management, completion and evaluation of a successful creative aging program in a public library.

The visual arts creative aging program referred to in this packet was collaboratively created by master teaching artist Josh Millis and the Jefferson Market Library, part of New York Public Library. Frank Collierius, Library Manager, and Corinne Neary, Senior Librarian, initiated this project in response to a privately funded opportunity through Lifetime Arts. As managers of the system wide program, Lifetime Arts provided professional development and technical assistance to interested libraries.

The elements of this proposal form the core of any proposal for a library-based creative aging program.

Payment procedures as well as evaluation and survey instruments were specifically designed by Lifetime Arts and evaluators for this opportunity. They are presented as examples only.

PROJECT GOALS

The primary goal for this project was to improve the quality of life of older adult New Yorkers through participation in instructional arts programs in public libraries. An additional goal is to build the capacity of public libraries to provide effective, high quality arts programming for their older adult patrons by introducing library staff to creative aging policies, best practices, and to regional arts resources.

Through a competitive application process, Lifetime Arts provided on-going technical assistance, program design support, and funding to a limited number of public libraries to implement artist-led instructional workshop series specifically designed for older adults. “Arts” refers to all arts disciplines including visual, performing and literary arts.

A successful Creative Aging Workshop Series must:

- Be designed and facilitated by a professional teaching artist;
- Provide sequential instruction in one or more art forms over an extended period of time (a minimum of 8 workshop sessions of at least two hours each);
- Provide the opportunity for participants to learn progressively challenging art-making processes;
- Provide socialization and a sense of purpose for the participants;
- Culminate in a public exhibition/performance of the finished work;

CRITERIA

The overarching criterion for a successful creative aging program is the project's strength in promoting MASTERY and SOCIAL ENGAGEMENT.

Mastery is skill or knowledge of a technique or topic. Older adults gain mastery when they overcome challenges successfully. The project activities must focus on teaching new skills, imparting new knowledge and/or developing latent skills and interest. Each lesson is challenging - yet achievable.

Social Engagement refers to active involvement with other people in the pursuit of common goals. Creative Aging workshops intentionally include opportunities for socialization, promote sharing the experience collegially and model support and encouragement.

Additional criteria for a successful program are:

- a. Artistic merit and purpose of the project;
- b. Teaching Artists' qualifications;
- c. Effectiveness of curriculum as a plan for arts learning;
- d. The project's realistic chance of implementation;
- e. The library's commitment to provide administrative oversight of the project;
- f. Participant benefits to be derived from the project;
- g. Accessibility for persons with disabilities;
- h. Viable plan (including promotion) for a public culminating event, which includes a celebration for the participants and their families and friends.

Some funding sources may require you to fill out an application for funding. It is also important to read the application guidelines to ensure you are meeting the necessary criteria. These criteria are excerpted from an application developed by Lifetime Arts for a competitive application process. A completed application for this project is shown on [pages 12 through 17](#).



The Role of the Librarian

WHEN DESIGNING THE PROGRAM:

- Review your library's neighborhood, demographics, and public transportation
- Consider what other programs you currently offer for older adults and what programs are being offered by other community organizations
- Keep in mind the goals of the program: to improve the quality of life of older adults and provide new, responsive programs for older adults in public libraries
- Survey your patrons to see what artistic discipline they would prefer, tabulate the results, and note the top 3 disciplines of interest (See handout "Art Form List" and "Library Patron Survey")
- Assess your facility's available/appropriate program spaces, complete the "Library Facility Survey" OR consider off-site programming, such as a local senior or community center
- Identify and contact 2-3 potential teaching artist partners.
- Interview candidates by phone first, then invite 1-2 artists for an in person interview -give them a tour of the library, refer to the "Teaching Artist Interview – Suggested Script"
- Secure funding source
- Select one teaching artist as your partner- call them to confirm their participation
- Collaborate with artist on the project (via the phone or email)

AFTER PROGRAM DESIGN IS COMPLETE AND FUNDING SECURED:

- Negotiate payment procedures and generate artist contract
- Arrange for dedicated use of space for the workshop and find appropriate storage for art supplies and art work-in-progress (if necessary)
- Recruit participants. Promote project in library and throughout community, by using flyers, web postings- branch calendar, Facebook, and local newspaper
- In collaboration with artist(s), order materials and supplies
- Answer questions and register participants; distribute Registration/Photo Release Form

WHEN WORKSHOPS BEGIN:

- Coordinate room usage, storage and scheduling with artist and library staff
- Copy materials as needed including flyers, schedules, attendance and registration sheets
- Meet regularly with teaching artist to assess program implementation and address issues
- Monitor/observe sessions frequently, be "on-call" during the workshop sessions
- Document by taking photos, about 25 per workshop series
- With teaching artist, design, plan, coordinate culminating event (final public sharing event)
- Promote culminating event within library and community
- Survey participants and culminating event audience

Art Forms List

<input type="checkbox"/> VISUAL ARTS	<input type="checkbox"/> PERFORMING ARTS
<p>PAINTING</p> <ul style="list-style-type: none"> • Oil • Acrylic • Watercolor 	<p>DANCE</p> <ul style="list-style-type: none"> • Movement • Performance • Choreography • Folkloric
<p>DRAWING</p> <ul style="list-style-type: none"> • Pencil • Charcoal • Pen & Ink • Conte • Oil Pastel 	<p>MUSIC</p> <ul style="list-style-type: none"> • Vocal Performance • Songwriting • Instrumental Performance • Composition • Choral Performance
<p>PRINTMAKING</p> <ul style="list-style-type: none"> • Silk Screen • Etching • Collography • Engraving 	<p>OTHER/MIXED</p> <ul style="list-style-type: none"> • Storytelling • Mime • Oral History • Spoken Word
<p>SCULPTURE</p> <ul style="list-style-type: none"> • Clay • Found Objects • Wire • Assemblage • Ceramics 	<p>THEATER</p> <ul style="list-style-type: none"> • Acting • Directing
<p>MEDIA</p> <ul style="list-style-type: none"> • Photography • Graphic Design • Computer Arts • Animation • Filmmaking • Videography 	<p><input type="checkbox"/> LITERARY ARTS</p>
	<p>WRITING</p> <ul style="list-style-type: none"> • Poetry • Fiction • Non-Fiction • Playwriting • Screenwriting • Memoir
<p>OTHER</p> <ul style="list-style-type: none"> • Mixed Media • Collage • Papermaking • Book Arts 	<p><input type="checkbox"/> CRAFTS</p>
	<ul style="list-style-type: none"> • Pottery • Jewelry Making • Weaving • Quilting

Facility Survey

Site Name: Jefferson Market Library, NYPL

Room Name: Auditorium Location: First Floor

Hours/Days of Operation: M,W 10am-6pm T,Th 11am-5am F,S 10am,5pm

Hours/Days space is available for new programming: Tuesday-Friday Afternoons

Space Description: The room capacity is 74 persons, and has a small stage for presentations, as well as ample tables and chairs. The room has adjustable lighting, and well as eight windows with retractable blinds. Dimensions: 1,000 ft²

ADA Accessible: YES NO

Flooring: linoleum tile wood concrete carpet

Available Seating: # of fixed seats: 0 # of movable seats: 80

Tables: # available: 10 Dimensions: 3' x 4'

Stage: YES NO Dimensions: small stage

Exhibition Space: YES NO Description: The first floor auditorium is also available to display artworks.

