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ART FOR THE "NEW ELDERLY": CULTIVATING THE SEASONED EYE

Lillie Kahane

A Thesis
in
The Department
of
Art Education

Presented in Partial Fulfilment of the Requirements
for the degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

March 1992

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ABSTRACT

Art for the "New Elderly": Cultivating the Seasoned Eye

Ms. Lillie Kahane

This thesis examines the rise of the "new elderly", and the role the arts can play in their lives as they graduate into their retirement years. It defines the term "new elderly" as people between 55-65 years of age who have self-determining, autonomous approaches to life based on independent lifestyles and successful careers. The value of art is discussed as a means to sustain feelings of accomplishment, self-esteem and intergenerational relationships. The idea that art is a neotenizing agent on human development is described. Renowned artists who worked successfully into their late years are presented to reinforce the point that people working in the arts need never "retire". A thematic review of the literature provides an historical overview of the changes that took place in the general thinking, the programs, the aims, the teaching staff and attitudes toward the elderly. Included are outlines of how the arts and the elderly became united through recreation, and how programs are changing to include the fine arts. Recommendations for art educators and art education are presented.

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CHAPTER I

INTRODUCTION

In view of the great number of older citizens nation wide, and internationally, there is an urgent need to educate and prepare adults for the third stage of their development -- when they graduate into their leisure years. According to Stone & Fletcher, who submitted a report to Health and Welfare Canada in 1986 entitled The Seniors Boom-Dramatic Increase in Longevity and the Prospects for Better Health, the 2.7 million Canadians, representing 10.6% of the total population, were sixty-five years of age or more. The senior population has increased three-fold over the last fifty-five years, while the total population has only doubled in size over the same period of time. As Canada enters the 21st Century people sixty-five years of age and over are expected to increase by three-quarters of what they are presently in 1992. In the second decade of the next century, the Baby Boom generation of people born between 1946 and 1966 will enter the ranks of the senior population. Stone and Fletcher concludes that the percentage of the senior population will increase from between 11.4 and 18.2 during the first half of the next century.

Today there are individuals who could be classified as the "new elderly". They are the parents of the Baby Boom

generation. In contrast to the preceding generation of senior citizens, who are still active in old age centres and senior citizens' homes, the "New elderly" are more worldly in terms of fine arts, music, drama and travel. We must anticipate the advent of our "new elderly" population. They are the people 55-65 years of age, who have self-determining, autonomous approaches to life based on independent experiences and successful careers. This new wave of the future will force every institution in every sector of politics, education, community organizations, social and financial institutions to rethink their approach to seniors. This new generation of seniors will anticipate "leisure" activities on a high intellectual level. Unfortunately, little planning is usually done by citizens to prepare for retirement. For most, this is still not a priority. Developmentally, the first twenty years of life is in preparation for an adult career; mid-life years are occupied with career involvement and family, leaving little or no room to plan for leisure years.

In Politics Aristotle (384 -322 BC) observes that the goal of the ideal state is leisure. He differentiates between leisure activities that are purely recreational, and those that seek personal enrichment. Leisure years, the experts in Gerontology state, can be as stimulating intellectually as the first sixty years of development. All that is required is the incentive, the drive and the

realization that continued learning can bring rewards. The most important factor in this scenario is learning how to pursue and develop new options. In this capacity, art education is a valuable pursuit for seniors who are seeking continued self growth and development. Art education will have to adapt to the demands of the new elderly, recognizing their importance in terms of their increased size and effect on all institutions and structures of society. This will require art educators who are specifically trained for the new challenge.

Art is not a new phenomenon; ever since homo sapiens began to think and explain the world, humans have turned to art as a means of understanding their lives and worlds. For example, art works discovered on the walls of caves date back to the last stage of the Palaeolithic, about twenty thousand years ago. While these art forms were intended for rituals or superstitious beliefs, they do reveal the human need for artistic expression.

Art today serves an entirely different purpose. It reflects changing ideals, philosophies, styles, moods and morals. Art is a representation of people's lives and the myths they live by. This artistic heritage is just as important as the rapid changes modern humankind confronts.

Artistic expression is inherent in each person, as is evident in the art of children and primitive peoples. Similarly, society has to devise a way of liberating the

latent talents of the aged. This thesis attempts to establish the value of art for the autonomous-aged citizens of today and that of tomorrow's new elderly.

ART AND AGING

Why is art linked with aging? The answer might well be that creation is inherent in each of us; for some it remains dormant until late life. Often preoccupation with first careers and parenthood delays the release of artistic expression. Sometimes the isolation of retirement and the emptiness of the home after children leave and the loss of friends or relations can serve as a catalyst inviting one to engage in artistic expression.

