

BUILDING SOCIAL CAPITAL THROUGH INTERGENERATIONAL  
ART PARTICIPATION: AN ANALYSIS ON TRENDS  
IN GENERATIONAL SOCIAL CAPITAL

By

Anne Rachael Grobstich

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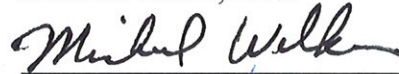
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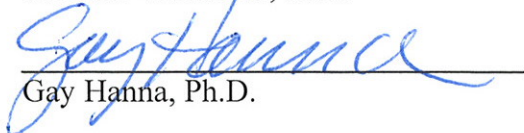
Chair:



Ximena Varela, M.S.



Michael Wilkerson, M.A.



Gay Hanna, Ph.D.



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## DEDICATION

This thesis is dedicated to all those who believe in the power of art. To the arts administrators, teaching artists, community groups, and volunteers who continue their work in light of limited resources and other obstacles, may your dedication for social change through the arts continue to touch the lives of many.

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ABSTRACT

Numerous studies claim that social capital is declining in the United States. This thesis explores how the use of intergenerational arts activities can create social capital. Through a review of social capital literature and a qualitative study of Elders Share the Arts' intergenerational arts program, Generating Community, findings suggest a significant correlation between bridging generational relationships through art while increasing social capital measures. Based on interviewing staff, interpreting evaluation data, reviewing multi-media materials, and participating in an intergenerational session, I argue that organizational evaluation measures are essential for making community building claims and will contribute to research, cultivate relationships with participants, and provide hard data for future funding.

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## CHAPTER 1

### STATEMENT OF THE PROBLEM

This thesis seeks to explore how the use of intergenerational arts activities can create social capital in the United States. By social capital, I refer to Robert D. Putnam's definition: features of social life – networks, norms, and trust – that enable participants to act together more effectively to pursue shared objectives.<sup>1</sup> Putnam's research strongly suggests that America's social capital has been shrinking for more than a quarter of a century. As a result of this research on the decline of the American community, a scholarly debate has ensued over the study of social capital about how and why social capital is changing in the United States. Yet over the past few decades, research taking on an intergenerational perspective is absent from the growing social capital literature about trends and relationships.<sup>2</sup>

It has also been suggested that the existing decline in social capital that Putnam describes is partially attributed to the absence of leisure. Stephen S. Maynard and

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<sup>1</sup> Robert D. Putnam, "Tuning in, Tuning Out: The Strange Disappearance of Social Capital in America," *PS: Political Science and Politics* 28, no. 4 (1995): 664-5.

<sup>2</sup> M. Kent Jennings and Laura Stoker, "Generational Change, Life Cycle Processes, and Social Capital," (2002): 344.



Douglas A. Kleiber provide research on how leisure services can be prominent in expanding social capital.<sup>3</sup> Thus, using the arts among an intergenerational group will serve to bridge relationships among generations where relationships did not exist previously and presumably open the door for more intergenerational interaction. This implies that intergenerational arts participation can increase networks, norms, and trust, the three main components of social capital.

This thesis will assist in filling this gap of research by reviewing the philosophical and historical background of social capital and how it relates to generational trends. Next, it will explore how using the arts serve to build social capital. Finally, a case study of the Elders Share the Arts (ESTA) intergenerational arts program, Generating Community, will tie together the research and trends in generational social capital and explore the prospect of increasing social capital through intergenerational art participation.

The ESTA program is a partnership with community elders from senior centers and youth from elementary and secondary schools. Generating Community focuses on similarities and differences between group members and these traits are honored and explored through art making using an array of art forms.<sup>4</sup> Interviewing staff, interpreting evaluation data, reviewing multi-media materials, and participating in an intergenerational session will put a real face and current perspectives to Putnam's research on the decline in social capital.

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<sup>3</sup> Stephen S. Maynard and Douglas A. Kleiber, "Using Leisure Services to Build Social Capital in Later Life: Classical Traditions, Contemporary Realities, and Emerging Possibilities," *Journal of Leisure Research* 37, no. 4 (2005): 475-93.

<sup>4</sup> Elders Share the Arts, "Intergenerational Arts," [http://www.elderssharethearts.org/core\\_programs/intergenerational\\_arts.php](http://www.elderssharethearts.org/core_programs/intergenerational_arts.php).

### Importance of the Study

This study will be pertinent to community-based arts organizations as these entities rely heavily on social capital and involvement within their organizations. By having a general understanding of what to expect from each generation at different benchmarks in their lifecycle, this information will contribute to the platform of understanding to help inform future decision makers on creating arts programming that encourages intergenerational participation. In doing so, these organizations can contribute to an increase of social capital in their respective communities. This study also contributes to the general understanding of intergenerational trends and how these might relate to fundraising, marketing, and programming.

### Statement of Research Methodology

This thesis will use practice-oriented research<sup>5</sup> to contribute to the knowledge of using intergenerational arts programs to build social capital in the United States. It will do so by providing a general overview of social capital research and through a case study of ESTA's Generating Community program to provide possible implementation strategies and best practices for increasing social capital through intergenerational arts programming. The methodology for this thesis will be primarily qualitative.<sup>6</sup> Data will be gathered from a variety of resources including interviewing ESTA staff, interpreting Generating Community evaluation data, reviewing multi-media materials, participating in

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<sup>5</sup> Jan Dul and Tony Hak, *Case Study Methodology in Business Research* (Oxford: Butterworth-Heinemann, 2008), 217-52.

<sup>6</sup> Gretchen B. Rossman and Sharon F. Rallis, *Learning in the Field : An Introduction to Qualitative Research*, 2nd ed. (Thousand Oaks, Calif.: Sage Publications, 2003).

an intergenerational session, and reviewing literature related to the philosophical and historical aspects of social capital, current social capital trends, and leisure, arts participation, and intergenerational participation studies.

## CHAPTER 2

### LITERATURE REVIEW

Researcher Robert D. Putnam defines social capital as the components of social life – networks, norms, and trust – that enable participants to act together more effectively to pursue shared objectives.<sup>7</sup> Both individuals and the wider community, or a fraction of the community, are people that benefit from social capital. Thus, the theory of social capital is, the more we connect with other individuals, the more we trust them. Individuals cannot work collectively for a common good unless they trust each other. A major indicator of social capital is trust in one's fellow human beings; this concept is termed 'social trust' or 'generalized trust.'<sup>8</sup> In an article from the *American Behavioral Scientist* written by Fortunata Piselli, the author describes this trusting behavior as a type of kinship, not only in terms of relatives, but also friends that fulfill reciprocal obligations. These will reproduce and guarantee relations over time.<sup>9</sup> Putnam, our main

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<sup>7</sup> Putnam, "Tuning in, Tuning Out: The Strange Disappearance of Social Capital in America," 664-5.

<sup>8</sup> M. Jennings and Laura Stoker, "Social Trust and Civic Engagement across Time and Generations," *Acta Politica* 39, no. 4 (2004).

<sup>9</sup> Piselli Fortunata, "Communities, Places, and Social Networks," *The American Behavioral Scientist* 50, no. 7 (2007): 871.

contributor to social capital research, and others have measured social capital by identifying indicators of social capital including a combination of age, education, involvement in civic or community organizations, voting behavior, newspaper readership, church involvement, and volunteering.<sup>10</sup>

### Why Build Social Capital?

Social capital assists in empowering citizens to collaborate to meet goals and solve community needs. Funders around the United States understand why supporting social capital is important. For example, the Minneapolis Foundation grants public, private, and nonprofit community-based organizations with a focus on building social capital because they believe that systems and institutions should be responsive and act as an ambassador to the communities they serve. If a community experiences a decline in social capital, it can weaken the over all civic engagement of citizens and negatively affect education, economic vitality, and the responsiveness of our democratic institutions. Social capital has the ability to give under-represented community members the ability to carry out their own solutions.<sup>11</sup>

Similarly, The McCune Foundation of Santa Barbara and Ventura Counties funds social capital efforts that focus on their funding principles of social change, empowerment, and community capacity. They believe that supporting grassroots organizations that focus on growing social capital can build working relationships

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<sup>10</sup> Center for Health Communication Harvard School of Public Health, "Reinventing Aging: Baby Boomers and Civic Engagement," (Boston, MA: Harvard School of Public Health 2004), 16.

<sup>11</sup> Minneapolis Foundation, "Community Grants: What We Fund," <http://www.minneapolisfoundation.org/CommunityGrants/WhatWeFund/BuildSocialCapital.aspx>.

between different communities and within the same community.<sup>12</sup> Even Sonal Shah, the director of President Obama's new Office of Social Innovation, stated during a keynote address given at a Social Capital Markets conference in San Francisco, that the federal government seeks to provide \$50 million to the best social innovation programs.

Attendees at this conference consisted of representatives of 32 different countries, 1,000 investors, fund managers, foundations, social entrepreneurs and corporate executives with the passion for funding social change.

### Bridging vs. Bonding of Social Capital

Social capital can be thought of in two different ways: bridging and bonding.

Bonding social capital can connect people that are similar to one another in certain aspects. It is the connections within a group that are made during bonding social capital.

The contrary is true for bridging social capital, where individuals are connected to people unlike one another and this demonstrates connections between groups of different individuals.<sup>13</sup> As Thomas Green of New Bedford, Massachusetts stated back in 1829 at the founding of a community lyceum,

“We come from all the divisions, ranks, and classes of society...to teach and to be taught in our turn. While we mingle together in these pursuits, we shall learn to know each other more intimately; we shall remove many of the prejudices which ignorance or partial acquaintance with each other had fostered... In the parties and sects into which we are divided, we sometimes learn to love our brother at the expense of him whom we do not in so many respects regard as a brother... We may re-turn to our homes

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<sup>12</sup> McCune Foundation, "Funding Principles," <http://www.mccunefoundation.org/funding/index.htm>.