Please describe:

<i>EQUIPMENT</i>	<i>Y E S</i>	<i>N O</i>	<i>#</i>	<i>DESCRIPTION</i>
<i>Storage (for art supplies and work in progress)</i>	<input checked="" type="checkbox"/>		2	Storage for students' work will also be in the workshop space, in a locked cabinet located behind curtains.
<i>Sound system, projector, and screen</i>	<input checked="" type="checkbox"/>		1	There is a projection screen and projector located in this space.
<i>Microphone(s) and Stand(s)</i>		<input checked="" type="checkbox"/>		
<i>Sink (Water Source)</i>	<input checked="" type="checkbox"/>		1	There is a water source in the adjoining hallway.
<i>Piano(s)</i>		<input checked="" type="checkbox"/>		

The facility survey helps to indicate which art disciplines would be appropriate for a given space. Read more, [here](#).



NOTE: VISUAL ARTS - programs with wet media (paint, clay, watercolors) require access to a water source. DANCE/MOVEMENT - programs require clear, unencumbered space, with wooden flooring or linoleum tile over wood. (No concrete floors).

Patron Survey

Dear Patrons,

This site has the opportunity to be part of a Creative Aging Initiative, which provides FREE professionally-run, instructional art programs for older adults.

We need your help; please check off which art disciplines you would like to see featured at this location!

CHECK ALL THAT APPLY!

- | | |
|---|--|
| <input checked="" type="checkbox"/> Acting | <input checked="" type="checkbox"/> Painting |
| <input type="checkbox"/> Collage | <input type="checkbox"/> Playwriting |
| <input type="checkbox"/> Dance | <input type="checkbox"/> Poetry |
| <input checked="" type="checkbox"/> Drawing | <input type="checkbox"/> Pottery |
| <input checked="" type="checkbox"/> Fiction Writing | <input type="checkbox"/> Printmaking |
| <input type="checkbox"/> Filmmaking | <input type="checkbox"/> Quilting |
| <input type="checkbox"/> Instrumental Performance | <input type="checkbox"/> Sculpture |
| <input type="checkbox"/> Jewelry Making | <input checked="" type="checkbox"/> Songwriting |
| <input type="checkbox"/> Memoir | <input type="checkbox"/> Storytelling/Oral History |
| <input type="checkbox"/> Photography | <input type="checkbox"/> Vocal/Choral Performance |
| <input type="checkbox"/> Photography | |

Notes: I am very interested in learning more about these programs. I have a strong interest in visual arts, and I have always wanted to pursue this lifelong passion.

The staff at Jefferson Market used the Patron Survey supplied by Lifetime Arts to determine which art discipline was the most desired. You can read more about this in their proposal, [here](#).



How to Access Lifetime Arts' Creative Aging Roster

- A. Go to Lifetime Arts' homepage, www.lifetimearts.org, on the right-hand side under "Search the Roster" click "Access the Roster"
- B. A new screen appears that lists artists' names, To view profiles and contact artists you must "Create Your Profile"- click on left-hand side
- C. Select Profile Type- Organization, type in the library branch name as the Organization, then your name and a valid email address
- D. Create your own Username and Password- save for your records. (Remember that this information is Case-Sensitive so at your next log-in please type it exactly as originally entered.)
- E. Create an optional statement to describe your needs for the Roster
- F. Click Submit
- G. Check your email Inbox and Spam folder- You will receive registration confirmation with an email verification step
- H. To log in for the first time after completing your profile, from the "Access the Roster" link, type in your username and password- remember it is case-sensitive. Then you will land on the Roster Artist listing page
- I. For more information about the artist, click the circle next to the name and then "P" in the orange box to view an individual Artist's Profile and if interested-email them using the contact box provided



Jefferson Market Library utilized Lifetime Arts' Creative Aging Roster to identify a teaching artist. If an appropriate teaching artist cannot be identified through the Roster, see "[Ways to Find a Teaching Artist](#)", featured on The Creative Aging Toolkit for Public Libraries.

Teaching Artist Interview - Suggested Script

We encourage you to conduct initial phone interviews with up to 3 artists, and then invite the artist you are most interested in for a site visit.

- Thank you for your interest in working with this site on a proposal for a Creative Aging workshop.
- Are you a member of Lifetime Arts' Creative Aging Roster? If not, please consider filling out the Artist Profile form on their website @ www.lifetimearts.org. (Not required)
- What is your artistic discipline?
- Tell me about your experience in working with older adults; please explain what types of programming you have led and at which institutions?
- Have you taught sequential arts instruction (multiple skill-building sessions) in K-12? Please elaborate on specific jobs.
- Have you ever planned a culminating/sharing event for the public? Talk about your experience.
- What is your hourly rate for instruction for 8-10 consecutive sessions?
- How do you usually obtain arts supplies for a community project? What vendors do you use? (eg. Do you purchase art supplies yourself and submit receipts?)
- Are you familiar with the resources we have at this location?
- What is your availability? (NOTE: Keep in mind the times your patrons are most likely to attend)
- How many students can you comfortably accommodate in a workshop?

CREATIVE AGING IN OUR COMMUNITIES: THE NEW YORK CITY LIBRARIES PROJECT
SAMPLE PROJECT PROPOSAL 2011-2012

I. COVER PAGE

A. Library Name:

Jefferson Market Library

B. Library Mailing Address:

425 Avenues of the Americas. New York, NY 10011

C. Library Contact Name and Title:

Corinne Neary, Senior Librarian

D. Library Contact Phone:

E. Library Contact email:

F. Project Title:

“A Village Vision: Watercolor Painting from Experience”

G. Dates and Times of Workshops:

Thursdays 3:00 pm - 5:00 pm.

April 5, 12, 19, 26; May 3, 10, 17, & 24, 2012.

May 31st, 2012, 3:00pm – 5:00pm is the scheduled date for the culminating event.

H. Location of Workshops:

The first floor auditorium of the Jefferson Market Library.

I. Teaching Artist Name:

Josh Millis

J. Teaching Artist Phone:

K. Teaching Artist email:

L. Signature of Library Branch Manager:

Frank Collierus, Library Manager

II. PROJECT DESCRIPTION

A. Please describe the proposed project.

The 8-session workshop is an introduction to and exploration of watercolor painting, materials, and techniques for older adult patrons of the Jefferson Market Library, located in historic Greenwich Village. As the participants will likely have a connection to the neighborhood, much of the subject matter will revolve around their experiences in this culturally rich community. Participants will work from direct observation as well as from historic imagery sourced from the library itself. As the class builds skills, they will relate their experiences and their work with each other. At the end of the course, participants will also share their work with family, friends, and the public during the culminating exhibition. Over the course of the workshop sessions, the class's inspirations and accomplishments will be displayed online, through the NYPL blogs.

