# CREATIVE AGING in America's Libraries

## Year Two Evaluation Report

Produced for
Lifetime Arts

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# Introduction

## *Creative Aging in America's Libraries: An Overview*

Creative Aging in America's Libraries is a three-year national leadership initiative to improve, expand and sustain Creative Aging programming in public libraries.  It was designed and is led by Lifetime Arts, Inc., in partnership with Westchester Library System.  Major support is provided by the Institute for Museum and Library Services.  Twenty library systems across the country (listed in Appendix A) are participating in this initiative.

The initiative began in the spring of 2014 with a preparation phase, equipping participating libraries to plan and conduct instructional arts programs for older adults according to the model developed by Lifetime Arts.   Activities included a series of webinars; a pair of three-day regional training institutes (one in the east, one in the west) to which each library system sent a team of up to five librarians and administrators; launch of a Wikispace where participants can raise questions, exchange information and engage in peer learning and mutual support; access to Lifetime Arts' online resources; and customized assistance from Lifetime Arts staff.

The second phase, implementation, began in late 2014 and runs through mid-2016.  During this phase, each system is conducting between two and five Creative Aging programs, with support from Lifetime Arts.  Goals are to demonstrate and evaluate the model including testing any local variations, build capacity, and begin building sustainability for this kind of programming.  Altogether, 67 Creative Aging programs are planned across the 20 systems (plus additional programs in several systems conducted with funding from other sources).

A final phase, from July through December 2016, will analyze final results and lessons from all sites, and do further exploration and planning to sustain and expand libraries' Creative Aging activities into the future.

### What a Lifetime Arts Creative Aging Program Looks Like

In the Lifetime Arts model, each Creative Aging program includes eight to 10 sessions of sequential instruction and practice led by a skilled teaching artist, in an art form chosen in response to community interest ascertained through a planning survey of library patrons and neighbors.  Art forms include visual arts such as drawing, painting, photography, and sculpture; literary arts such as creative writing and poetry; and performing arts such as theater, dance, and choral music.  Ten to 25 older adults, ages 55 and up, typically participate, with class size varying depending on the space available.  Students are expected to attend all sessions, as each session builds on what came before.  Most programs take place at libraries, though sometimes libraries collaborate with other nearby institutions that can provide a superior space.  Each program concludes with a culminating event open to the public in which the class displays or performs its completed art works.

### *Learning and Evaluation within Creative Aging in America's Libraries*

Creative Aging in America's Libraries includes a learning and evaluation component.  Its purpose is to assess the initiative's impact on libraries' capacities to provide and sustain creative aging programs, and to generate lessons for Lifetime Arts, library administrators and local librarians on how to do Creative Aging work more effectively.  This component is conducted by an external learning and evaluation firm, Touchstone Center for Collaborative Inquiry.

The evaluation draws upon multiple forms of information and reflection, collected at multiple points along the timeline of the initiative, from multiple sources.  All evaluation tools are designed by Touchstone Center, in consultation with Lifetime Arts.  They are designed to include questions for reflective learning along with questions to gather evaluative information.  Sources of evaluative information, and the instruments used with each, are as follows:

- **System administrators:**  One administrator per system is asked to fill out two online surveys:  a baseline survey at the beginning of the initiative in 2014, and an interim survey as its system prepared to launch its programs.  In addition, each of the 20 administrators is interviewed twice by the evaluation team:  a baseline interview in 2014, and a final interview in 2016 after each system completes all of its programs.[1]
- **Program coordinators:**  Each program coordinator is asked to fill out two online surveys (a baseline survey prior to the training institute, and an interim survey after planning but before implementing their program), plus a final report after completing their program.  In their final report they are asked to review and share findings from their program participants survey and culminating event audience survey (described below).  In addition, a final interview is conducted by the evaluators with one coordinator per system, a sample chosen in consultation with Lifetime Arts staff to include diversity of art forms and perceived program experiences.
- **Regional training institute participants:**  Administrators and librarians who attended the kickoff training institutes were asked to fill out an end-of-institute evaluation form, giving their feedback on the various elements of the training.
- **Program participants:**  Each program administers an end-of-program survey to all participants that asks them about possible impact on them in 12 different areas, and their feedback on six different aspects of program quality and teaching artist performance.
- **Culminating event audience members:**  People who attend a program's culminating public event are asked to fill out a short (one-page) questionnaire about their demographics, how they heard about the event, and what they may have gotten from it.