<sup>13</sup> Benny Geys and Zuzana Murdoch, "Measuring The "Bridging" Versus "Bonding" Nature of Social Networks: A Proposal for Integrating Existing Measures," *Sociology* 44, no. 3 (2010): 524.

and firesides [from the lyceum] with kindlier feelings toward one another, because we have learned to know one another better.”<sup>14</sup>

During the Our Millennium initiative, a project conducted by the Community Foundations of Canada, it was suggested that traditionally, cultural capital was thought to only contribute to bonding social capital as it serves to reinforce ideologies, values, and social differences by strengthening community ties. It was observed that cultural capital may also play a role in bridging social capital as well, through the promotion of a social solidarity or commitment to the larger whole, social integration, and sustainable communities.<sup>15</sup>

### Defining Community Development

To understand social capital it is also important to understand community development. Community development encompasses multiple disciplines, and it is therefore it is difficult to have merely one overarching definition. When it comes to community development, the definition focuses more on the process.<sup>16</sup> To offer an example of defining community development, Troy D. Glover of the University of Waterloo in Canada conducted a study to investigate the meaning of citizenship as it pertains to citizen participation at a community center. His research builds on a definition of community development by Christenson and Robinson stating that community development consists of six components. These six components include the following, a

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<sup>14</sup> Robert D. Putnam, *Bowling Alone : The Collapse and Revival of American Community* (New York: Simon & Schuster, 2000), 23.

<sup>15</sup> M Sharon Jeannotte, "Millennium Dreams: Arts, Culture, and Heritage in the Life of Communities," *Canadian Journal of Communication* 31, no. No. 1 (2006).

<sup>16</sup> Arlene Goldbard and Don Adams, *New Creative Community : The Art of Cultural Development* (Oakland, CA: New Village Press, 2006), 61.

group of people in a community who are seeking to reach a decision or to initiate social action in order to instigate change of either their economic, social, cultural, or environmental situation.<sup>17</sup> Glover believed that you could enable a community to meet their own needs by providing these community members with the technical assistance and resources necessary to meet these needs. There are often average citizens who possess considerable strengths and assets that are not fully developed. Citizens can be empowered and contribute to their communities more when provided the services of a practitioner to help them release and focus these inherent capabilities.

In accordance with Glover's belief that empowering community members develops their strengths and assets, a project by the Community Foundations of Canada, called Our Millennium, assessed the link between cultural capital that was embedded in communities and the social capital that it generated. The process of assessing cultural capital was found in mapping, auditing and assessing a community's assets. Understanding the community's assets and empowering the community members to get involved in the economy, social relations, identity, right and development, this would lead to linking citizenship to the development of community.<sup>18</sup> As Putnam states, "A well-connected individual in a poorly connected society is not as productive as a well-connected individual in a well-connected society."<sup>19</sup> It was observed that when a community commemorates its shared cultural life through celebration, rites and

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<sup>17</sup> Troy D. Glover, "The 'Community' Center and the Social Construction of Citizenship," *Leisure Sciences* 26, no. 1 (2004): 65.

<sup>18</sup> Jeannotte, "Millennium Dreams: Arts, Culture, and Heritage in the Life of Communities."

<sup>19</sup> Putnam, *Bowling Alone : The Collapse and Revival of American Community*, 20.



intercultural dialogue, it enhances networks, partnerships, and relationships, and it develops social capital.<sup>20</sup>

### Defining Citizenship

A community is comprised of citizens and to fully understand social capital, citizenship must also be defined. Glover investigated the meaning of citizenship as it pertains to citizen participation at a community center. The depth of his research gives insight to the multiple meanings of the term citizenship including *civil citizenship* as the rights necessary to protect individual liberty; *political citizenship* as it pertains to a member of the political community or as an individual elected to participate in the exercise of political power, *social citizenship* that emphasizes the right to have access to resources that allow for a civilized existence; *substantive citizenship* as a form of rights and not obligations, and *ethical citizenship* that promotes active citizen participation in the pursuit of the public good. He suggests that *integrative citizenship* is more than merely one of many roles that individuals occupy, and an *educative citizenship* seeks to overcome individualism and self-interest through the development of an intellectual, practical, and moral sense of self.<sup>21</sup>

Our Millennium research and Colin Mercer's work on the subject of cultural citizenship led M Sharon Jeannotte to identify four research themes of cultural capital.

- Theme 1: Personal empowerment – existing inequalities are passed down from generation to generation, gifts (donations) were given to organizations that aimed at developing the youth and heritage gifts given with the intent to empower and nurture self-esteem to satisfy personal fulfillment in giving

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<sup>20</sup> Jeannotte, "Millennium Dreams: Arts, Culture, and Heritage in the Life of Communities," 107.

<sup>21</sup> Glover, "The 'Community' Center and the Social Construction of Citizenship," 63-7.

- Theme 2: Cultural participation – altruistic behavior, such as volunteering or civic engagement
- Theme 3: Cultural development and quality of life – restoration and reversing the trend of rural decay and to promote prosperity, creating an attractive and welcoming venue for public events, tangible cultural capital investments in the community
- Theme 4: Cultural sustainability – many multicultural projects appeared to be motivated as much by bridging as by bonding considerations and were clearly aimed at promoting trust and tolerance, better understanding, community sustainability; arts culture and heritage gifts were deeply embedded in place rather than in the cosmopolitan setting of mainstream cultural and heritage productions. Their primary purpose, in short, appears to be sustaining the life and vitality of a place, both socially and culturally, and to reinforce the community's identity.<sup>22</sup>

By first defining social capital and understanding the difference between bonding and bridging social capital, we learn that social capital contributes to strengthening community ties. Bridging social capital contributes to the larger community and promotes social integration and sustainable communities. It is important to understand the definition of community, specifically community development and citizenship, to fully grasp the goal of social capital.

#### Social Capital: Past, Present, and Future

The term social capital has been used in various ways over time. In 1916, L.J. Hanifan, state supervisor of rural schools in West Virginia, used the term social capital to address the importance of community involvement in order to have successful schools noting that, "...the individual is helpless socially, if left to himself..." This view of social capital was influential for later interpretations. In America, during the Industrial Era social activists such as Jane Addams, Luther Gulick, Jacob Riis, and Joseph Lee played a

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<sup>22</sup>

Jeannotte, "Millennium Dreams: Arts, Culture, and Heritage in the Life of Communities," 114-18.

large role in developing American's urban centers. These urban centers, or settlement houses, were created to offer services to serve the public good. These centers were usually found in densely populated immigrant urban slum areas and served as community, education, and recreation centers. The goal of the settlement houses were to foster a sense of community and the moral development of citizens and this was carried out primarily through arts and leisure-oriented activities.<sup>23</sup>

During the Progressive Era, the notion of leisure as a tool to foster social values and enhance community building grew.<sup>24</sup> The World War II era generations were civic-minded, and the 1950s and 1960s were considered a golden age for social reform. Sociologists Daniel Bell and Virginia Held reported that participation was at an all time high in America during the 1960s. Americans generally felt that people could be trusted, and there was an increased confidence in their neighbors. An education was deemed to be the key to an increased tolerance and social involvement.<sup>25</sup> During the 1950s Canadian sociologists rediscovered the concept of social capital characterized by club memberships and by the 1960s Jane Jacobs used the concept of social capital to influence urban city planning.<sup>26</sup>

“The creation of community centers was generally accepted as an attempt to create public spaces in which community members could get involved in governance and influence the course of community affairs. In doing so,

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<sup>23</sup> Glover, "The 'Community' Center and the Social Construction of Citizenship," 63-4.

<sup>24</sup> Ibid.: 64.

<sup>25</sup> Putnam, *Bowling Alone : The Collapse and Revival of American Community*, 16-8.

<sup>26</sup> Ibid., 16-9.

community centers were characterized by their commitment to molding the ideal citizen through democratic processes.”<sup>27</sup>

These publicly operated facilities and nonprofit organizations faced the physical and technical challenges of adopting the corporate business model during the Era of Professionalism. This came about in the twentieth century, bringing with it greater accountability among organizations. This model also diluted the democratic foundation and over time abandoned its focus on citizen development. In turn, many of our present day community centers changed their goals to focus on accountability and adopting the corporate model, but these were often not related to their missions. With this new era of professionalism came a new leisure that leans towards consumer interests. Organizations were criticized for creating constituents to consume services, meaning consumers now engage in a passive form of consumption largely motivated by self-interest. As quoted by Hemingway, “Consumers do not participate in the design and manufacture of the products they purchase, and their interactions with sellers are largely cursory and instrumentally motivated.”<sup>28</sup> This new focus on adopting the corporate business model encourages free-riding and disinterest among citizens who rely on their expertise. The consumer role reinforces the recipient’s reliance on professionals to program services and meet their leisure needs. This is not the case for all community centers; some have maintained loyal to their mission and encourage citizen participation through community development initiatives.<sup>29</sup>

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<sup>27</sup> Glover, "The 'Community' Center and the Social Construction of Citizenship," 64.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

### Problems with Research

When making claims about the arts and its impact on social capital it is important to consider the complexity of making such broad claims about impact. To assist in explaining such complicated claims it is vital to provide definitions to generate the scope of what is truly being measured. Another important component of arts impact studies is the understanding of impact in terms of both micro-level and macro-level effects. The impact can be on an individual, neighborhood, community, or all of these components combined based on measures taken. Once measures are taken, researchers must be aware of the difference between correlation and causation.<sup>30</sup> For the purpose of arts impact on social capital, correlation is the most appropriate measure.