B. Why did you select this particular art form?

Watercolor was the most frequently chosen medium on a survey distributed by the library in the summer of 2011. Library patrons over 50 years of age were asked to choose the arts course they would most like to attend. Of the survey participants, 49 said that they would be interested in taking a free multi-session arts course with a professional instructor, with watercolor painting as their preferred medium.

C. What art making skills or knowledge will participants gain as a result of taking part in this workshop series? What will they learn?

Participants will learn watercolor techniques including flat wash, graded wash, glazed wash, wet-in-wet, dry brush, lifting, masking, splattering, oil resist and more. Students will also learn what distinguishes watercolor from the many other types of paint. They will study and discuss those artists whose work relates to our materials and approaches. Additionally, participants will use artistic techniques to transform their ideas and feelings about their experiences into a painting.

D. What opportunities will be built in to the design of the workshop series to promote meaningful social engagement?

Participants will regularly discuss the artwork of other members of the course. They will share discoveries and thoughts on the works in progress. Organized outings into the neighborhood will also promote a sense of camaraderie, as they will begin to relate to their surroundings in new ways as a group.

E. Describe your process and rationale for engaging this teaching artist.

Josh Millis was chosen as teaching artist both because of his wealth of experience working with older adults and art students in general, and because of his creative ideas for the course. These ideas include the use of the historic library building, adjoining garden, and surrounding neighborhood sites as inspiration. He also plans to use the library's archival photographs and special collections, as well as online images, to inspire the students each week. Since NYPL has a blog on its website, Mr. Millis enthusiastically suggested incorporating this new element into the course. Each week we will post to the blog, discussing the participant's evolution and inspiration, citing the sources they used and interviewing them as to the ongoing experience. After our artist interviews were completed, it was determined that Mr. Millis's energy, talent, and ideas best fit with this library and its patrons. As he has already done a program through Lifetime Arts at the Morris Park branch of the NYPL, he is experienced with planning and carrying out arts courses with library patrons.

F. Attach an outline of the curriculum (lesson plan) briefly describing learning activities taking place at each session (or group of sessions).

Every session includes looking at and discussing artist examples of relevant media and content.

Session 1 – Participants will explore the medium in non-objective paintings. As a group they will review their discoveries through mark-making and color mixing. In addition, they will learn various washes, wet-in-wet, lifting, and hard edges. Next they will create small paintings of organic and geometric forms. Finally, we will look at some watercolors of noted artists, and discuss their approaches.

Session 2 – Participants will learn to use frisket, alcohol texture, and other textures. They will begin paintings of the Jefferson Market Library itself. They will discuss composition, scale, and perspective as they embark on their layouts.

Session 3 – Participants will finish their Jefferson Market Library paintings. They will focus on texture and color rhythm as they complete their works.

Session 4 – Participants will go outside to the garden and draw/paint. They will focus on gesture and the subtlety of light.

Session 5 – Participants will finish their paintings of the Jefferson Market Garden.

Session 6 – Participants will begin laying out their final paintings of their chosen historical sites in Greenwich Village. This process will include perusing previously gathered resources of historical sites and events. Participants will create works that are composites of these images. There will be no literal “reproductions”.

Session 7 – Participants will continue their final paintings.

Session 8 – Participants will complete any unfinished works, and mount work for the exhibition. We will have a final discussion of the accumulated works.

G. How will the artist incorporate and encourage the use of library resources in support of the project? Does the library have any special collections that can be employed to enhance the art instruction?

The artist and librarians will work together to establish an “inspiration shelf,” which will include books on artists discussed and referenced in class. The library’s extensive archive and Greenwich Village historical collection will also be used as inspiration for students. Additionally, a computer and projector will be available for participants to access imagery and information from the Internet and at the same time share it with the class.

III. PROJECT ADMINISTRATION

A. How many sessions will make up this series?

There will be eight instructional art making sessions and one culminating exhibition.

B. How long will each session run?

Each session is two hours including .5 hours for setup and cleanup.

C. How many participants will the workshop accommodate?

This workshop can accommodate a maximum of twenty participants.

D. What library staff will administer this project? Describe his/her responsibilities.

Corinne Neary, Senior Librarian, will administer the project. Her responsibilities will include publicizing the course, registering participants, reserving the library space for each session, working with Josh Millis to ensure that sessions go smoothly, and publicizing and orchestrating the culminating event. Corinne will also publish a series of blog posts related to the course.

E. Describe your contingency plan if you receive less than your request.

If the full amount applied for is not received, the workshop will serve fewer participants.

F. How will you recruit participants for this project?

The course will be publicized both on the library's website and on fliers in Jefferson Market and surrounding branches. Given the response to patron surveys, there is a large demand for visual arts courses at the library.

G. Please provide details on the culminating event including: 1) Projected date(s) 2) Description of Event 3) Plans for promotion

The final exhibition will be May 31, 2012. We will mount the paintings in the same program room that hosts the workshops. Snacks and light beverages will be provided. Some participants will share their experiences with those in attendance. Friends, family, and the public will be invited to attend. The library will advertise the event through paper invitations and fliers at this location as well as surrounding branches. It will also be included in the branch's online events listings, and promoted through blog posts describing the workshops.

H. Please describe the workshop space in the library (as well as other spaces)

The workshop space is located on the first floor of the library, and is completely handicapped accessible. The room capacity is 74 persons, and has a small stage for presentations, as well as ample tables and chairs. There is a water source in the adjoining hallway. The room has adjustable lighting, and well as eight windows with retractable blinds. There is a projection screen and projector located in this space. Storage for students' work will also be in the workshop space, in a locked cabinet located behind curtains.

I. Please add any information you would like the panel to have regarding this application.

There is a profound, unfilled need for visual arts classes at the Jefferson Market library. The strong positive response to the survey and the popularity of visual arts method books at this location affirm this need. Additionally, there is a deep sense of Village identity in area residents, and this course will serve to enhance that identity as well as illuminate and strengthen a sense of Village community. Receiving a grant would give us the opportunity to creatively serve the library's mission of "inspiring lifelong learning, advancing knowledge and strengthening communities."

IV. PROJECT BUDGET

A. Expenses

Item	Amount
Teaching Artists Fees	\$1,800
Art Materials/Supplies	\$660
Program Expenses	\$100
Total Expenses <i>(Sum of lines 1-3)</i>	\$2,560
Income <i>(e.g., Friends of the Library)</i>	\$100
Grant Request <i>(Line 4 minus line 5)</i>	\$2,460

In-Kind/Cost Share	Amount
Administrative Support	\$2,000
Goods and Materials	\$100
Space	\$450
Total	\$2,550

B. Itemized In-Kind Contributions/Cost Share

Administrative Support:

\$50/hour X 40 hours = \$2,000

Goods and Materials: – Please list

A. Refreshments: \$50

B. Copying Costs: \$50

Subtotal: \$100

Space:

\$25/hour X 18 hours = \$450

Total In-kind Contributions: \$2,550

In this application, Lifetime Arts asked the librarians to report the in-kind contributions the library will be making to support the program. This included staff time, goods and materials, and the use of the space.