This is the second of three evaluation reports for Creative Aging in America's Libraries.   The Year One report, produced in January 2015, presented findings on baseline conditions in participating library systems, feedback on the training institutes and early interactions with Lifetime Arts, and recommendations for how Lifetime Arts could strengthen its assistance as libraries moved into the implementation phase.

This Year Two report presents findings and recommendations now that a majority of programs have been completed.  It includes outcomes for participants in the Creative Aging programs, for participating library systems, and for the communities of these libraries.  It also presents interim findings on the

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[1] Some administrators were interviewed only once, in systems where the position turned over between the baseline and final interviews.

usefulness of Lifetime Arts resources and services, and a brief review of the implementation models used by different systems.  Its final section offers recommendations to Lifetime Arts, particularly regarding how best to nurture the sustainability of this new kind of community programming in libraries.  The report is based on the following data:

- 12 administrator interim surveys
- 77 coordinator interim surveys[2]
- 62 coordinator final reports
- a sample of 100 audience surveys from 24 programs' final events[3]
- a sample of 102 participants' end-of-program survey, from 36 completed programs[4]
- 20 phone interviews (9 administrators and 11 project coordinators, listed in Appendix B)

# Outcomes through 2015

## *Outcomes for Participants*

The vast majority of Creative Aging program participants – more than four in five – reported gains in creative expression, knowledge of their art form, and other aspects of artistic development, according to our analysis of 102 end-of-program participant surveys from 36 programs across 17 library systems in 2015, as shown in Figure 1.  More than three quarters also reported increased mental engagement and increased confidence in creating art.

Social gains were reported by over three fifths of participants:  63 percent said they formed new/ stronger relationships, and 61 percent said their experience encouraged them to participate in other community activities.

Of 11 possible areas of personal growth probed on the participant survey, the only one where less than 60 percent of respondents reported growth was regarding increased physical activity, which is not surprising since many of the topics of instruction would not involve gross motor movement.

When asked, *What, if anything, have you gone on to do (or will do) as a result of this program?,* participants' responses suggest extended benefits.  Here are some typical examples:

- Write more – express myself through writing
- I bought three of the books plus supplies to sketch regularly
- I love art but was lacking confidence.  Now I am willing to try…drawing and painting
- Signed up for class at City College and purchased supplies
- I will continue to paint with increased confidence and ability
- During the past two months our home has been converted to an artist's studio

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[2]There are more interim survey respondents than programs because a few people filled it out twice, and 17 were filled out anonymously.

[3] Through December 2015, 24 programs from 13 systems had turned in a total of 330 audience surveys.  We selected an arbitrary (quasi-random) sample of 100 of these for analysis.

[4] Thirty six programs from 17 systems turned in 407 participant surveys, through December 2015.  We selected an arbitrary (quasi-random) sample of 102 of these for analysis.

These self-reported results are corroborated by program coordinators' observations, and are strong indicators of the impact of Creative Aging programs on the older adults who participate in them.

**Figure 1:  Areas of Growth as Reported by Creative Aging Participants**

| Growth area | % yes |
| --- | --- |
| Improved my creative expression | 90% |
| Increased my knowledge of the art form/ discipline | 86% |
| Increased my appreciation of the art form/ discipline | 86% |
| Increased my interest in learning more about this art form | 85% |
| Increased my skills in the art form/ discipline | 82% |
| Increased mental engagement | 76% |
| Increased my confidence in creating art | 76% |
| Increased my interest in learning more about other art forms | 66% |
| Formed new/ stronger relationships | 63% |
| Encouraged me to participate in other community activities | 61% |
| Increased physical activity | 26% |

Similarly, program coordinators rated their programs either "very positive" or "positive" based on written and verbal feedback from participants.   In both online reports and interviews, coordinators most often identified participant outcomes in three categories:

1) Formation of a community of learners who benefited from both the arts instruction and the socialization.  Many librarians reported that groups have continued to use library space in self-organizing groups, using tools and techniques learned in Creative Aging.
2) Improved self confidence, described by some as "finding one's voice" through creative expression.
3) New knowledge and skills developed in various aspects of the arts.

In their words:  here is a sampling of coordinator reflections on the impact of Creative Aging programs on participants.