### Life Cycle and Generational Social Capital

In terms of measuring social capital, age comes in second to education as a predictor of nearly all forms of civic engagement. To understand age as an indicator of social capital two terms must be defined, life cycle effects and generational effects. Life cycle effects describe how individuals change over time while the larger society does not change. Generational effects take in to account societal changes while individuals remain constant. Robert D. Putnam's research across generations suggests that civic engagement traces a general pattern, like a bell curve, that shows engagement rising from adulthood and peaking during middle age, followed by a gradual decline.<sup>31</sup>

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<sup>30</sup> Joshua Guetzkow, "How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies " in *Taking the Measure of Culture Conference* (Princeton University: Center for Arts and Cultural Policy Studies, 2002).

<sup>31</sup> Putnam, *Bowling Alone : The Collapse and Revival of American Community*, 247-49.

M. Kent Jennings and Laura Stoker provide an analysis on long-term data on three generations of Americans to address several issues concerning the state of social trust and civic engagement and their inter-relationships. In discussing these generations they will be referred to as G1, representing the New Deal generation born between 1910 – 1940, who spent some of their adult life during the Depression and World War II. The G2 generation represents the Baby Boomer generation, born in 1946 – 1964, living most of their lives in prosperity and the onset of the Cold War. Finally the G3 generation, representing the post-Boomers or X generation born roughly during the 1970s up through the early 1980s, at a time of critical events including the Civil Rights Movement, the Vietnam War, assassinations, and Watergate – thus giving the G3 generation an environment in which they questioned the trust and confidence in major institutions, creating a lower voting turnout, all during a time where cultural diversity was increasing.

During this study, social trust and civic engagement was measured by recording membership in voluntary organizations, volunteer work, and surveys about social trust across time and generations. According to their findings, since the mid-1960s the American population has been steadily declining in terms of trust in others. When controlling for the education component, trust does rise with age, but each subsequent generation proved to be less trusting than previous generations at comparable moments in their life-stage. The G3 members reported to have significantly less civic training in high school when compared with their parents. This evidence supports the findings of lessened civic involvement among young adults. This study concludes that the decline in trust and engagement has been led by G3, and the G2 generation had a short-lived record of civic engagement compared with the G1. This study confirms that both social trust and civic

engagement has been declining through each generation and there is evidence that there is an increased since of individualism.<sup>32</sup>

MetLife Foundation, a foundation that makes grants for health, education, civic affairs, and culture, partnered with the Center for Health Communication of the Harvard School of Public Health to produce a report that addresses key issues as the large number of baby boomers reach retirement. Compared to their parents' generation, the boomer generation has demonstrated less involvement in civic engagement including both involvement in voting and joining community groups. This report suggested that intergenerational programs deserve special attention at this time, as community-based programs have the capability to bridge the generations. Studies have shown that these programs produce measurable improvements for adult volunteers including the satisfaction of sharing their experiences, feeling useful, and giving back to the community. Their counterparts, the youth, have reported improvements in school attendance, demonstrated a better attitude toward school and the future, and attitudes toward elders have improved.<sup>33</sup>

### Older Adults

As people are living longer, the United States is experiencing a demographic shift and between the years 2000 and 2040 it is projected that there will be more older adults than school-aged children. As our population is aging the arts serve, in many capacities, to provide lifelong learning, community building, and continue to nurture an individual's

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<sup>32</sup> Jennings and Stoker, "Social Trust and Civic Engagement across Time and Generations."

<sup>33</sup> Harvard School of Public Health, "Reinventing Aging: Baby Boomers and Civic Engagement," 1-10.

creative expression. In a monograph released by Americans for the Arts on *Arts and Aging in America* reported that arts participation among older adults is proven to increase health and well being. An example of research showing an increase in health through social and recreational activities (including the arts) has been conducted by Dr. Gene Cohen. Dr. Cohen has discovered through neuroscience that intellectual capacities can actually increase during an individual's early 50s through the late 70s. Previous research suggested that as an individual ages the brain loses neurons, a process which was thought to deteriorate intellectual capacity. This is not the case, in fact intellectual capacity is determined through connections between neurons and these connections, known as dendrites, which grow and develop as the brain is exposed to a stimulating environment.<sup>34</sup>

The National Endowment for the Arts (NEA) in partnership with Dr. Gene Cohen conducted a longitudinal study called *Creativity and Aging* on the impact of professionally run cultural programs on the general mental and physical health and social activities of adults ages 65 and older. These cultural programs offered active participation in music, visual and literary arts, that ranged from an array of disciplines such as painting, pottery, dance, music, poetry, drama, material culture and oral histories in a creative context. The study is the first of its kind with a control group and took place at three different sites including: Elders Share the Arts in Brooklyn, Center for Elders and Youth in the Arts in San Francisco, and the Levine School of Music in Washington, DC.

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<sup>34</sup> Gay Hanna and Susan Perlstein, "Creativity Matters: Arts and Aging in America," in *Monograph* ed. Marete Wester (Washington, DC: Americans for the Arts, 2008), 1-3.



The results were compared to the control group, and it was found that the participants of the three professional programs had better health, fewer doctor visits, less medication usage, more positive mental health measures, and more involvement in overall activities. The theoretical background of this study encompasses two bodies of gerontological research – sense of control and social engagement. When an individual attends an art class he or she experience a renewed sense of control and high levels of social engagement through participation and interpersonal interaction. The results of this study demonstrate the positive impact professional community-based arts programs have on health promotion and disease prevention as well as on reducing dependency and maintaining independence.<sup>35</sup>

### Youth

Research from the Our Millennium project suggests that communities place a large emphasis on integrating the youth into the life of the community through arts, cultural and heritage activities. These activities reinforce that young people can improve their situation, regardless of any perceived disadvantages, and equally contribute to the cultural and social capital of their communities.<sup>36</sup> Social capital is acquired in different ways by different generations. In research done by Sandra Jansen on exploring the ways in which millennials communicate with each other socially, it demonstrates that although it may appear that social capital is on the decline for younger generations that social capital is indeed plentiful, but is acquired in a different way. Technology has paved the

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<sup>35</sup> Gene D. Cohen, "The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults " (Washington, DC: National Endowment for the Arts, 2006).

<sup>36</sup> Jeannotte, "Millennium Dreams: Arts, Culture, and Heritage in the Life of Communities," 117.

way for young people to interact and the millennial generation possesses characteristics of being extremely comfortable with technology, is better educated, and is more ethnically diverse than previous generations. Social media and the Web consist of the ability to connect users in various ways including email, Facebook, Skype, message boards, chats, texting, and podcasts.<sup>37</sup>

Technology plays a role in how our youth interact with one another, but research still suggests that young adult participation in most categories of artistic, athletic, and civic life have been on a decline for the past 20-years. According to a National Endowment for the Arts report on the arts and civic engagement our youth rates are the lowest they have been in the past 20 years in literary reading. Findings demonstrate lower rates of being physically active, and report, for the millennial generation the lowest volunteer rate under the age of 75.<sup>38</sup> The arts assist our youth in developing their imaginations, learning expression, understanding emotional response, and problem solving.<sup>39</sup> Although electronic entertainment has been theorized to be the culprit of this decline, the implication of declining civic engagement and community is a concern that should not be overlooked.<sup>40</sup>

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<sup>37</sup> S. Jansen, "A Community of Their Own: Redefining Social Capital for Millennials." (Dissertation, Royal Roads University (Canada)), 3-10.

<sup>38</sup> National Endowment for the Arts, "The Arts and Civic Engagement: Involved in Arts, Involved in Life," ed. Research Division Report (Washington D.C. November 2006).

<sup>39</sup> Elliot W. Eisner, *The Arts and the Creation of Mind* (Harrisonburg: R.R. Donnelley & Sons, 2002), 23.

<sup>40</sup> Putnam, *Bowling Alone : The Collapse and Revival of American Community*, 216-46.

### Leisure and Arts

According to a study conducted by the Department of Recreation and Leisure Studies at the University of Waterloo there are five themes of benefits to citizen participation in serious leisure and community building. These benefits citizens identified from their involvement include learning and developing new skills, becoming more vocal, balance and renewal, group accomplishment and ability to influence change, and development of community.<sup>41</sup> The idea of using leisure services to build social capital can be connected back to the philosophical thoughts of Aristotle. He believed that leisure served to fulfill an individual's quest for excellence, this quest being interconnected with voluntary and informal interactions with other community members. Although Aristotle did not explicitly define leisure, researchers rely on the context in which leisure is found within his written works and compare it with his other concepts.<sup>42</sup>

Findings from the Our Millennium project, as discussed in defining community development and the bridging versus bonding sections, suggests that amateur arts, cultural, and heritage activities contribute equally as much as professional activities to bringing value to communities.<sup>43</sup> Research conducted by the National Endowment for the Arts in a report titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life* conclude that Americans who participate in the arts and literature are significantly more active in their communities compared to non-readers and non-arts participants. This study

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<sup>41</sup> M. Arai Susan and M. Pedlar Alison, "Building Communities through Leisure: Citizen Participation in a Healthy Communities Initiative," *Journal of Leisure Research* 29, no. 2 (1997): 167.

<sup>42</sup> Maynard and Kleiber, "Using Leisure Services to Build Social Capital in Later Life: Classical Traditions, Contemporary Realities, and Emerging Possibilities," 477.