C. Itemized Teaching Artist Fees

Instruction:

\$75/hour X 2 hours X 8 sessions = \$1,200

Planning/Prep:

\$25/hour X 8 sessions = \$200

Culminating Event:

\$25/hour X 4 hours = \$100 (plan/prep for the event)

\$75/hour X 2 hours = \$150 (time spent at the event)

Subtotal: \$250

Total Teaching Artist Fees: \$1,650

D. Itemized Art Materials/Supplies

Material Description	Cost	Quantity	Total
Watercolor paint – Crayola 16 pan set	\$7.25	20	\$21.00
Watercolor paper – 22"x30" 140lb	\$1.40	60	\$84.00
Watercolor paper – Montval – 22"x30" 140lb	\$1.62	30	\$48.60
Pencils – Staedtler 2B	\$.92	22	\$20.24
Erasers – Staedtler Mars	\$.65	22	\$14.30
Cray Pas- 25 color set	\$2.24	20	\$44.80
Pencil sharpeners – Helix	\$1.59	10	\$10.59
Masking tape – ¾" 60yd	\$4.20	5	\$21.00
Large Brush – Cotman Mop ¾"	\$6.60	20	\$132.00
Small Brush – Crayola size 3	\$.87	20	\$17.40
Masking – Schminke masking fluid	\$8.59	5	\$42.95
Construction paper – Tru-Ray	~\$15	5	\$75.00
Packing tape – Staples	~\$24	3	\$72.00
Glue Stick – UHU 1.41oz	\$2.55	5	\$12.75
Foamboard – Elmers black 10pk 32"x40"	\$43.37	1	\$43.37
Total Art Materials/Supplies:			\$660.00

E. Itemized Program Expenses

Item Description	Cost	Quantity	Total
Refreshments for Culminating Event	\$50	1	\$50
Copying Costs	\$0.10	500	\$50
Total Program Expenses			\$100

Launch Packet

January 14th, 2013

Dear Ms. Neary,

Congratulations!

We are pleased to award a grant in the amount of: **\$2,460** to the **Jefferson Market Library** to support the implementation of **A Village Vision: Watercolor Painting from Experience**, as part of Creative Aging in New York State Libraries: A Regional Model with National Applicability.

Creative Aging Grants have also been awarded to the following libraries in your system: 67th Street, Bronx Library Center, Columbus, Countee Cullen, Kingsbridge, Kips Bay, Mid-Manhattan, Mulberry Street, Parkchester, Riverdale, Roosevelt Island, Spuyten Duyvil, St. Agnes, St. George, and Van Nest.

REVIEW ALLOCATION & PROJECT DETAILS

Please review the allocation distribution and project description below. Please advise Lifetime Arts of any discrepancies.

a. Allocation Distribution:

Teaching Artist Fees:	\$1,800
Instruction:	\$1,200
Planning/Prep:	\$200
Culminating Event:	\$200
Art Materials:	\$660
Program Expenses:	\$100
Income:	\$100
TOTAL GRANT ALLOCATION:	\$2,460

The launch packet was used to notify libraries of funding and to provide them with all of the necessary information to implement the creative aging program.

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b. Project Description:

Location:

JEFFERSON MARKET LIBRARY
425 Avenue of the Americas, New York, NY 10011

Program Coordinator:

Corinne Neary, Senior Librarian

Teaching Artist:

Josh Millis

Workshop Dates:

Thursdays 3:00 pm - 5:00 pm.

April 5, 12, 19, 26; May 3, 10, 17, & 24, 2012

Culminating Event: Friday, May 31st, 2012, 3:00pm – 5:00pm

Title & Description:

A Village Vision: Watercolor Painting from Experience

The 8-session workshop is an introduction to and exploration of watercolor painting, materials, and techniques for older adult patrons of the Jefferson Market Library, located in historic Greenwich Village.

Number of Participants: 18

USE OF FUNDS & ARTISTS' PAYMENT PROCEDURES**a. Use of funds:**

Grant funds will be distributed on behalf of Lifetime Arts, Inc. through the New York Public Library and will **pay artists' fees and project supplies** according to the approved project budget.

Non-consumable materials and supplies (i.e. paint brushes, unopened paints, new notepads, scissors, etc.) purchased with grant funds will become property of the library. Libraries may optionally distribute left over consumable materials and supplies (i.e. opened paints, used notepads, etc.) to patrons, upon completion of the program.

b. Payment procedures:

Payment procedures, including artist's contracts and invoicing protocols will be initiated by New York Public Library. Please see the attached, "NYPL Payment Protocols 2013", which details the instructions for payments and invoicing.

PROJECT PROMOTION PROCEDURES**a. Local Promotion & Dissemination:**

Successful recruitment campaigns are launched at least 6 weeks prior to the program start date. Please develop and disseminate recruitment flyers, promotional materials, blog and Facebook posts, Tweets and inclusion in library calendars, newsletters and releases to local media about programming.

Promotional communications must include the following information:

- Title of Program
- Dates and time of the workshops and culminating
- Name of teaching artist
- Free program
- The program is for "adults 55+"
- Registration required + instructions
- Participants are expected to attend all sessions
- **Credit line:**

"This Lifetime Arts Program is supported by the Institute of Museum and Library Services, Westchester Library System, AARP Foundation, American Library Association, New York State Council of the Arts, and the Helen Andrus Benedict Foundation."

b. National Dissemination:

Our partner, American Library Association's Public Programs Office will promote the project on programminglibrarian.org and will be reaching out to you contribute to their Creative Aging Blog. Librarians across the country will benefit from your first hand experience and you'll be connected to a growing network of professional colleagues who are helping to create new programming for an increasingly important patron base.

EVALUATION

The goal of this national pilot project is to initiate, deliver and sustain effective creative aging programs in public libraries, and to demonstrate the effectiveness and value of these programs. Your participation in the project evaluation is required and is an important part of helping all partners learn from this innovative work.

Required Activities

a. Review Attached IMLS Program Evaluation Document:

Please review the attached document "IMLS Program Evaluation," which details the purpose and instructions for completing the evaluation components. The impact of the project on older adult participants will be measured through a Post-Program Participant Survey and Culminating Event Audience Survey – both of which are attached.

b. Collect Participant Feedback:

Older adult program participants often want to share their creative aging experience with us. Their testimonials provide powerful support for our efforts to expand programming.

To facilitate gathering their stories and insights, we will ask that you distribute **Participant Feedback Cards**, which will be mailed to you shortly. Lifetime Arts bookmarks will be included in the package for distribution as well.

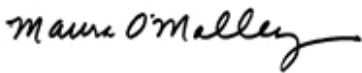
PROGRAM IMPLEMENTATION RESOURCES

Attached are program documents and resources to help guide you through program implementation.

1. NYPL Payment Protocols 2012
2. NYPL Invoice
3. Tips for Successful Creative Aging Programs
4. Registration & Photo/Video Release Form
5. Attendance Sheet Template
6. Photo Documentation Procedures
7. IMLS Program Evaluation
8. Post-Program Participant Survey
9. Culminating Event Audience Survey

Thank you for your important work in implementing this exciting national initiative. Please don't hesitate to get in touch with us if you need more information or have any questions. We look forward to our continued partnership.