> [In a class on jewelry making with found objects,] there was one woman who was initially reluctant and quiet.  She thought she had little talent.  By the end she had created a lovely piece of jewelry.  She told me that "this class has changed my life.  I can't look at the world in the same way."   It was a revelation for her.

> I heard so many moving stories [in the memoir class].  One of the most touching involved a woman who initially said that she could not remember her childhood.  Each week people read stories about their early years.  The teacher always gave some other writing assignment as well, and Grace would do this, but she couldn't write about her early life.  One week I could tell by the look on her face that she had a memory.  She read a story about remembering when her dad bought his first car.  She said that listening to stories of others every week helped her think about things.  She must have had a block.

> I was surprised at how emotional it was.  I never expected this.  We generally don't see a lot of this in the library.  The instructor started the course by asking people to write in one sentence who they are and what they hoped to get from class.  Some were very philosophical.  This was

videotaped.  We showed it again at the culminating event.  People commented on how meaningful it was because they saw how far they had come in 8 weeks.

The most profound effect was seeing the artwork matted and on the wall at the culminating event.  It was very striking for me and for the participants.  The library staff framed and mounted the show.  People took a lot of care with their final projects.  This left a big impression on family members and friends.

## *Outcomes for Libraries*

Interviews with administrators, mid-level managers, and program coordinators revealed several themes regarding how Creative Aging is impacting libraries.

First, many librarians felt that Creative Aging programs helped both staff and patrons to see a **new identity for libraries as community centers for lifelong learning**.  While their Creative Aging programming was not the only explanation for this shift, it certainly reinforced it by showing a visible example of what this can mean. One interviewee commented,

We already do a lot of programming for mature adults.  But this was different.  Participants were not just consuming something.  This was about learning and community. I think people took notice of these things.

Second, in several systems Creative Aging has contributed to **expanded sequential instructional programs on other topics and with other populations** besides art-making by older adults.  It has reinforced programming such as classes for learning computer skills, English language skills, U.S. citizenship test knowledge, and inspired classes to learn fun but complex games such as mah-jongg. Traditionally, libraries have offered mainly single-session programs offering information or entertainment such as speakers and cultural performances.  The Creative Aging model provided a new experience that many saw as valuable professional development.

In a time when public libraries' roles and identities are in flux, sequential instructional programs are valued by library leaders partly because they can show strong learning outcomes using evaluation tools such as Creative Aging provides.  Most one-off programs with passive designs cannot show comparable impact on participants.  This clear evidence helps libraries win support from public officials and outside funders.

Even where libraries are expanding their sequential programming, Creative Aging offered new insights. One administrator noted:

Creative Aging programs are distinctive among our other sequential learning programs.  They are more open and inclusive, with age the only requirement.  This has been transformative for [our] Public Library.  It has grown significantly in the past three years.  It's becoming part of what we do and who we are.

Third, Creative Aging **strengthened the community engagement and program development skills of librarians**.  This initiative provides an extended, high quality professional development experience especially for branch librarians.  "The support helped branch librarians move past the wariness of taking

a chance on something new," explained one librarian.  Several administrators told us they are creating system-wide professional development for those working with older adults.

> We looked at [Creative Aging] as an opportunity to train adult librarians.  We have taken a different view of why, what and how we do programming.  Our youth staff has had several opportunities for development related to literacy learning programs.  They've had opportunities to develop professionally, but our adult librarians have not.  We saw this as a huge opportunity, and those who participated thought it had a lot of impact….We feel that the elements of this program – the vetting of the presenter, curriculum development, etc. … can be transferred to other programs.  We hope our adult librarians will take what they have learned from this experience and apply it in other ways.

Fourth, the Creative Aging program experience has **demonstrated community demand and a constituency for this kind of library programming**.  Across these 20 systems, Creative Aging classes rapidly filled up and often drew a wait list of other people wanting to enroll.  Coordinators report that many participants ask for additional programs.  In several instances participants' interest has grown so intense that they have continued to meet and practice their art as a self-organized club (often in the library) after the formal program ended.  Additionally, librarians have reported attracting first time patrons through Creative Aging.  Other participants have renewed cards and checked out arts related resources.  To accommodate this growing area of interest, some systems have shifted budgets and/or raised outside funds to bolster arts programming.