<sup>43</sup> Jeannotte, "Millennium Dreams: Arts, Culture, and Heritage in the Life of Communities," 117.

does not offer evidence of causation, but it demonstrates that the arts play a role in promoting active and healthy citizens, thus producing active and healthy communities.<sup>44</sup>

Community-building programs with social and civic engagement components through the arts have been getting attention in New York. The Department for the Aging in New York City gave \$1 million to the Department of Cultural Affairs in 2008. This grant money was given with the intention to fund 57 cultural organizations to build and grow arts programs within 159 senior centers in New York. New York has found the need for programs that will reinvigorate the city's civic investments in facilities like the senior centers and others including public housing, community centers, and libraries.<sup>45</sup>

The William Penn Foundation began the initiative *Culture Builds Community* in 1997, which funded 29 programs involving 38 organizations. This initiative tested the variety of strategies used to expand cultural participation and strengthen community-based cultural organizations. Partnering with the University of Pennsylvania's Social Impact of the Arts Project (SIAP), the organizations assessed the dynamics of the community cultural sector and determined whether the *Culture Builds Community* projects were successful in strengthening organizations, expanding cultural opportunities, and improving the role of cultural organizations in building community. At the end of the grant cycle that ranged from June 1997 to February 2001, the results indicated that the community cultural sector was stronger. The cultural organizations were fiscally and organizationally stronger, too, with average revenues increasing by 42 percent.

Participation among grantees increased by 58 percent and participant participation grew

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<sup>44</sup> Arts, "The Arts and Civic Engagement: Involved in Arts, Involved in Life."

<sup>45</sup> Perlstein, "Creativity Matters: Arts and Aging in America," 8.

by 58 percent. Funding and support from grantees demonstrate strength in community-based organizations, but there are unrealized connections with other cultural participants that are vital to sustainability and overall success. It is suggested that an ecological model of community culture is a stronger guide to policymaking rather than an orthodox focus on organizations.<sup>46</sup>

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<sup>46</sup> Mark J. Stern and Susan C. Seifert, "Culture Builds Community Evaluation," ed. Social Impact of the Arts Project (The William Penn Foundation, 2002).

## CHAPTER 3

### ELDERS SHARE THE ARTS, A CASE STUDY

The research of social capital and the principles of intergenerational arts participation involve individuals both young and older adults that identify their own needs, strategies for change, and taking action.<sup>47</sup> This case study draws on the findings of the empirical evidence learned through a qualitative study of Elders Share the Arts intergenerational program, Generating Community. Information about best practices, organizational strengths and weaknesses is gleaned from an interview with an ESTA staff member who spoke eloquently on the organization and intimately on the intergenerational program. This staff member has a personal appreciation for building relationships with older people as she has a great relationship with her grandfather, along with a background in Theater and experience working in hospitals and communities on geriatric centers.<sup>48</sup> The ESTA staff is small, but has active and involved leadership.

#### History

Elders Share the Arts was founded in 1979 by Susan Perlstein with the mission to “affirm the creative potential of older adults and uphold their time-honored role as bearers of history and culture by using the power of the arts to transmit their stories and .

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<sup>47</sup> Susan and Alison, "Building Communities through Leisure: Citizen Participation in a Healthy Communities Initiative," 168.

<sup>48</sup> Anonymous, April 12, 2011 2011.

life experience in diverse communities throughout New York City and the greater metropolitan area.”<sup>49</sup> What started as a single program taking place in the Hudson senior center in the South Bronx has now developed over the past 32 years to become a widely recognized community arts organization known for their life long learning efforts and intergenerational programming.

### About Generating Community

#### Developing the Project

In the United States, communities face numerous challenges. Many older adults face ageism, stereotyping and discrimination. This often attributes to isolation, thus perpetuating the stereotype to the youth that older adults are not active members of their community. On the other end of the spectrum, the youth need healthy adult relationships to foster a young persons opinions, concerns, and feelings. It is common to have both parents working or to live in a single parent home, leaving many of our youth unsupervised. In conjunction with the needs of our youth and older adults, we are facing a time where public resources are slim and there is a lack of a community or a common meeting place.<sup>50</sup>

Generating Community began when the founder, Susan Perlstein, noticed that older people were being isolated from their communities. As ESTA worked with the older people on a regular basis through their Living History program, it was also observed that the older people made numerous complaints about the youth. Some thought that the children were responsible for ruining their neighborhood and others were

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<sup>49</sup> Elders Share the Arts, "Mission," [http://www.elderssharethearts.org/about\\_us/mission.php](http://www.elderssharethearts.org/about_us/mission.php).

<sup>50</sup> Jeff Bliss and Susan Perlstein, "Generating Community: Intergenerational Partnerships through the Expressive Arts," (New York: The Print Center, Inc., 1994).

concerned that they would be the target for crime or ridicule by young people. Due to these comments, Susan was inspired to start an intergenerational program and began to research literature in education, psychology, cultural anthropology, social work, and the community arts. There were three different types of intergenerational programs identified. First, there were the programs that focused on the youth serving older adults, like Meals on Wheels. Then there were the programs that were just the opposite, having the older adults serving the youth, such as mentoring programs. Finally, there were programs that demonstrated mutual or reciprocal programs and this model best fit the goals of ESTA.<sup>51</sup>

The model selected for Generating Community served both young and old individuals and taught both parties how to reach a common goal together. During this process the youth and older adults would develop new skills, cooperate, share experiences, practice teamwork, and use decision-making and problem-solving skills. The program includes signing a two-year contract that commits all parties of the program to take on responsibilities to ensure the success and to inspire a shared ownership of the community project.<sup>52</sup>

### Beginning the Program

To begin an intergenerational arts program two partnering organizations must be identified, a senior center and an intermediate school or other youth program. During this preparation phase it is important that all members have written materials to refer to and

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<sup>51</sup> Linda Frye Burnham and Susan Perlstein, "We Are All Connected: Elders Share the Arts,"(2002).

<sup>52</sup> Ibid.



read before an informational meeting is held. The meeting should include the school's principal, a coordinating teacher, a classroom teacher, the senior center program director, two members of the senior center staff (senior representatives), teaching artist(s), and the project coordinator. During this meeting a common goal is set and logistical issues are worked through. At the close of the meeting everyone is to sign a contract stating that they understand and will commit to their responsibilities.<sup>53</sup>

### Orienting the Older Adults and Youth

The orientation period is an important part of the process because it allows each group to explore age and cultural stereotypes among group members and between groups. During this period age appropriate art skills can be taught and trust is built among teachers, students, and group participants. Each group explores their perceptions and stereotypes of the group it is going to work with. During this time the teaching artist can let group members express their opinions in an open environment. Once these opinions are expressed the teacher can challenge their perceptions and reflect on how to address these issues once the groups meet.<sup>54</sup>

### Intergenerational Activities

The next phase of the program is having the youth and older adult groups combine. The teaching artist and program assistants continue to develop the artistic skills and techniques that each group began learning during the orientation period. As the groups feel more comfortable with one another, the leader allows an older adult or youth

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<sup>53</sup> Perlstein, "Generating Community: Intergenerational Partnerships through the Expressive Arts," 11-18.

<sup>54</sup> Ibid., 19-30.

member to lead warm-ups, constantly encouraging all to listening to each other's ideas. During this phase, the trust and responsibility that have developed during the creative process will be a source for solutions to any problems that arise. During these intergenerational meetings throughout the year, themes should be identified and noted as potential topics for a final performance.<sup>55</sup>

### Final Collaborative Projects

The final phase of the two-year long intergenerational arts program is to have a public presentation of the lessons both the older adults and youth have learned together presented through an assortment of art forms. These community presentations serve several purposes including having the group work together towards a common goal, demonstrate to the public what they have learned, provide a meaningful event for both the participants and community, and create a public space to celebrate and strengthen the community.<sup>56</sup> In reviewing multi-media materials, participants in Flushing, NY put on a final performance titled, *Tales of the Unexpected*. The youth and older adults took the school stage and warmed up the audience's imaginations before sharing stories the group learned together of history, love, and war.<sup>57</sup>

### Evaluation

Evaluation is a vital component of running a successful program. ESTA conducts weekly reviews during the last five minutes of every workshop. Young and older adult

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<sup>55</sup> Ibid., 31-38.

<sup>56</sup> Ibid., 39-50.

<sup>57</sup> Elders Share the Arts, "Tales of the Unexpected," (2011).

participants are asked how they feel about the program, what was successful during that days session, what they have questions about, and what needs to be worked on. These weekly discussions allow the participants to voice any successes or concerns and, in turn, allow the teacher and artist to plan for future sessions. During the evaluation process the participants continue to work on their constructive criticism and problem solving-skills.

A more formal evaluation is given in two parts, an evaluation for partnering organizations and an evaluation for ETSA. Evaluation for partnering organizations varies based on the needs of that particular organization. Schools, for example, evaluate the youth's experiences by creating a portfolio of each students work. This portfolio can include journal writing, family tree, neighborhood map, written monologues, and interviews. The students are graded based on the materials in their portfolio and this portfolio serves as a way to measure the impact of this arts-in-education program. The senior centers do not have the same formal evaluation process.