Sincerely,



Maura O'Malley
President/CEO



Ed Friedman
Executive Director

In this sample project, Lifetime Arts asked librarians to reference this letter multiple times throughout the program. It is important to review and save any correspondence sent by funders. Chances are the information sent to you is important, and you may be asked to refer to letters, documents, or templates.



Lifetime Arts has worked with different library systems in order to create new payment protocols to help expedite the payment process for individual artists. Here is just one example of a payment procedure used in a creative aging program.

XYZ Public Library System Artist Payment Procedures 2012

Dear Teaching Artist:

As you get ready to start your creative aging workshops, we want to ensure prompt payment and make sure that you are familiar with the payment procedures for XYZPL. Because XYZPL cannot pay for work in advance, we've devised the following procedures that recognize the work you've done getting to this point and will start generating funds as early as possible. Please read the following guidelines carefully, take a look at the "Sample Invoice" and follow the steps

CONTRACT & PURCHASE ORDER (PO)

For each library project, XYZPL will issue:

- A contract between you and XYZPL
- A Purchase Order (PO), with a unique PO # for your project.
 - This PO # must appear on all of your invoices

Note: The contract and associated PO will detail payment in the following categories:
Curriculum design/planning (20% of total artist's fees)
Instructional workshops (calculated at a **new per session rate** – see below)

INVOICING

Artists must use the attached **Invoice Template** to create accurate and timely Invoices. Artists may submit up to three invoices. Follow the instructions below:

Submit Invoices to:

Bill M. Later, Procurement Office
555 Main Street
Podunk, NY 10985
Tel: 555-555-5555
Fax: 555-555-5556
Email: billmlater@email.com

IMPORTANT: Make sure your PO # is on each Invoice

Determine a "new per session rate":

1. Combine all artist's fees (instruction, planning, etc.);
2. Calculate 20% of total artist's fees;
3. Assign this amount to "Curriculum design and planning"
4. Subtract "Curriculum design and planning amount from total artist's fees;
5. Divide the balance by the number of workshop sessions (including culminating event) to get the new "per session rate".

Example:

An allocation of \$2,050: \$1,800 artist fees and \$250 materials and supplies

Project includes eight (8) workshops, one (1) culminating event and \$250 in materials and supplies. Artist's Fees = \$1800 (includes instruction, plan/prep).

To calculate the "new session rate":

20% X \$1800 = \$360 - now assigned to Curriculum design/planning.

\$1800 - \$360 = \$1440 (artist's fees less Curriculum design/planning)

\$1440 divided by 9 sessions (8 instructional workshops + 1 culminating event) = \$160 (new per session rate)

Create and Submit Invoices

Invoice #	Submittal Date	Payable Items
Invoice #1	Immediately after 1 st workshop session	a) curriculum design/planning (20% of total artists fees) b) fee for first session (based on new per session rate)
Invoice #2	Immediately after 5 th session	new per session rate x 4 workshops (workshops #2-#5)
Invoice #3	After culminating event	covers remaining sessions (#6 - #8 at new per session rate and the culminating event)

Note: For artists who are also working in the Brooklyn Public Library the invoice and payment process will be different.

MATERIALS & SUPPLIES

Supplies will be ordered in advance by XYZPL from their vendor list. If a specific item is not available from an XYZPL vendor you may be contacted by the Procurement Office at XYZPL for a vendor recommendation. In order to insure your supplies are available at the beginning of your workshop series, forward your approved supply list to Jane Doe at XYZPL. This is the list that corresponds to the award letter received by your librarian (It may differ from the original supply budget you submitted with your application). The supplies will be delivered directly to the library.

Note: If you have not worked for XYZPL previously you will be sent a W-9 form to complete.

Questions about payment procedures can be directed to:

Pei M. Now, Procurement Office

Tel: 555-555-5555

Fax: 555-555-5556

Email: peimnow@email.com

Teaching Artist Contract

Agreement made this day, June 10th, 2013, between Thomas Arlington (hereinafter referred to as **Teaching Artist**), and Hometown Public Library (hereinafter referred to as **The Library**).

It is mutually agreed between the parties as follows:

The Library hereby engages the TEACHING ARTIST and the TEACHING ARTIST hereby agrees to perform the services hereinafter provided, upon the terms and conditions herein set forth, including those hereof entitled "Additional Terms and Conditions."

1. **PLACE OF ENGAGEMENT** Hometown Public Library
2. **DATE(S) OF ENGAGEMENT** Fridays, August 30th – November 1st, 2013
3. **HOURS OF ENGAGEMENT** 10:00 am – 12:00 pm
4. **Teaching Artist Fee AGREED UPON** \$2,000

Additional Terms and Conditions

(a) The TEACHING ARTIST agrees to perform the following services:

- Conduct a 10 week, sequential arts instructional painting workshop
- Planning and preparation for each workshop session
- Preparation, planning and attendance at culminating event
- Other duties herein described and agreed upon

(b) LIBRARY agrees to provide:

- Adequate space, agreed upon by the Teaching Artist
- Recruitment, and registration of participants
- Promotion of culminating event
- Other functions herein described and agreed upon

(c) Any additional expenses of the aforementioned work listed in (a) must be approved by the LIBRARY

(d) Any of the expenses listed in (c) incurred by the Teaching Artist must be reimbursed within 30 business days by the LIBRARY

(e) The LIBRARY agrees to provide payment to the TEACHING ARTIST in the following amounts and at the following time:

1 st Payment	\$400 – August 30 th , 2013
2 nd Payment	\$800 – September 20 th , 2013
Balance	\$800 – November 1 st , 2013

(f) As required by law the LIBRARY will file with the I.R.S. at the end of each calendar year a 1099 form for all disbursements made to individuals of over \$600

(g) It is agreed that neither the TEACHING ARTIST nor anyone the TEACHING ARTIST might contract with to work on this project shall be considered to be an employee of the LIBRARY, nor shall he or she make claims against the LIBRARY for unemployment compensation, workmen’s compensation or disability benefits

(h) This agreement may only be modified in writing and after mutually agreed upon negotiation.

TEACHING ARTIST:

Print: Thomas Arlington

Signature: *Thomas Arlington*

Date: 6/10/2013

Address: 444 Main Street
Anywhere, USA 55554

Phone: 555-555-5554

LIBRARIAN:

Print: Linda Lou

Signature: *Linda Lou*

Date: 6/10/2013

Address: 555 Main Street
Anywhere, USA 55555

Phone: 555-555-555

THE ABOVE SIGNATURES CONFIRM THAT THE PARTIES HAVE READ AND APPROVE EACH AND ALL OF THE “ADDITIONAL TERMS AND CONDITIONS” SET FORTH ABOVE.