Many interviewees noted other factors that also are contributing to these changes in libraries, such as changing demographics, growing interest in "maker spaces," and an improving economy.  However, they give credit to their Creative Aging experience as a meaningful factor as well.

**Challenges Noted by Librarians**

Although most coordinators and administrators reported that their Creative Aging program experiences ran smoothly overall, several people noted challenges in four areas.  About one in four coordinators said that **sustaining participation over the life of the class** was difficult.  They noted that inclement weather, illness and travel more commonly affect attendance with this age group.

A second challenge named in some interviews was **difficulty in finding the teaching artist**. This was named more frequently in areas where the Lifetime Arts teaching artists roster is not yet well developed.

A third challenge named by many, not surprisingly, was **finding funds to sustain programming**.

A fourth challenge, for some, involved **procuring suitable space** for their Creative Aging programs.  Performing arts classes such as dance and theater require larger spaces; painting classes usually require a sink, and most visual arts classes require storage space for their supplies.  Because many libraries invite public groups to book their spaces, some reported it difficult to reserve rooms for eight sequential weeks.

Finally, some coordinators said that **the amount of planning time required for Creative Aging programming** is a challenge.  The high quality and strong outcomes of Creative Aging programming are based largely on diligent ascertainment of community interests, selection and vetting of teaching artists,

and development of the sequential curriculum – and these characteristics require time.  This challenge was most common when small libraries with limited staff shouldered most of the planning.

In summary, what librarians said is needed to sustain Creative Aging programs are funding, some kind of compensation – assistance from other staff, a shift in work responsibility -- for staff time required to plan, adequate space for the programs, and access to teaching artists skilled in working with older adults.

## *Outcomes for Communities*

We found two main positive outcomes for the communities involved in Creative Aging in America's Libraries:  a shift in the vitality of the library as a community institution; and a shift in perceptions regarding older adults and aging.

Librarians concurred that Creative Aging programs prove an effective way to engage and serve the local community.  One librarian put it this way:

> Creative Aging has completely revolutionized the way I do programming.  I am trying to focus on this age group now.  It has brought a lot of new faces into the library and this means I get higher attendance at other programs.  It has raised awareness of the library in the community.  I can see by attendance.  It has helped me create more connections in the community.  More people greet me by name and ask about new programming… the rewards are immense in terms of building community support, community relationships, and fostering our place within the community.  It is a program that goes to the mission of lifelong learning in the library.

Feedback from audiences attending the culminating events[5] indicated that nearly half (45 percent) said the event had changed their idea or attitude about older adults.  The event helped them realize the talent, vitality, social connectedness and learning ability of older people, and challenged stereotypes about ossified or doddering old people.  Explanatory comments included:

- The quality of artwork displayed surprised me…I now have more awareness and appreciation of the unexpressed artistic talent among older adults.
- I found it amazing how they can acquire new skills at their age and apply it to their everyday life.
- It makes one appreciate older adults' creativity, diversity and valuable contribution, [and] influence of empowerment.
- It was so nice to see how the group bonded and got so much out of the class.
- At a time when one might think that people are losing skills, this class shows that people of any age can learn new skills and open up to a new perspective on both the natural world and new forms of expression.
- If we are fortunate, as we grow older we have more time to enjoy our creative natures that we may have had to put on hold while working.  I am so proud of my spouse for the work she is doing.

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[5] We analyzed an arbitrary sample of 100 audience surveys from 24 programs.

Program coordinators' observations of audience members were similar:

- People were really excited to see the artwork of "regular" people.  And people seemed truly impressed by the skill that was evident in the artwork.
- They were amazed at the level of talent on display.  Also that "people can learn something new at any age."  Their attitude about older adults has been changed by attending this event.
- They expressed amazement at the art pieces…I asked the teachers to demonstrate actual techniques with materials, and the audience loved it.  One young man asked if he could attend the continuing informal studio drop-in sessions to learn about painting from the participants.

## Effectiveness of Lifetime Arts Resources and Services

Lifetime Arts resources and personalized assistance received very high marks overall.  Users consistently said the materials were well organized and clearly presented.  Technical assistance provided by staff was timely, helpful, and easy to access. The following reflection by an administrator is typical of those interviewed.

> The branch librarians were ready and well prepared.  The guidance they got along the way was invaluable.  This is the key piece.  If I were told we had to cut costs, I would never cut out the coaching from Lifetime Arts.  To me this was invaluable.  It helped adult librarians recognize the importance of vetting the presenter; it developed their understanding of sequential learning… Lifetime Arts had an excellent way of teaching that is palatable to all staff, even those initially resistant.