The group discussion and the end of each workshop and a survey distributed at the end of the program serve as the formal evaluation for the older adults. Each senior center has a unique set of goals that it wishes to accomplish through this intergenerational arts program including social interaction, building a support network to enhance mental and physical wellness, and meaningful engagement. ESTA's organizational evaluation takes place after the community-based performance during a celebratory party. Staff listens in on what the participants are saying and has the opportunity to talk informally

with everyone about the project to learn about strengths and to make suggestions for the future.<sup>58</sup>

### What the Participants Have to Say

“They teach me about what it’s like to grow older.” – Student participant

“Students learn that in a production as in life one as to compromise, take criticism, and often negotiate a different situation.” – Teaching Artist

“I felt that I didn’t have much to say at the beginning. Now I feel confident.” –Senior center participant

“We Have a positive approach, we give the young people a positive approach to life, and on that basis, they become good citizens.” – Senior center participant

“The children are smart and have good ideas. They treat us like family.” – Senior center participant

“What’s interesting to see is how closed the kids can be when you start putting a piece together, and how they start opening up slowly and committing to the performance. If they are awakened to an ability as yet undiscovered in themselves [e.g., performing, writing, or directing], it opens up a world of possibilities which otherwise might not be opened up until much later, if ever, because they may never be given this opportunity.” –Intern

“I didn’t think I could act, sing and dance – and I discovered I love it. It’s never too late!” – Senior center participant<sup>59</sup>

“We don’t have to be the same age to be a part of the same conversation” –Senior center participant<sup>60</sup>

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<sup>58</sup> Perlstein, "Generating Community: Intergenerational Partnerships through the Expressive Arts," 55-59.

<sup>59</sup> Ibid.

<sup>60</sup> Arts, "Intergenerational Arts."

## Strengths

### Foundation of Research and Program Beginnings

Generating Community began with a solid foundation of research and observation of various other intergenerational communities. ESTA developed an informative manual for Generating Community to use for their participants' instruction and to aid other organizations wanting to start their own intergenerational programs.<sup>61</sup> As intergenerational communities encompass many components including sociology, community building, arts education, youth education, and continued learning, among other topics, the program benefits from a multi-disciplinary approach to starting intergenerational programming. The program still benefits from its past success and program design.<sup>62</sup>

### Current Programming Philosophies and Methods

Recognized for intergenerational programming, ESTA has been a part of numerous case studies conducted by the National Endowment for the Arts, independent researchers, and other entities.

“We were also part of a three-year study with Dr. Gene Cohen about the impact of arts on older adults. We were one of the three sites used in the study and we often use that study to say arts improve the health of our elders and decreases doctors visits. All of the things in the study we can claim and use.”<sup>63</sup>

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<sup>61</sup> Anonymous.

<sup>62</sup> Perlstein, "Generating Community: Intergenerational Partnerships through the Expressive Arts,"

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<sup>63</sup> Anonymous.

This recognition and site specific research has aided the organization in terms of recognition, professionalism and leadership, and has provided the organization with valuable data to use when writing grants or sharing their impact.

### Roots in the Community

From their incorporation in 1979, ESTA continues to inspire older adults to share their stories and transform them into art, thus using culture to build community. The organization has 32 years of history in New York and the legacy of ESTA's programs and positive effects can be witnessed in the community.<sup>64</sup> The hard evidence can be found in the previously cited three-year study with Dr. Gene Cohen about the impact of arts on older adults. ESTA was one of three sites used in the study, with results showing that the arts improve the health of our elders and decrease doctors' visits.<sup>65</sup> ESTA's community roots reflect the organization's desire to create a world that we would all want to grow old in and addresses the need to give elders a voice and to allow them to maintain some kind of dignity within their communities.<sup>66</sup>

A favorite anecdote shared by the interviewed ESTA staff member regarding their intergenerational work in Flushing, NY, is a story of a group of 5th grade Generating Community participants who have graduated from the program, yet still return the following year to stop by the senior center spontaneously just to say hello. The program has a ripple effect, and the council representatives of in the community have a financial

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<sup>64</sup> Ibid.

<sup>65</sup> Cohen, "The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults".

<sup>66</sup> Anonymous.

stake, having invested in the organization for over ten years in recognition of the program's value and impact. The older adults for instance, talk about how they feel less depressed and less isolated, and that their legacies can continue in some way. They feel empowered by having a new role because they are able to impart their wisdom to another community. Many are also learning a new skill; they have never acted before in their lives. The organization takes pride in watching elders return to the program every year because it means so much to them.<sup>67</sup>

### Diversity

Generating Community serves a diverse community and the program is able to meet diversity challenges head on through theatre. In a 2006 evaluation report found in Appendix E, the program served 40 participants including 8 male adults, 8 female adults, and 28 children ages 9-10. This group comprised of 85% Asian, 10% African American, 5% Italian, 3% Anglican, and 2% Latino participants. Although the percentages add up to over 100% it is clear that ESTA serves a diverse community. This year ESTA had a primarily Asian elder group, whereas they normally serve eastern European immigrants, as the elder population. A senior center closed and moved into the community ESTA serves, so now there is a new population to serve that does not speak English with an elder population that does. Through movement and sound teaching artists were able to bring those two elder groups together. The kids in this community are being raised as the first in their generation and learning English through this program. It really enhances their

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<sup>67</sup>

Ibid.

English and they are being taught these skills as well. ESTA staff member notes, “When I think about building a community, this is what I think building a community needs.”<sup>68</sup>

### Weaknesses

#### Cultivating Teaching Artists

The teaching artist is at the core of Generating Community’s programming, implementation, and overall success of the program. ESTA currently employs 18 teaching artists, and currently there is no plan put in place to capture particular artists’ wisdom and make sure it is passed on to the next teaching artist. ESTA staff understands that this is a large challenge to the intergenerational program. There is a need to provide professional development for their teaching artists and to think strategically about best practices and sustainability when it comes to succession.<sup>69</sup>

#### Programs Shrinking

At the height of ESTA’s Generating Community program, the organization served and supported ten programs. Now, ESTA serves only two programs.<sup>70</sup>

### Opportunities

#### Community Partnerships

ESTA’s program model for Generating Community involves working and building long-term relationships with schools, senior centers, and teaching artists. This opportunity is in response to a weakness identified as ESTA’s shrinking programs. There

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<sup>68</sup> Ibid.

<sup>69</sup> Ibid.

<sup>70</sup> Ibid.



is an opportunity to rebuild previous existing partnerships and continue to grow the reach that ESTA's programs have on the community they serve.

### Evaluation

ESTA demonstrates strong program specific evaluation, which is vital, but there is also an opportunity to contribute to research, cultivate relationships with participants, and provide hard data for future funding with a different evaluation process that would greatly benefit the organization. ESTA claims many benefits of participating in their programs and these benefits should be measured through their evaluation process. The Generating Community program is two years long and there is an opportunity to work with both the school and senior center to administer evaluations. Through a revised evaluation process, ESTA has the opportunity to provide their own current data supplemented with the data of other various studies they have participated in. For examples of possible evaluation questions, refer to Appendix B, C, and D.

### Threats

### Funding

Support for ESTA comes from a variety of sources, including the New York City Department of Cultural Affairs, New York State Council on the Arts, Booth Ferris, Brooklyn Community Foundation, P.S. 24, EMMA Marketing, Millennium Art Academy, and the National Guild for Community Arts Education.<sup>71</sup> ESTA has a unique advantage when it comes to finding funding sources, as ESTA's programs cater to arts

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<sup>71</sup> Arts, "Intergenerational Arts."

education for both the youth and older adults, community building, healthy and sustainable communities.

### Capacity Building

The size of the staff can contribute as an obstacle to accomplishing the vast goals of the organization. ESTA employs one full-time staff member and two part-time staff members along with 18 teaching artists.<sup>72</sup> This small team administers four core programs including Living History Arts, Intergenerational Arts, Arts in Dementia Care, and ESTA in Action.<sup>73</sup> The staff also undertakes administrative duties, fundraising efforts, cultivation, evaluation, marketing, and artist development. The staff accomplishes an admirable amount of work, but the size limits the organization on accomplishing all of the goals the organization strives for.

### Conclusion

This thesis explores the philosophical and historical background of social capital, looks at how using the arts serve to build leisure and social capital for both youth and older adults, and reviews ESTA's intergenerational arts program Generating Community. Through interviewing staff, interpreting evaluation data, reviewing multi-media materials, and participating in an intergenerational session, the qualitative data gathered leads us to believe these programs do, in fact, build social capital. Understanding the difference between correlation and causation, one cannot infer that intergenerational arts

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<sup>72</sup> Anonymous.

<sup>73</sup> Elders Share the Arts, "Core Programs," [http://www.elderssharethearts.org/core\\_programs/overview.php](http://www.elderssharethearts.org/core_programs/overview.php).

programs are the only cause of increased social capital, but we also cannot ignore the vast amount of research and information that lead us to believe both the social, educational, and health benefits from these programs.

ESTA staff shared, “When I think about building a community, this [intergenerational program] is what I think building a community needs.”<sup>74</sup> To articulate this need and the results of their program, there is an opportunity to develop an evaluation that would assist in providing hard evidence of community building indicators. The current evaluation process of Generating Community is unable to provide both the quantitative data necessary to claim the long-term effects of participating in this intergenerational arts program. The current evaluation process focuses on program logistics and not long-term outcomes. The qualitative data is there; it would be even more powerful supplemented with current qualitative data. Elders Share the Arts has greatly benefited from being a part of multiple research studies by both established organizations and independent researchers, however, they have an opportunity to measure the organizations desired outcomes through a more effective evaluation process.

The intent of this paper was to explore if intergenerational arts programs increase social capital; the qualitative data collected from this case study strongly suggests a correlation between intergenerational arts participation and building social capital measures. It is appropriate to claim this notion on a micro level. On a macro level, as an ESTA staff member suggests, there is a lot of work to do in the policy realm to help inform and shed the light on the benefits of intergenerational programs with the hope that

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<sup>74</sup>

Anonymous.

these programs flourish across communities in America. Mike from the Tales of the Unexpected performance understands the benefits of this program, as he has returned 13 years in a row to participate in Generating Community<sup>75</sup>; Cherry from the Roundtable senior center claims the program has changed her life<sup>76</sup>; and the youth demonstrate the power of the program by continuing their relationships with the older adults even after the program is over. These actions create a ripple effect in the community and intergenerational arts programs demonstrate the ability to increase social capital indicators in communities across America.