Teaching Artist Invoice

Invoice Date: 6/10/2013

Artist Name: Thomas Arlington
 Address: 444 Main Street
Anywhere, USA 55554
 Phone: 555-555-5554
 Email: tarlington@email.com

Send Signed Invoice To:

Bill M. Later, Procurement Office
555 Main Street
Podunk, NY 10985

For professional services rendered as follows:

Painting for Lifelong Learners at Hometown Public Library
 (Project Name) (Site Name)

Date of Service

August 30th, 2013 - September 20th, 2013

10 Hours at \$ 160.00 (Rate) / hours = \$ 800.00

Art Materials/Supplies:

QUANTITY	DESCRIPTION	UNIT PRICE	TOTAL
15	20 ml Tubes of Acrylic Paint	8.99	134.85
15	½ inch Paint Brush – Flat	5.00	75.00
3	Disposable Palettes	6.99	20.97
15	8 inch x 10 inch Canvases	10.00	150.00
		SUBTOTAL	380.82
		TOTAL DUE	1,180.82

Librarian Authorization:

Linda Lou, Library Manager

Print

Linda Lou

Signature – OK to Pay

Baseline Survey

Program Coordinator Baseline Survey

Hello and thank you for participating in the Creative Aging Public Libraries project. The purpose of this required survey is to collect baseline information about your library's background and capacity for this kind of programming. It also gathers feedback on the Creative Aging orientation workshop and application process, materials and technical assistance up to this point.

Your feedback is very important to help assess and improve Lifetime Arts' materials and assistance. Thank you for your time and honest input!

1. ABOUT YOUR LIBRARY

1. How many librarians staff your library?

2. What, if any, instructional arts programs has your branch offered for older adults?

3. Who is responsible for coordinating the Creative Aging program at your branch? What is the person's title?

4. How would you gauge the initial interest of your staff to develop a Creative Aging program?

Not interested Moderately interested Very Interested

5. Do you currently have any partnerships or relationships with local senior-oriented organizations?

Yes
 No

If yes, please list them.

Program Coordinator Baseline Survey

6. Do you currently have any partnerships or relationships with arts or cultural organizations?

Yes
 No

If yes, please list them.

7. For the following questions, pick the most accurate response.

To what extent does your system provide professional development related to:

Never Occasionally Frequently

a. Instructional arts programming

b. Programming for older adults

8. To what extent does your library system provide support for the following:

Not at all Occasionally To a great extent

a. Marketing and promotion of programs

b. Photo/video documentation of programs

c. Program learning and evaluation

9. What, if any, incentives encourage your library to provide participatory arts programming for older adults?

Program Coordinator Baseline Survey

10. Do you use volunteers to facilitate programming for older adults?

Yes
 No

If yes, please describe briefly.

11. What barriers exist? (e.g. space, staff time, staff expertise, funding, supporting systems, little or no access to artists or cultural organizations)

12. What could enhance conditions for offering instructional arts programming at your library?

13. What organizational partnerships, if any, do you hope to establish or deepen in support of Creative Aging programs?

14. How does your library plan to sustain Creative Aging programming?

15. Would you consider working with volunteers to sustain the Creative Aging programming?

Yes
 No

Comment:

Program Coordinator Baseline Survey

CREATIVE AGING ORIENTATION WORKSHOP AND MATERIALS

16. Please rate the orientation workshop on the usefulness of the following: (a-c refers to Creative Aging project overview, and d-i refers to Information to design your program)

Not useful Somewhat useful Very useful N/A

a. Clarity of project goals and components

b. Demographics, positive aging, creative aging overview

c. Explanation of instructional arts programs

d. Examples of Creative Aging programs

e. Application process overview

f. Procedures for identifying, engaging and paying artists

g. Guidelines for program photo/video documentation

h. Evaluation

Some funding sources require program evaluations to analyze the impact of work. Here is a sample on-line survey for the program coordinator, which gathers baseline information about the site.



Program Coordinator Baseline Survey

17. What three things from this workshop were most helpful to you as a Library Program Coordinator?

- a.
- b.
- c.

18. What would make the orientation workshop more useful?

19. Lifetime Arts has provided written materials to help launch the program. Please circle the response that best fits your experience with these materials.

	Not useful	Somewhat useful	Very useful	N/A
a. Role of the Librarian	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Tips for Successful Creative Aging Programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Facility Survey	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Patron Interest Survey	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Promotional Material Samples	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Art Forms List	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. How to Access Lifetime Arts Creative Aging Roster	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Application Guidelines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Application Form	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20. What, if anything, is missing from these materials?

Program Coordinator Baseline Survey

21. What, if any, changes do you recommend?

22. What, if any, additional materials or information from Lifetime Arts' website (www.lifetimearts.org) have been helpful to you?

23. Did you choose an artist from the Lifetime Arts Roster?

- Yes
- No

Why or why not?

Program Coordinator Baseline Survey

24. TECHNICAL ASSISTANCE

Lifetime Arts provides customized assistance with the design phase. Please rate the usefulness of the following:

	Not useful	Somewhat useful	Very useful	N/A
a. Assistance with program design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Assistance in addressing library system challenges	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Assistance to engage the local arts community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Assistance with program promotion within and beyond the library system	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Assistance with photo/video documentation protocol and logistics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Assistance with required evaluation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comments:

Program Coordinator Baseline Survey

25. OVERALL PROCESS

How would you rate the application process?

- Very difficult
- Difficult
- Easy
- Very Easy

Comment:

26. How would you rate the reflective forum on creativeagingpl.org?

- Very difficult
- Difficult
- Easy
- Very easy

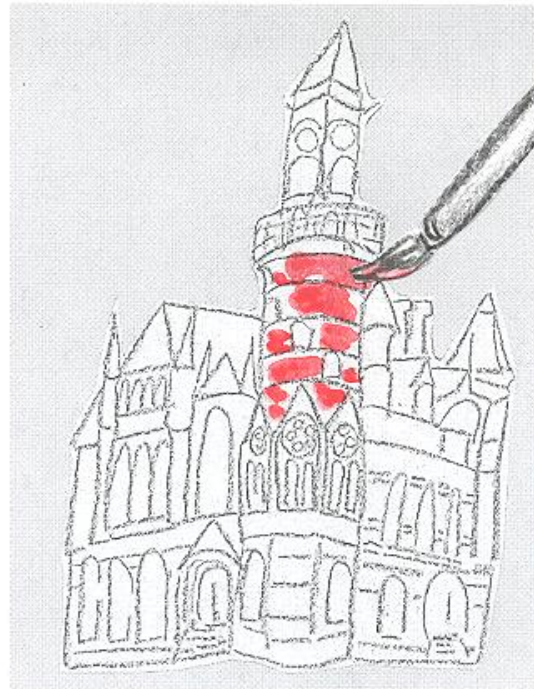
Comment:

27. Your name (confidential, for survey tracking purposes only):

Thank you for completing this survey!

Recruitment Flyer

*A Village Vision:
Watercolor
Painting from
Experience
with teaching artist
Josh Millis*



- ❖ An 8 week course with a professional instructor
- ❖ For ages 55+
- ❖ Culminating in a gallery opening and reception for family, friends, and the public
- ❖ Learn watercolor skills and produce art based on our Village surroundings and your personal experiences
- ❖ Use the Jefferson Market Library and Garden as inspiration
- ❖ Share your art with classmates and friends!

Jefferson Market Library
425 Avenue of the Americas
New York, NY 10011
212-243-4334



New York
Public
Library

Thursdays at 3:30 pm

April 5th – May 24th

Reception held May 31st
3:30 – 5:30 pm

Registration begins March 22nd – in person or by phone

Limited to 20!

- ❖ Participants must be able to attend every session!