Program coordinators rated Lifetime Arts materials and resources (in their interim survey) as follows.

### *Webinars*

According to the survey, webinars were the most widely-used Lifetime Arts resource, reported by 71 percent of respondents.  Webinars were particularly useful for coordinators who did not attend the regional training institutes.  They reviewed the Creative Aging program mission, goals, methods and examples, and gave a helpful overview of issues facing older adults and effective strategies for programming with this group.  People also noted it was helpful to see the Lifetime Arts staff and other experts and to have questions answered in real time.

Several viewers noted technical difficulties in accessing the webinars.  Some asked for more viewing options, and others wished the webinar could align more closely with their program start dates.

### *Toolkit*

Two thirds of respondents reported using the Lifetime Arts Creative Aging Toolkit.  Those who used the Toolkit named the step-by-step section on planning, sample templates, list of potential arts programs, program examples and artists related information most valuable.  In all, people felt it was well developed and very useful.  Possible improvements suggested include:

- More sample curricula
- Samples of completed planning forms
- Better separation of theoretical information from nuts and bolts information
- More information about talking with artists and expectations for prep time
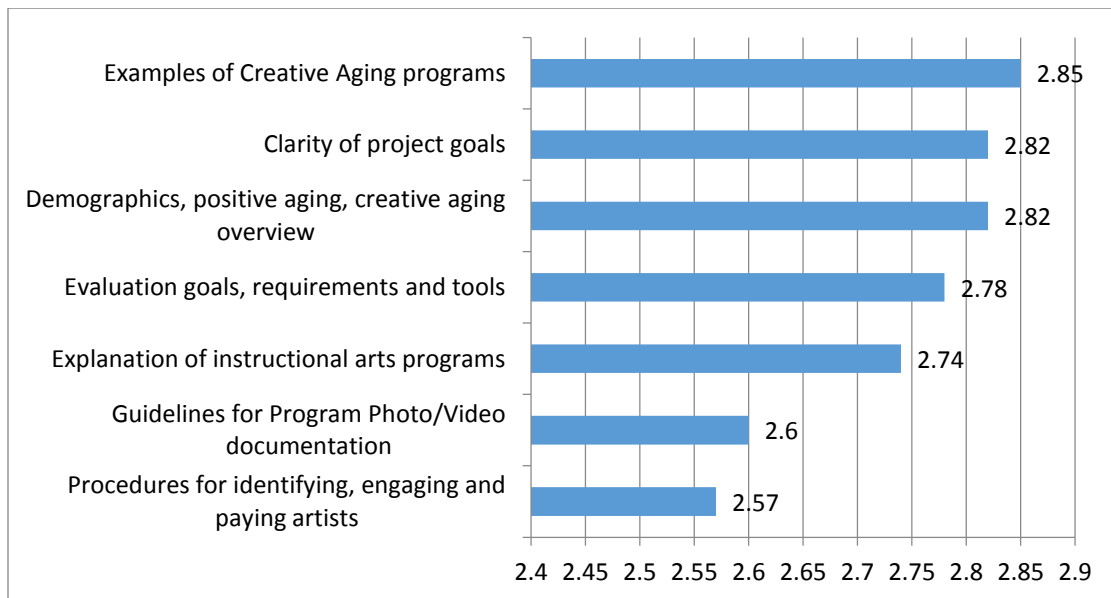- Additional evaluation assistance

### *Wikispace*

Fifty-seven percent of respondents said they used Lifetime Arts' Wikispace.  Users named the forms, instructions, and examples in the Toolkit most useful, as well as links to research.  Organizing these resources in one place allowed easy access.  When asked what would make the Wikispace more useful, responses included:

- Add more examples and sample documents
- A table of contents or index of topics to make it easier to find answers to specific questions
- Encourage communication by listing coordinator contact information for each site
- Offer the manual as a PDF document for easier printing
- Email reminders when new information is posted

Most of these suggestions were implemented by Lifetime Arts by April 2016.

When asked about the combined usefulness of the Wikispace, Toolkit, and webinars in seven areas, a majority of respondents reported them "very useful" and over 80 percent rated them either "very useful" or "useful," as shown in Figure 2.  Consistent with adult learning theory (that adults learn best through experience), the most valuable aspect of these resources were the examples of Creative Aging programs.