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<sup>75</sup> Arts, "Tales of the Unexpected."

<sup>76</sup> Perlstein, "Generating Community: Intergenerational Partnerships through the Expressive Arts."

## APPENDIX A

### INTERVIEW WITH ELDERS SHARE THE ARTS STAFF

**Anne:** Could you tell me a bit about the history and the mission of this organization?

**Staff:** Elders Share the Arts was started in 1979 by Susan Perlstein who wanted to hear the stories of older adults and transform them into art and she thought that by listening to the elders stories and transforming them into art she was also putting the elder back into the middle of the community and using culture to build that community. So at ESTA the mission is to empower older to transform their memories into art.

**Anne:** Did this start out with one program and group? How did we get interested in the intergenerational activities?

**Staff:** It started in the first senior center in America, Hudson senior center in the South Bronx. From there Susan grew it in NYC and out of that she realized that elders were marginalized on many levels, in terms of funding and being visible in communities and in terms of the arts. Life long learning was not a word people were using 32 years ago. It was arts in education up to 12th grade and that's it, right? So, as part of her movement, it kind of coincided with this movement by Dr. Robert Butler who said that, when older adults reminisce it's a healthy thing for them to do. Her movement coincided with the movement to change the perception of aging. In 2003, she created the National Center for Creative Aging. This is now the policy arm of advocating for creativity in the arts for older adults. So backing up, many years ago not only did Susan want to hear the stories of these elders, she thought other people should hear them. So as part of our process we have always have culminating events where the community was invited to witness the elders sharing their life. Out of that was the natural, why don't we put youth and elders together because they never talk to each other. Not sure when the first one really happened. In Flushing, it happened 18 years ago. With that it came with the methodology and blending of our methodology for what it means to work with younger people. It was a natural flow, what other communities are the elders disconnected from?

**Anne:** Do the youth have the same voice as the elders? Or are they just learning from them?

**Staff:** From what I have observed our teaching artists do, by no means do I know it to the depth they do because they have been in the trenches much longer than I have. I think it gives them a voice. The elders learn from the youth and vice versa. The elders come in and say they are stinky and loud. The youth say they are stinky and loud. They both have the same perceptions and at the end they think "oh my gosh," you taught me that being a kid right now is really hard and that's how it was for me when I was young too. Or, you play the same game as me? So the kid and the elder connect when the elder says, I use to play that game 50 years ago. So it's really a mutual learning experience. We will see in the show, the deep exchange that happens. I think that there is another theatre that I just got introduced to named the Witness Theatre (an Israeli intergenerational group) that only works with Holocaust survivors. The learning point is that the youth is learning about their survival, but then the elders learn about Israeli life. In order for it to work there has to be that exchange

**Anne:** As a staff member are you passionate about this mission?

**Staff:** I have to be otherwise I couldn't do what I do. This many hours. I love it.

**Anne:** Do you have a personal connection?

**Staff:** I do. My grandfather is my best friend, so prior to this I worked in the field of geriatrics. My masters degree is in drama therapy and I was going into geriatric mental health prior to coming on board, so I have a high stake in this.

**Anne:** Do you want to talk a little more about drama therapy?

**Staff:** Sure, it's a thin line between building a community and drama therapy. I think it's the intention of healing someone with drama therapy. Intentional use of drama to heal somebody from whatever psychic pain they are in. Whereas community theatre can be transformative and have healing qualities, but that's not the intention. So it's a really thin line.

**Anne:** What setting did you practice drama therapy?

**Staff:** In hospitals and community settings. My last site was in a geriatric psych unit within a hospital. I loved it.

**Anne:** I've only ever heard of music therapy.

**Staff:** Music therapy and art therapy are the big ones that people usually hear about.

**Anne:** I know we talked about this a little bit before, but what are your observations of the behavior of the people you serve?

**Staff:** My favorite anecdote, especially with our intergenerational work is, out in Flushing or actually in the South Bronx with the Millennium Art Academy that has been going on 8 years now (year long program), it's between teens and elders. Going back to Flushing, my favorite anecdote is that these 5th graders will go on to the next grade and come back the next year and stop by the senior center spontaneously just to say hi. They all live in the same community (shows the walking distance on table) of course they are walking from school and they may see a senior and walk them across the street. It has ripple effects. Our councilmen in that community have given us buckets of money for over ten years now because they can recognize the value and impact that the program has. There is a lot of investment within that community into this program. The elders for instance, they talk about how they feel less depressed and less isolated, their legacy can continue in some way. They feel like they have a new role because they are able to impart their wisdom on another community. They are learning a new skill; they have never acted before in their life. We have elders come back every year to be in the program because it means so much to them.

**Anne:** So from your observation this program increases trust and respect?

**Staff:** Absolutely. It improves this, and you'll see in the letter and I'm sure that the teachers can speak to this. It improves their writing skills, reading skills, I mean especially in Flushing. Flushing is predominately an Asian community but is also a mixture of everything else. It's really fascinating. So here are these kids coming up as the first in their generation and learning English through this program. It really enhances their English and they are being taught these skills as well. When I think about building a community, this is what I think building a community needs.

**Mike:** You mentioned that that program has been going on for 8 years. How long have you been at this position?

**Staff:** March 1 [2011] will be one year.

**Anne:** What are the strengths and weaknesses of the organization/program?

**Staff:** Program. I think that a strength of it is the roots in the community. And its diversity and being able to meet those diversity challenges head on through theatre. This year we had, usually it has been eastern European immigrants, as the elder population. This year another senior center closed and moved into this one and they were predominantly Asian. So now we have a population that does not speak English with an elder population that does. Through movement and sound we were able to bring those two elder groups together. The shifting dynamics is a

challenge. Funding is always a challenge, to that program. I think another challenge is not building capacity. The need to build capacity in terms of strategic artists. This one teaching artist is incredible. What is going to happen when she leaves? As an organization I really need to look at her wisdom as a teaching artist so it can be passed on and sustained. That is a big challenge to that program. To any intergenerational program a challenge is making sure that every partner is on board prior to it. And realize the investment that they need to make to maintain it. Like, to set up advisory group and to set up the next steps after. I don't think people realize the amount of work it takes to bring two generations together. They are like, "guys...just put 'em in a room and see what happens." No, actually you need to prepare the youth to come in and hang out with the elders. Meet the elders and prepare them. If the orientation period does not happen, a lot of friction can be caused and misunderstandings. There is a lot of work that needs to be done on the front end with the partners and that can be a real source of success and challenge in building those partnerships. In the smaller program or any program these are important. I think organizationally, it's hard because we are such a small staff here. How do you maintain the integrity and the depth and the support of our teaching artists with the small amount of resources that we have.

**Anne:** How many are on staff?

**Staff:** One full-time and two part-time employees. We have 18 teaching artists. I think it's the question for any small non-profit. We are right under \$200,000 and so, how do you maintain integrity and partnership, integrity of your teaching artists and support them in the way they need to be supported. Just keeping all the balls in the air is really difficult, but if done right can be successful.

**Anne:** So if you were writing a grant, what would be your selling point? What's the need? How do you back that up?

**Staff:** We have 32 years of history here in New York and so our legacy speaks for itself. Our methodology in how we do what we do and the anecdotes that we have to back it up. We were also part of a three-year study with Dr. Gene Cohen about the impact of arts on older adults. We were one of the three sites used in the study and we often use that study to say arts improve the health of our elders and decreases doctors visits. All of the things in the study we can claim and use. And it's also another thing that I often say in my grants, they outnumber youth 2 to 1 at this point, older adults. I know I don't want to grow older in a community where arts don't exist for me. That is a real sticking point for us here. We all want to create a world that we would all want to grow old in. Kind of a social justice undertone, but it really addresses a need to give elders a voice and to allow them to maintain some kind of dignity within the community they exist in. The need would be the elders' own growth and health and it actually...



In the video you will see one of my favorite elders, his name is Bill. He is a Holocaust survivor and you'll see young Asian children rein-acting his escape. So it's really that kind of exchange. This year, they said in one of the stories that we read about the Holocaust and one girl said I didn't think it was true. I didn't believe that this could really happen to somebody and then I met you and I can't believe that what I read in the book is true. So that is the kind of things that is super powerful moment. The need is that elders, oh what I was going to say is, that is it cheaper to keep elders living longer in the community then put them in the places society put them in like nursing homes and psychiatric units. That's another argument. People are always talking about how older people are expensive. All right then, keep them in the community and give them things they love to do and I promise you it will be a lot cheaper. And it's true. So that's another argument that I often make. And the impact on the community in a positive way.

**Mike:** How often to the elders and the youth meet?

**Staff:** 32 - 36 weeks. In a program like this they meet one a week for up to an hour or hour and a half. In smaller programs that are 10 weeks they will meet maybe up to two hours.

**Anne:** So this program has been around for a long time. Have you worked with youth that have gotten older and appreciated it so much that they come back to the organization to help with funding or for thank yous?

**Staff:** No, not that I know of. Maybe in the past, but that is something we are looking into. How to we cultivate the youth? I think ESTA is some ambiguous thing out there, I think what is more personal to them is the teaching artists and the senior center. That is who they go back to, not us here in ESTA.