Promotional Flyers can be used to recruit participants on the local level and should include large fonts, clear project descriptions, times, dates, and location.

**CAT
4PL**

Creative Aging in Our Communities: The New York City Libraries Project program of Lifetime Arts Inc, is generously supported by the Fan Fox and R. Samuels Foundation, with additional support from the Laura Jane Mussel Fund, and is administered in partnership with Brooklyn Public Library and New York Public Library.

Participant Registration and Photo/Video Release Form

Project Title: A Village Vision: Watercolor Painting from Experience

Site: Jefferson Market Library, NYPL

Participant Registration

Name: Jane Doe

Address: 555 Main Street

Apt. 5

New Rochelle, New York 10801

Phone: 555-555-5555

Email: lifelonglearner@creativeaging.com

Photo/Video Release

I, (name listed below) give my permission to be depicted in the photographic/videography work associated with the Creative Aging Project described above to XYZ Public Library. They may use, reproduce, publish, and redistribute any photograph(s) or video(s) connected with the Project above, for informational purposes, such as, press releases, publications, the web site and Facebook page, whether now known or later invented, of XYZ Public Library and/or its participating sites, partners, and funders.

Print Name: Jane Doe

Signed: Jane Doe **Date:** 5/5/2012

*Program Coordinator: Please retain a copy for your records and **send originals to XYZPL.***

Attendance Form

Participant Attendance Sheet

Location of Workshop: Jefferson Market Library, NYPL

Title of Workshop: Village Vision: Watercolor Painting from Experience

Name and Phone #	Session #1	Session #2	Session #3	Session #4	Session #5	Session #6	Session #7	Session #8	Session #9	Session #10
1. Jane E. Doe 555-555-555 janedoe@email.com	X	X	X	X	X	X		X	X	X
2. John E. Doe 555-555-555 johnedoe@email.com	X		X	X	X	X	X	X	X	X
3. Dan Smith 555-555-555 email@email.com	X	X	X	X		X	X	X	X	X
4. Joan Doe 555-555-555 joandoe@email.com	X	X	X	X	X	X	X	X	X	X
5. Steve Stross 555-555-555 sstross@email.com	X	X	X	X	X	X	X	X	X	X
6. Jenny Ng 555-555-555 jng@email.com	X	X		X	X	X	X	X	X	X
7. Moira McCarthy 555-555-555 mmcathy@email.com	X	X	X	X	X	X	X	X	X	X
8. Eduard Green 555-555-555 egreen@email.com	X	X	X	X	X	X		X	X	X
9. Ryan Smith 555-555-555 smithr@email.com	X	X								

Participant Attendance Sheet

Location of Workshop: Jefferson Market Library, NYPL

Title of Workshop: Village Vision: Watercolor Painting from Experience

Name and Phone #	Session #1	Session #2	Session #3	Session #4	Session #5	Session #6	Session #7	Session #8	Session #9	Session #10
10. Janet James 555-555-555 janetj@email.com	X	X	X	X	X	X	X	X	X	X
11. Shannon Doah 555-555-555 sdoah@email.com	X									
12. Betsy Bee 555-555-555 beebee@email.com	X	X	X	X	X	X	X	X	X	X
13. Nathan Meyers 555-555-555 nmeyers@email.com			X	X	X	X	X	X	X	X
14. Luc Tuymans 555-555-555 tuymans@email.com		X	X	X	X	X	X	X	X	X
15.										
16.										

How to Document a Creative Aging Workshop/Culminating Event

We recommend you photograph the workshops in the:
Beginning (class 1 or 2) → Middle (class 5 or 6) → End (culminating event).

All participants who are in pictures must have signed a **Photo Release Waiver** – Attached with your launch documents – Please make a copy of the waivers for your records and send the originals to Lifetime Arts, via the Postal Service.

USING A DIGITAL POINT AND SHOOT CAMERA:

- Check that your camera is **at least a 4 megapixel** digital camera;
- Set to **automatic mode** and **automatic flash**;
- In the camera's menu, select the **highest image quality**, it can be listed as: High, Best, Fine.

SETTINGS:

To ensure a great group of pictures assess the workshop/event space and make adjustments accordingly via your camera menu settings.

IF THE VENUE:

Is dark
Has a lot of light
Is Outdoors (If you're in the shady areas)

DO THIS:

Turn on auto-flash
Turn off the flash
Turn on auto-flash

PHOTOGRAPHING PEOPLE:

At the workshops and culminating event consider different ways of documenting people and adjust the camera to capture that great moment! *Take a look around...*

Do you want to focus on:

An individual
The group
Action or movement (performance or dance)

Change the Setting to:

Portrait
Party
Sport

TIPS TO USE WHEN DOCUMENTING

- Concentrate on telling a story. What is the person or group doing?
- Work different angles to add diversity to your portfolio, create a unique perspective by positioning yourself on a staircase, stepladder, or shooting from waist level.
- Consider using a hand held tripod for a steady shot.
- Walk around the room, observe the participants. Are they engaged? Capture that moment.
- Take pictures of the instructor demonstrating technique and interacting with the participants.
- Zoom in on individuals in the workshop. Zoom out to include the larger group and environment.

SUMMARY

Observe the workshops and photograph engaging moments, scenes, and subjects, such as:

Writing • Singing • Acting • Reading • Creating • Playing instruments • Talking to each other • Laughing • Reflecting Dancing • Working with another participant • Artwork • Art Materials • Instruction

Guide to Uploading Images

Step 1: Download images to your computer

- save images in a new folder titled "*Branch Name, Creative Aging Program Pictures*" (i.e. Chazy Public Library, Creative Aging Program Pictures)
- make sure the pictures are saved as JPEG or JPG images
- review and note your best photos that you would like to share with Lifetime Arts

Step 2: Log-in

- log-in using:
 - username: Libraries
 - password: CreativeAging13

Step 3: Locate your branch folder

- click on the **Photos** folder
- locate and click on your *System_Year* folder (i.e. CEFLS_2013)
- locate and click on your *Branch* folder (i.e. Chazy Public Library)

Step 4: Upload Photos/Videos

- from inside your branch folder click on the **Upload** icon (located on the top row next to the search bar)
- a window will appear with the message Upload to '*Folder Name*'
- click on the button labeled **Choose files**
- a new window will appear
- locate the folder you created on your computer labeled "*Branch Name, Creative Aging Program Pictures*"
- select the best photos you wish to upload
- once your photos are selected, click **ok** or **open**
- a new window will show the progress of your upload
- once completed, click on the button labeled **Done**



Images and videos from creative aging programs are great tools to illustrate the impact and success of this work. Lifetime Arts developed procedures for librarians to share their documentation.

Mid-Point Evaluation

**IMLS/NY State: Program Coordinator Mid-Program Reflection
**

Coordinator's Mid-Program Reflection

Hello, and congratulations for being selected as a participant in Lifetime Arts' Creative Aging in New York State Libraries Project - a National Leadership Demonstration Project funded by the Institute for Museum and Library Services.

The purpose of this required reflection is to invite and harvest your learning as you are in the middle of implementing a creative aging program in your library. Please take your time and fill in answers that best express your story at this stage.