**Figure 2: Combined Usefulness of Lifetime Arts Webinars, Wikispace and Toolkit**
(rating scale 1-3)



| | Rating |
|---|---|
| Examples of Creative Aging programs | 2.85 |
| Clarity of project goals | 2.82 |
| Demographics, positive aging, creative aging overview | 2.82 |
| Evaluation goals, requirements and tools | 2.78 |
| Explanation of instructional arts programs | 2.74 |
| Guidelines for Program Photo/Video documentation | 2.6 |
| Procedures for identifying, engaging and paying artists | 2.57 |

*Written Materials*

When asked about nine specific written resources from Lifetime Arts, once again a majority of coordinators surveyed rated all nine "very useful" (on a scale including "not useful" and "somewhat useful").  Four of the nine were rated "very useful" by nearly three-fourths or more of the respondents: project planning guidelines, the patron survey (for discovering community interest in different art disciplines) project planning form, and sample budget, as shown in Figure 3.

**Figure 3.  Usefulness of Lifetime Arts Written Materials**
(rating scale 1-3)
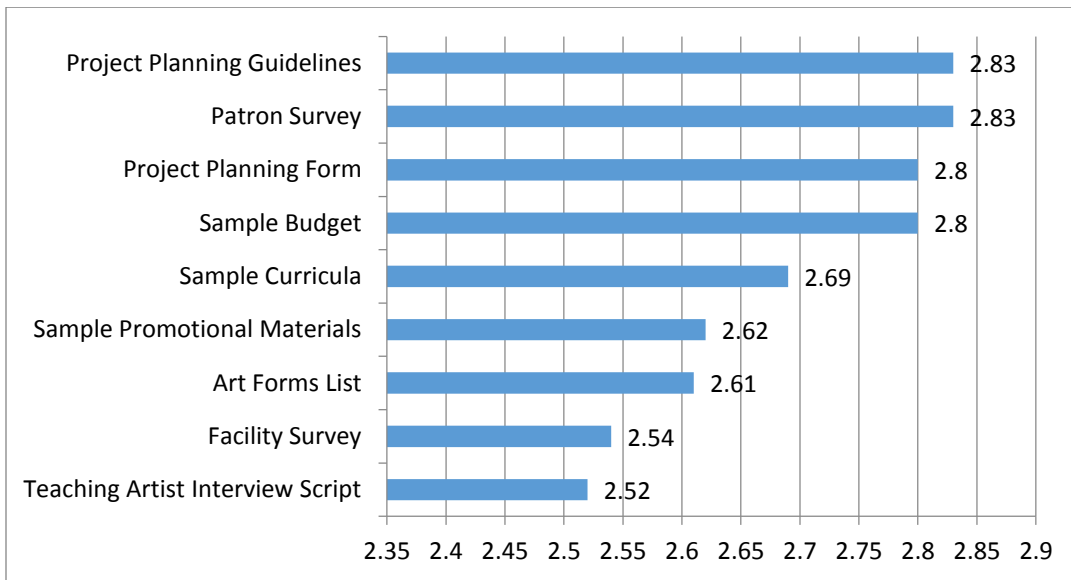


## Models Used by Libraries to Plan and Implement Creative Aging

Library systems used several different models to organize Creative Aging programs that could be viewed on a continuum, as shown in Figure 4.  On the one end, administrators or mid-level managers, sometimes called the adult services manager, did most of the planning and "back end" work for Creative Aging programs for their participating libraries.  In this model the adult services manager surveys the community, identifies the arts media of greatest interest, finds appropriate teaching artist(s), coordinates the program, purchases supplies, manages the budget, and interacts with Lifetime Arts, so that the local librarian only has to make the space available and manage registration and attendance.

On the other end of the continuum, the local librarian completes all planning steps and implements the program.  In some systems local librarians can access system supports, such as communication or marketing departments but carry through with other required tasks.

In other, middle options, the administrator and branch librarian use a partnership approach where more tasks are shared.  The administrator or manager assists with some steps such as preparing the proposal or managing the budget, while the local librarian interviews and works with the teaching artist, takes

care of registration and communicates with participants.  This approach is said to be particularly useful if the program coordinator had not attended the training.