**Anne:** Can you share a story of success and a story of failure in terms of programming?

**Staff:** The teaching artists would be better for that because they are working with them hands on. Systematically, in my role what is successful would be the amount of funding available and that people are interested and invested in these types of programs. I real problem is breaking through ageism that exists within funding streams, senior centers (that think that elders do not want to engage in acting or arts). Not a failure, but a mistake...how do we continue to cultivate that community and get them more and more invested. And I'm not going to say the phrase everyone likes to say, "in these economic times" because I'm over that and I'm over the idea of scarcity. Scarcity doesn't exist when you are building a community. But ask the teaching artists that. That's a good question.

**Anne:** What are your wishes for the future of this organization and the people it serves?

**Staff:** We are going into our strategic planning session so it's full of those kinds of questions. My dream is to re-write these manuals and to also, at the height of ESTA we were at 10 schools doing yearlong programs. I would love to see us again be strong in that department. That we are not just in two, but growing steadily up to ten. I would love for the arts in general to have a funding line that supports lifelong learning. I think that there is a lot of advocacy that needs to be done about the notion that learning does not stop once you get out of 12th grade. And that we question ourselves about how we grow older.

## APPENDIX B

### SAMPLE SURVEY FOR OLDER ADULTS

**Grobstich\_ESTA Adult Survey**

Hello, my name is Anne Grobstich. I am a MA candidate in Arts Management at American University. I am conducting a research study for my thesis on the potential to build social capital through intergenerational arts programs. Would you mind completing a short survey? It should take about 15 minutes of your time. Your responses are anonymous; you should not include any identifying information on this survey. Please try to answer all questions. However, if there are any questions that you would prefer to skip, simply leave the answer blank.

Thank you!

**General Information**

**1. What is your gender?**

☐ Female

☐ Male

**2. Do you live in the city or suburb?**

☐ City

☐ Suburb

**3. What is your age range?**

☐ Under 40

☐ 40 - 50

☐ 51 - 60

☐ 61 - 70

☐ 71 - 80

☐ 81 - 90

☐ 91 +

Page 1

**Grobstich\_ESTA Adult Survey****4. What is your ethnic background?**

- |   |  |
|---|--|
| <input type="radio"/> White                   | <input type="radio"/> Japanese               |
| <input type="radio"/> Black, African American | <input type="radio"/> Korean                 |
| <input type="radio"/> American Indian         | <input type="radio"/> Vietnamese             |
| <input type="radio"/> Asian Indian            | <input type="radio"/> Native Hawaiian        |
| <input type="radio"/> Chinese                 | <input type="radio"/> Guamanian or Chamorro  |
| <input type="radio"/> Filipino                | <input type="radio"/> Samoan                 |
| <input type="radio"/> Other Asian             | <input type="radio"/> Other Pacific Islander |

Other (please specify)

**5. What is the highest level of education you have completed?**

- ☐ High school/GED
- ☐ Business/vocational or trade school
- ☐ Some college
- ☐ College graduate
- ☐ Post-graduate work or degree

**6. Which of the following best represents your total annual household income?****Involvement with Elder's Share the Arts (ESTA)****7. To the best of your knowledge, when did you become involved with ESTA?**

	Month	Year
Involvement began:	<input type="text"/>	<input type="text"/>

## Grobstich\_ESTA Adult Survey

### 8. How did you become involved with ESTA? (Select all that apply)

- ☐ Required to participate
- ☐ Volunteered to participate
- ☐ Always seeking out arts activities
- ☐ Wanted to work with the youth
- ☐ Recommended by friend/family

Other (please specify)

### 9. Do you enjoy ESTA's Intergenerational Arts Program?

- ☐ Yes
- ☐ No

### 9a. What are your favorite things about the Intergenerational Arts Program?

### 9b. What do you like least about the Intergenerational Arts Program?

### 10. Would you participate with ESTA again?

- ☐ Yes
- ☐ No

### 10a. Please explain why or why not you would participate with ESTA again.

## Program Outcomes

### 11. How would you rate your overall satisfaction with the Intergenerational Arts Program?

	Not at all satisfied	Not very satisfied	Somewhat satisfied	Very satisfied	Extremely satisfied	N/A
Overall satisfaction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Grobstich\_ESTA Adult Survey

**12. Do you feel it is important to build relationships with the youth?**

- ☐ Yes  
☐ No

**13. Why do you feel it is important to build relationships with the youth?**

**14. Are you usually able to communicate well with youth?**

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Able to communicate with youth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**15. Do arts activities help you communicate better with youth?**

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Arts help communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**16. In general, do you feel you respect young people?**

- ☐ Yes  
☐ No  
☐ Sometimes

**17. Has this program made you respect young people?**

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Respect	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**18. Do you trust young people?**

- ☐ Yes  
☐ No  
☐ Sometimes

**19. Does this program generate more trust in young people?**

- ☐ Yes  
☐ No

**20. How much trust in young people does this program help create?**

	Very little	Some	A lot
Trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Grobstich\_ESTA Adult Survey

**21. Have you learned anything from the young people you work with?**

☐ Yes

☐ No

**21a. Could you share what you have learned from them?**

## Other Activities

**22. Please indicate Never, Sometimes, Often, Always, or N/A for the following:**

	Never	Sometimes	Often	Always	N/A
Vote	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Volunteer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Give philanthropic donations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**23. Do you belong to a religious or spiritual organization?**

☐ Yes

☐ No

**24. Are you involved with other clubs or civic organizations?**

	None	Some	A few	Many	A lot
Clubs/civic organizations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**25. Approximately how many hours do you spend per week on the following:**

	None	1 - 3	4 - 6	7 - 9	10 - 12	13 - 15	16 - 18	19 - 21	22 - 24	25 - 27	28 - 30
Watching TV	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading books	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visiting with friends/relatives who live nearby	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visiting with friends/relatives who live far away	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entertaining friends at home	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eating out at restaurants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Going out to places of public entertainment (movies, social functions, sporting events, nightclub/bar, concert/theater)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## APPENDIX C

### SAMPLE SURVEY FOR YOUTH

**Grobstich\_ESTA Youth Survey**

Hello, my name is Anne Grobstich. I am a MA candidate in Arts Management at American University. I am conducting a research study on the potential to build social capital through intergenerational arts programs. Would you mind completing a short survey? It should take about 15 minutes of your time. Your responses are anonymous; you should not include any identifying information on this survey. Please try to answer all questions. However, if there are any questions that you would prefer to skip, simply leave the answer blank.

\*\*\* If you are under the age of 18, your parent or guardian will need to fill out the last question of this survey and submit this survey to show that you both agree to participate in this study. \*\*\*

Thank you!

**General Information**

**1. What is your gender?**

☐ Female

☐ Male

**2. Do you live in the city or suburb?**

☐ City

☐ Suburb

**3. How old are you?**

**4. What is your ethnic background?**

☐ Asian/Pacific

☐ Black, African American

☐ Caucasian/White

☐ Hispanic

☐ Latino

Other (please specify)

**5. What grade are you in?**

**Involvement with Elders Share the Arts (ESTA)**

**6. To the best of your knowledge, when did you become involved with ESTA?**

Involvement began:  Month  Year

Page 1



**Grobstich\_ESTA Youth Survey****7. How did you become involved with ESTA? (Select all that apply)**

- ☐ Required to participate
- ☐ Volunteered to participate
- ☐ School activity
- ☐ Recommended by friend/family

Other (please specify)

**8. Do you enjoy ESTA's Intergenerational Arts Program?**

- ☐ Yes
- ☐ No

**8a. What are your favorite things about the Intergenerational Arts Program?****8b. What do you like least about the Intergenerational Arts Program?****9. Do you feel art helps you better communicate with the adults you work with?**

- ☐ Yes
- ☐ No

**10. Would you participate with ESTA again?**

- ☐ Yes
- ☐ No

**10a. Please explain why you would participate with ESTA again.****10b. Please explain why you would not participate with ESTA again.**

## Grobstich\_ESTA Youth Survey

### Program Outcomes

#### 11. How would you rate your overall satisfaction with the Intergenerational Arts Program?

	Not at all satisfied	Not very satisfied	Somewhat satisfied	Very satisfied	Extremely satisfied	N/A
Overall satisfaction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

#### 12. Do you trust adults?

- ☐ Yes
- ☐ No
- ☐ Sometimes

#### 13. Does this program generate more trust in adults?

- ☐ Yes
- ☐ No

#### 14. How much trust in adults does this program help create?

	Very little	Some	A lot
Trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

#### 15. In general, do you feel you respect adults?

- ☐ Yes
- ☐ No
- ☐ Sometimes

#### 16. Does this program generate more respect for adults?

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Respect	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

#### 17. Are you usually able to communicate well with adults?

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Able to communicate with adults	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

#### 18. Do arts activities help you communicate better with adults?

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Arts help communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Grobstich\_ESTA Youth Survey

**19. Have you learned anything from the adults you work with?**

☐ Yes

☐ No

**20. Could you share what you have learned from them?**

## Other Activities

**21. Do you belong to a religious or spiritual organization?**

☐ Yes

☐ No

**22. Are you involved with other clubs or activities (in school or out of school)?**

	None	Some	A few	Many	A lot
Clubs/civic organizations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**23. Approximately how many hours do you spend per week on the following:**

	None	1 - 3	4 - 6	7 - 9	10 - 12	13 - 15	16 - 18	19 - 21	22 - 24	25 - 27	28 - 30
Watching TV	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading books	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
On the internet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing with friends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eating out at restaurants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visiting with family	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Going out to places of entertainment (movies, social functions, sporting events, concert/theater)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**I give my son/daughter consent to submit this survey for your research purposes.**