1. What are you learning about implementing instructional arts programs for older adults?

2. What surprises are you experiencing?

3. What challenges are you facing and how are you addressing them?

**IMLS/NY State: Program Coordinator Mid-Program Reflection
**

4. What is working well and why?

5. Was the art form you chose a good choice?

6. Has the program been helpful in guiding collection development or affected it?


7. Your name (confidential, for reflection tracking purposes only)

Thank you!

Part of Lifetime Arts' services include ongoing technical support and program monitoring. This on-line survey is an example of a check in sent to librarians to gather feedback and thoughts on the progress of creative aging programs.



Culminating Event Flyer



*Gallery Opening
and Reception for
A Village Vision: Watercolor
Painting from Experience*

Thursday, May 31st from 3:30-5:30pm

**Join us for original watercolor paintings
inspired by Greenwich Village and the
personal experiences of the artists**

- ❖ Family, Friends, and the Public are welcome!
- ❖ Light refreshments will be served


Lifetime Arts

Jefferson Market Library
425 Avenue of the Americas
New York, NY 10011
212-243-4334



New York
Public
Library

Creative Aging in Our Communities: The New York City Libraries Project, a program of Lifetime Arts Inc, is generously supported by the Fan Fox and Leslie R. Samuels Foundation, with additional support from the Laura Jane Musser Fund, and is administered in partnership with Brooklyn Public Library and New York Public Library.



Post-Program Participant Survey

Date: 5/31/2012

Library: Jefferson Market Library, NYPL

Program: Village Vision: Watercolor Painting from Experience

Artist: Josh Millis

Your name (optional): Jane Doe

Please take a few minutes to give us your feedback about this Creative Aging program. Your responses will be carefully considered in planning for future programs.

1. In what areas did you experience growth as a result of your participation in this program?
Please check all that apply.

- Formed new/stronger relationships
- Increased mental engagement
- Increased physical activity
- Improved my creative expression
- Increased my knowledge of the art form/discipline
- Increased my skills in the art form/discipline
- Increased my appreciation of the art form/discipline
- Increased my confidence in creating art
- Increased my interest in learning more about this art form
- Increased my interest in learning more about other art forms
- Encouraged me to participate in other community activities



It is important to survey the participants after the program to gauge the success of the program or to determine areas that require improvement.

Post-program surveys are also useful tools for reporting or for illustrating the impact of the program.

2. What, if anything, do you plan to do as a result of this program?

Continue painting by taking another watercolor class.

3. Did the workshop's physical space promote your learning and creativity?

- Yes
- No, If you answered "No," please explain what could be improved:

4. **How would you rate the overall ability of the instructor to teach and manage your group? (Check all that apply.)**
- Not a good teacher
 - Excellent teacher
 - Not able to manage the group
 - Excellent management skills
5. **How would you rate the teaching artist's responsiveness when you asked for help?**
- Not helpful/no help given when asked
 - Provided adequate help
 - Provided excellent help
6. **How well did the teaching artist(s) make you feel that you could make choices about learning and creating art for yourself?**
- I was not encouraged to make decisions/choices
 - I was somewhat encouraged to make decisions/choices
 - I was strongly encouraged to make decisions/choices
7. **Would you recommend this program to a friend or family member?**
- Not at all
 - With some reservation
 - Most certainly
8. **How would you rate the overall quality of the program?**
- Poor
 - Adequate
 - Excellent
9. **Did attending these workshops change your relationship with your library?**
- Yes
 - No
10. **Would you come to more workshops provided by the library?**
- Yes
 - No

We welcome any further thoughts or comments you would like to share!

The class at Jefferson Market Library was absolutely wonderful. Josh Millis is a skilled, dedicated, inspiring teacher who had a clear plan for every lesson and a helpful idea for everyone seeking help. The workshop was beautifully organized and run. I think we all felt privileged and grateful for the experience. I hope there are more in the future.

Thank you very much!

Testimonials are not only validation of this important work, but also a good tool to use that demonstrates the effects of creative aging programming. This is an actual testimonial from the creative aging program at the Jefferson Market Library.

CAT
4PL

Culminating Event Audience Survey

Program/Site Name: "Village Vision" Jefferson Market Library Event date: May 31st, 2013

Your gender:

Male Female

Your age:

14-19 20-29 30-39 40-49 50-59 60-69 70-79 80-89 90+

I learned about the event from:

A participant A friend A family member Program Coordinator
 A flyer Newspaper Television/radio Facebook
 Twitter Email Web Site Other

I came to see a participant in the program.

Yes No

If yes, did the participant seem engaged in the program? Acquired new skills?

Yes No

I understand the goals of this program/exhibit.

Yes No

For each pair of statements, please mark a point on the scale closest to your experience of this event.

My concentration wandered	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	I was completely absorbed by the event
There was not much new for me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	It got me thinking about things differently
I am not particularly interested in the arts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	This event sparks my interest in art making
Overall, I wish I had done something else	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	I'm really glad I came

Did this program event change your idea or attitude about older adults?

Yes No

Why or why not? If you need more space, please use the back of this form.

It reminded me that older adults have the capacity to learn and follow their interests and passions.

Please inform me of future opportunities to participate in instructional arts programs.

Name: John Doe Phone: 555-555-555
 Email: johndoe@email.com

Summary Report

Creative Aging Program Coordinator Summary

Hello, and thank you for participating. Your input will help strengthen the Creative Aging in Public Libraries Project nationwide.

This final Summary Report asks about your Creative Aging program's content, participants and their outcomes, and the culminating public event. Thank you for answering these questions to document and learn from your program experience.

1. PROGRAM PROFILE

Briefly describe the content of the program.

2. How many sessions were included?

3. How many people enrolled?

4. Did you establish a waiting list?

Yes
 No

5. If yes, how many people were on the waiting list?

6. How many people eventually moved from the waiting list into the workshop?

IMLS/NY State: Creative Aging Program Coordinator Summary

7. How many completed the sessions?

8. Please describe the participants' demographics:

Age:

Ethnicities:

Gender:

Mobility/Disability:

Issues:

9. OUTCOMES FOR PARTICIPANTS

Based on Post-Program Participant Survey responses, what did participants report as their greatest gains? Please include some noteworthy examples of their qualitative responses.

10. Based on your perceptions, what were some of the noteworthy outcomes for participants?

IMLS/NY State: Creative Aging Program Coordinator Summary

Final Public Event

11. Please describe the concluding public event.

12. How many program participants contributed?

13. Who constituted the audience? (Summary of the Audience Survey demographic information)

14. How did they describe their experience? (Summary of ratings on Audience Surveys and other comments heard)

IMLS/NY State: Creative Aging Program Coordinator Summary

In Closing

15. Overall, what is your assessment of the strengths and weaknesses of this program?

16. Did this type of programming change your attitude towards older adults? If so, please explain briefly.

17. How did this workshop series affect your ideas about public programming in libraries?

18. Would you do a program like this again?

Yes
 No

After the last session and the culminating event, some funding sources may require a final report or reflection on the program. Reflecting on the program is an important process to improve the capacities to deliver future programming for older adults. Here is a sample on-line survey to collect final summary reports.