**Figure 4: Organizing Creative Aging Programs: A Continuum of Teamwork Possibilities**

| Administrator or adult services specialist handles everything except local librarian procures space and keeps attendance. | Local librarian conducts patron survey upfront and serves as host. Administrator handles all other planning and management. | Local librarian conducts patron survey and chooses art form.  Administrator and local librarian co-select teaching artist and co-design curriculum with teaching artist. Administrator executes contracts and orders supplies. Librarian manages space, attendance, evaluation, culminating event. | Local librarian does all planning and coordination |
|---|---|---|---|

Interviewees gave mixed responses regarding the benefits and shortcomings of these models.  Clearly, a variety of models can work, and one size does not fit all.  In some instances, when the administrator took primary responsibility, it was seen as valued support for an already busy branch librarian.  It also ensured visibility at the administrative level – an important component for sustainability.  But this approach also could result in less ownership at the local level.  Further, those who used Lifetime Arts resources to create a new kind of programming valued the professional development, which the local librarian may not have experienced.

In many small libraries with few staff, planning and implementing Creative Aging required a shift in work responsibilities.  Several librarians in these situations felt they did or could have benefited with interaction from peers in their system that had completed the process.

The collaborative approach, whether between administrator and local librarian or among a peer group of branch librarians, appears to include the benefits of support, visibility throughout the system, and offers professional development opportunities to more.


# Recommendations for Sustainability

### *Maximize Impact of the Culminating Event*

Preparing for the public event requires a different kind of effort than planning the workshops.  There are many details to be taken into consideration, and it requires publicity.  We learned that when the culminating event was viewed as add-on or planned at the last minute, librarians saw less benefit.  Although most interviewees reported successful events, some recognized that with strategic planning and better marketing, the culminating event could have had greater impact.

We recommend that Lifetime Arts reiterate the strategic purposes of this component and coach coordinators to begin planning early.  It might be more strongly emphasized in the training, with examples.  The culminating event is an effective tool for building wider support.  It not only provides a public stage to highlight the creativity of older adults, but it also brings visibility to the library's mission of lifelong learning.  Those culminating events that included public officials and opinion leaders in the

wider community -- including media, business leaders and foundation representatives -- gained more visibility than those that included only participants' friends and family members.  It is also useful to reinforce the fact that older adults form a strong voting constituency and their support may help to shift resources to respond to the changing demographics.

### *Market Creative Aging Professional Development as Useful for a Range of Library Programming*

Lifetime Arts provides a remarkable set of high quality, well-developed professional development resources:  in person training, webinars, Wikispaces, an extensive Toolkit and customized assistance.  Further, coordinators report that the "learning-by-doing" experience that comes with hands-on planning and implementation is highly valued.  Because the sequential arts workshops are new for almost all the libraries in this cohort, professional development is essential for successful outcomes.

It might be useful to highlight what is new about the Lifetime Arts Creative Aging model and how its professional development can help prepare librarians, especially as libraries evolve their purposes from primarily information gathering and one-time enrichment opportunities to become community centers for lifelong learning.  While the full spectrum of library functions is important, Lifetime Arts-style Creative Aging programming exemplifies the newer end of the spectrum.  Its professional development builds an understanding of older adults that moves beyond stereotypes to recognize their vitality and potential for creative expression.  It teaches an approach to active learning through an ambitious sequential learning model with the guidance of skilled teaching artists.  Further the model is adaptable to other areas of programming.  Professional development is likely a strong marketing tool for attracting more library systems to affiliate with Lifetime Arts.

### *Emphasize the Value of Evaluation in Building Sustainability*

We recommend reinforcing the importance of using evaluation findings to show the impact and "tell the story" of Creative Aging.  While all coordinators participated in evaluation activities required for the grant, not everyone used or knew how to use the findings to make a strong case for further grant seeking and public support.  This component could be enhanced, and the time may be right.   Some librarians spoke of a recent shift in their systems from reporting outputs (relying only on attendance) to outcomes (what was learned, what impact resulted).  We also learned that the American Library Association (ALA) has launched a national evaluation pilot, Project Outcome, in which some libraries in this cohort have participated.  Aligning ALA thinking with shifting evaluation focus within library systems should make strengthening evaluation practices more appealing to administrators and librarians, and Lifetime Arts has a proven model and valuable experience to share.