☐ Yes

☐ No

Driver's Licence Number

## APPENDIX D

### SAMPLE SURVEY FOR STAFF

Grobstich_ESTA Staff Survey																				
<b>1.</b>																				
<p>Hello, my name is Anne Grobstich. I am a MA candidate in Arts Management at American University. I am conducting a research study on the potential to build social capital through intergenerational arts programs. Would you mind completing a short survey? It should take about 15 minutes of your time. Your responses are anonymous; you should not include any identifying information on this survey. Please try to answer all questions. However, if there are any questions that you would prefer to skip, simply leave the answer blank.</p> <p>Thank you!</p>																				
<b>2. Involvement with Elder's Share the Arts (ESTA)</b>																				
<p><b>1. To the best of your knowledge, when did you become involved with ESTA?</b></p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>Month</p> <div style="border: 1px solid #ccc; width: 100px; height: 20px; position: relative;"> <div style="position: absolute; top: -10px; right: -10px; border: 1px solid #ccc; background: #ccc;">▼</div> </div> </div> <div style="text-align: center;"> <p>Year</p> <div style="border: 1px solid #ccc; width: 100px; height: 20px; position: relative;"> <div style="position: absolute; top: -10px; right: -10px; border: 1px solid #ccc; background: #ccc;">▼</div> </div> </div> </div> <p>Involvement began: _____</p>																				
<p><b>2. Why did you become involved with ESTA?</b></p> <div style="border: 1px solid #ccc; height: 20px; width: 100%;"></div>																				
<p><b>3. How does ESTA define success?</b></p> <div style="border: 1px solid #ccc; height: 20px; width: 100%;"></div>																				
<p><b>4. Do you feel the Intergenerational Arts Program is successful?</b></p> <p><input type="radio"/> Yes</p> <p><input type="radio"/> No</p>																				
<p><b>5. What are the challenges of running this program?</b></p> <div style="border: 1px solid #ccc; height: 20px; width: 100%;"></div>																				
<p><b>6. Do you enjoy ESTA's Intergenerational Arts Program?</b></p> <p><input type="radio"/> Yes</p> <p><input type="radio"/> No</p>																				
<b>3. Program Outcomes</b>																				
<p><b>1. Do arts activities help the adults and young people that work together communicate better?</b></p> <table style="width: 100%; text-align: center;"> <thead> <tr> <th></th> <th>Not at all</th> <th>Not very much</th> <th>Somewhat</th> <th>Very much</th> <th>Extremely</th> <th>N/A</th> </tr> </thead> <tbody> <tr> <td>Arts help communication</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> </tbody> </table>								Not at all	Not very much	Somewhat	Very much	Extremely	N/A	Arts help communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Not at all	Not very much	Somewhat	Very much	Extremely	N/A														
Arts help communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>														

## Grobstich\_ESTA Staff Survey

**2. Does this program generate more respect among the adults and young people that work together?**

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Respect	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**3. Does this program generate more trust among the adults and young people that work together?**

	Not at all	Not very much	Somewhat	Very much	Extremely	N/A
Trust	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**4. Do you see relationships between the youth and adults continue over time or do they only last during the ESTA's programming?**

**5. In response to the previous question, why do you think this happens?**

**6. Other ideas or comments:**

## APPENDIX E

### SAMPLE TEACHING ARTIST EVALUATION

#### WORKSHOP FINAL REPORT FY'06

This evaluation form will be used to enhance the quality of ESTA's programs and your workshops.

Artist: *Marsha Kildie*

Workshop Site: *Flushing*

*Self Help Benjamin Rosenthal Senior Center* & PS. 24 FY'06

#### \* PROGRAM STATISTICS \*

# OF

SESSIONS

CONDUCTED: *26 (including 2 performances + wrapup)*

PARTICIPANT INFORMATION:

Average Number of Weekly Participants: *40*

*Seniors:* *8* Male *8* Female *28* Children - Ages *9-10*

*10* % African American (*kids + seniors*) *85* % Asian (*kids*) (*Chinese, Indian, Pakistani, Bangladeshi, Thai*)  
*2* % Irish *5* % Italian (*seniors*)  
*2* % Latino (*kids*) *5* % Italian  
*85* % Anglican (*kids + seniors*) *5* % West Indian

*5* % Other (specify) *Jewish (seniors)*

#### \* PROGRAM EVALUATION \*

- How would you gauge the WORKSHOP'S SUCCESS in terms of meeting the originally stated goals (see enclosed residency information sheet submitted at the workshop's beginning.)

*Extremely successful. Students developed close, meaningful, friendly relationships with elders. Elders felt connected, committed and moved by getting to know students. Linking of generations, communities and cultures happened and personal histories were revealed in the interviewing and performance process.*

Please give examples to illustrate:

*Three new elders joined the group this year, the program becoming deeply imbedded in the life of the senior centers. We had 18 elders at one point in the year - one elder, Carl, commenting in the beginning "Maybe we'll have more seniors than kids this year!"*

*Students this year were particularly open and enthusiastic. They worked independently with their senior groups in rehearsal and formal*

What would you cite as a particular strength?

Enthusiastic participants in sharing of stories  
Risk taking in performance skills.

What would you cite as a particular weakness?

Fellow through in the classroom from week to week was weak  
this year due to classroom teacher being overwhelmed both  
professionally and personally.

- Would more **TRAINING** in certain areas have been helpful? Please describe.

Creative options for simplifying performance genre  
while maintaining accommodations and inclusion for  
40-50 people on stage.

- As much as we plan and try to anticipate the course of a workshop, we know that **EACH WORKSHOP HAS ITS OWN LIFE**. How did you experience this? How was it an obstacle to overcome, or perhaps a resource to be used?

The classroom teacher was, unfortunately, not a hearty partner this year. I was lucky to have an intern from Empire State the first semester and a volunteer (recommended by the intern) the second semester. Working with them was a saving grace and ESTA has invited the volunteer, Melissa Shetter, to become a co-teaching artist in this program in '07.

One of the newest members of the elder volunteers this year was the oldest person in the program - 97 years old !!! She was so effervescent and vulnerable (because of her eye sight) at the same time. The students really took to her - and she was one of the first people - in the entire cast - to memorize her lines !!!! ("My mind is fine," she said. "It's my eye sight that's terrible!"). She served as a wonderful model for everyone.

The rehearsal process was able to be broken into small groups / scenes / songs, so that no one was sitting for too long uninvolved. This was an improvement from the previous year, where some elders felt "their time (and talent) was being made to wait too long."

'Ownership' and enjoyment of the scenes, and teamwork within them, had a strong and positive impact on the students.

- Please describe the **PROCESS** by which you arrived at your final presentation, moving from gathering the stories to finding an artistic form for their expression.

Was it organic? Did it feel forced, authentic, etc?

The idea of "Home" as a theme came up early on with the seniors before meeting with the kids. The classroom teacher felt this was a good, accessible theme for the kids to work with, so we went ahead with it. Gathering stories of home emerged organically, authentically. We then played with some of the stories and extracted "qualities of home" (i.e. safety, being loved, family, a yearning to return, etc.) from the stories shared. We also explored making up and performing commercials having to do with home. This was to get some originality and playfulness into the groups. Two of the commercials made it into the show. Finding the overarching theme of the Game Show - "The Home Improvement Show" was a bit of a grandfather stretch because the classroom teacher and I were not on 'the same page'. But once it settled into place, we were able to accommodate the representation of 45 people on stage (phew!)

- What **MATERIALS** were generated by the group and what themes were covered? Please attach copies of scripts, group poems, pictures or other workshop documentation.

photos  
group poem  
stories  
script  
DVD of show  
photos of rehearsal process (thanks to PTA photographer mom + dad!)

- Describe the **INSIGHTS/SKILLS** you have gained from this experience.

Interim collaboration. Sharing of ideas and leadership.  
The elders and kids can handle more vigorous performance skills.  
There is a tremendous willingness, interest and enjoyment with this group in simply connecting, being together.  
Playful is good.  
Always leave room for elders from previous years to pop in and participate (Bill Sternberg loved being part of the song.)



- Do you have any SPECIAL COMMENTS/OBSERVATIONS about the population and the community that might be helpful in understanding their interests/needs?

The elders have become hearty at performance and can grow with, perhaps, some improvisational theatre skills. Playback theatre is another approach (that, in fact, one of our new seniors has some experience with.) They also love singing (even if they don't have great voices! The kids, primarily from Asian cultures, are very open).

- Please provide an ANECDOTE that captures the impact of the workshop on an individual participant or the group as a whole.

Student, Naomi, after the first day meeting the seniors:

"I've been waiting for this my whole life... and it was worth it!"

Elder Carl: I'm nervous. I know the kids are excited. But not as much as me! Ya' know, I come here because they keep me alive! They keep me going. They're so smart and intelligent and they're full of life!"

- Are there any RECOMMENDATIONS you would like to offer that could enhance the project?

I feel two teaching artists are needed for a program this size. And adding in an intern (or two) along with the classroom teacher would make a fine collaboration.

- Did you feel that the site gave you adequate SUPPORT in terms of:

Recruitment ✓  
Materials ✓  
Scheduling ✓

Space ✓

Project Publicity ✗

Other

no. In later director did not put out any publicity in local papers (for invitation of public to performance)

Please explain.

The only publicity came from Consuelo Lee bringing a number of Flushing newspaper reporters to the show.

Were any problems resolved? How?

Self Help is very reticent with any financial support.

- Please include any ADDITIONAL REMARKS that may have not been included in this form.

The PTA offered a bonus of \$ to the program. I suggested they donate it to Self Help, earmarked for the ESTA Intergroup Program, and Self Help would send it on to us. So far, the \$ has not arrived. I will follow up with PTA pres.

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