It might be useful to pilot a simple evaluation Toolkit with Creative Aging that could show coordinators how to use evaluation with numbers and stories to show impact.  This analysis can guide decisions for next steps and how to build sustainability.  Offering a later-stage webinar on using evaluation to tell the story and build support could also be useful.  One challenge is to find the best timing for this.  If presented too early, evaluation information is not directly applicable and can be easily forgotten.  If given too late, the moment is gone and it seems a less relevant task.

### *Promote Creative Aging Alignment with Change Goals of Library Systems and State and National Associations*

The theme of integrating Creative Aging with other related programming surfaced several times as a strategy for sustainability.  At the local level, we heard examples from coordinators who connected a cluster of programs and resources related to the Creative Aging workshop topic.  This increased attendance in other programs or use of learning resources within the system.  In these examples, linking Creative Aging with other offerings promoted visibility for a range of opportunities and was thought to contribute to increased participation across the board.

For administrators and librarians, the future of the library as a community institution is a major question, and Creative Aging offers a vital contribution to this conversation.  We recommend framing Creative Aging so that library stakeholders see its relevance to this larger question.  This evaluation has shown that Creative Aging brings people in and intensifies people's support for libraries.  It builds networks of enthusiastic library patrons, and demonstrates that libraries can be places for deep learning experiences.  These kinds of documented results help make the case for the larger purpose that libraries can be vital community institutions for the 21st century.  Highlighting the alignment between Lifetime Arts' Creative Aging expertise and the visions of other state level intermediaries (such as state library and arts associations in various states) could also build momentum for this work.  Giving more presentations and workshops at ALA and state association conferences, increasingly in partnership with library leaders from Creative Aging in America's Libraries who can speak from their own experience, can demonstrate this kind of alignment and spark more interest.

## Appendix A:  Participating Library Systems

(listed alphabetically by state)

| State | System | Total Locations | # of Creative Aging in America's Library programs | Setting |
|---|---|---|---|---|
| AZ | Chandler Public Library | 4 | 4 | Suburban |
| AZ | Phoenix Public Library | 18 | 4 | Big city |
| AZ | Tempe Public Library | 1 | 2 | Suburban |
| CA | Sacramento Public Library | 28 | 3 | City-county |
| CA | San Diego Public Library | 35 | 4 | Big city |
| CO | Pikes Peak Library District | 14 | 4 | City-county |
| CT | Hartford Public Library | 10 | 4 | Small city |
| CT | New Haven Free Public Library | 5 | 2 | Small city |
| FL | Miami-Dade Public Library System | 49 | 3 | City-county |
| MA | Boston Public Library | 24 | 4 | Big city |
| ME | Portland Public Library | 4 | 3 | Small city |
| NY | Brooklyn Public Library | 60 | 4 | Big city |
| NY | Queens Library | 63 | 4 | Big city |
| NY | Westchester Library System | 45 | 5 | Suburban |
| OH | Cuyahoga County Public Library | 28 | 4 | Suburban |
| OH | Dayton-Metro Library | 20 | 2 | Small city |
| OR | Washington County Library Consortium | 14 | 3 | Suburban |
| PA | Allegheny County Library Association | 65 | 4 | City-county |
| PA | Free Library of Philadelphia | 54 | 2 | Big city |
| WA | Seattle Public Library | 26 | 2 | Big city |
| | **Total systems:  20** | | **67** | |

## Appendix B:  People Interviewed for this Report

| State | System | Administrator | Coordinator |
|---|---|---|---|
| AZ | Phoenix Public Library | Kathy Husser | Theresa Shaw |
| CA | Sacramento Public Library | Susan Benson | Brendle Wells |
| CO | Pikes Peak Library District | | Rick Grady |
| FL | Miami-Dade | | Faye Finlay |
| NY | Brooklyn Public Library | Nick Higgins | Luz Acevedo |
| NY | Queens Library | Madlyn Schneider | Younshin Kim |
| NY | Westchester Library System | Terry Kirchner | Sara Rodgers |
| OH | Cuyahoga County Public Library | Pam Jankowski | Matthew Skvasik |
| OH | Dayton-Metro Library | Carol Macmann | Julie Buchanan |
| PA | Allegheny County Library Association | Laurie Anderson | Mary Kay Moran |
| WA | Seattle Public Library | Karen Spiel | Nancy Slote |

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