The arts encompass a multitude of cultural involvements; art history studies, museum visits, critical discussions of art works, writings on art-related topics and attendance at lectures. In fact, the person preoccupied with the arts can be actively engulfed in the process of art making or be an audience for the arts. The limits are boundless. Greenberg (1987) cites elderly art students that talk about art as "an uplift from everyday experiences " and a "pleasure to experience and participate in" (p.7). Involvement in the arts, on an intellectual level, can lead to feelings of self-worth, self-esteem. The arts know no age limit and perhaps that explains why art and

aging are interrelated.

Many older people suffer from a lack of mental stimulation; many have no particular goals or major interests after retirement. I believe that through involvement in the arts, many retired people can experience a sustained boost to their self-esteem.

HOW VALUABLE IS ART

The value of art can only be measured in terms of how it affects individuals, how it enhances their lives, changes their attitudes in a positive way, how it leads to self fulfilment and elevates their self-images, how it exposes them to the world and how it encourages intergenerational relationships and understanding. These are the values of art. The value of art is "endless" -- it is a fundamental component toward self-actualization. Creativity serves as a means to knowing and understanding oneself; it emphasizes the importance of one's uniqueness; it allows one's inner self to surface; it becomes an expression of personal experiences and emotions.

The art process is a complicated and meaningful learning experience. "All faculties of thought, logic, memory, sensibility and intellect are involved in such processes---" (Read, 1958, p.11). Art allows for experimentation, exploration, inquisitiveness, daring, and

elicits practice in decision making in terms of material, subject matter, style, and technique. One learns the art of trial and error without the fear of making mistakes; one establishes one's own goals, and organizes ideas into visual forms. Art communicates human concerns, and by so doing, enables people to relate to one another. It serves as a socializing agent, encouraging discussion between artists of the same or different cultural backgrounds. The artist never stops learning; he/she learns from the making of each art product new ways of creating another. There is a continuous drive towards updating reality.

Kaplan (1976) in Older Americans and the Arts, quotes from an article written by Jacqueline Sunderland that the arts can help the elderly:

Proceed through life continuously experiencing a sense of accomplishment and resultant self-esteem.... Aid in developing an appreciation for a wide range of sensory, intellectual, emotional and aesthetic experiences Teach one how to cope with hostile environments by means of new understanding, attitudes and skills Improve the general mental and emotional health by providing the tools for greater individual personal growth Teach one to relate more easily and rewardingly with members of other groups ... (p.7).

These capabilities fulfil the requirements for self-actualization. Maslow refers to it as a "will toward health" (Ryder, 1987, p.22). Clearly art is a means toward self-actualization. For what is self-actualization? It is

establishing within oneself a feeling of self-worth. This positive feeling can only be acquired when the mind is actively involved in a rewarding enterprise. Thinking, learning, and reflecting are the major functions of the creative process---the creative process is a means to understanding oneself and others. Art can open new horizons for everyone, regardless of age, and sustain self-actualization. The self-actualized person never stops growing. People may change their goals as they age, but the developed mind must be continuously refuelled. Creativity, the art process allows for just such a continuum.

ART AS A NEOTENIZING AGENT ON HUMAN DEVELOPMENT

"The process of growing young is known as neoteny or paedomorphosis" (Montagu, 1981, p.1). As a concept in terms of behaviour it implies the retention of childhood traits or characteristics into adulthood. These traits are curiosity, "imaginativeness; playfulness; open-mindedness; willingness to experiment; flexibility; humour; energy; receptiveness to new ideas; honesty; eagerness to learn... and the need to love" (Montague, 1981, p.2). In order to retain these traits it is necessary to become involved in an activity that will continue to stimulate the mind so that all of the above traits can remain active. Involvement in the arts supplies the needed prerequisites. Involvement in the arts

is a constructive form of therapy, a rewarding experience intellectually and a means of remaining young. The following quote echoes my sentiments:

...creativity cannot be taught and learned as one can teach and learn a language...but certain conditions, all of them potentially available in the later years, can be fostered so that the creative attitude and powers, on whatever scale can be liberated. The most important of these conditions are maintenance of a sense of wonder toward life, openness to experience, the sense of search, and scope for the best of the child-self which is present in all of us (McLeish, 1976, p.107).

Montagu (1981) discusses the lack of interest on the part of many adults to continue learning after they reach adulthood. Many adults close their minds to new concepts, new technology; their existence is built around the knowledge they acquired as children -- they remain stagnated. Many are afraid to learn, afraid to ask questions, afraid of failure or being thought of as ignorant. These are the individuals who dwell on trivia and remain self-centred; become fixated with their chronological age and decline mentally and physically, before their time.

Taking part in an art activity can arrest this degeneration. Art-making requires thinking -- the art process requires imagination. Imagination involves playing with an idea. We play with ideas, with different media, with different techniques -- our ability to play eliminates

preconceived goals and leads to new discoveries, new explorations, new abilities and new understandings. We become open-minded and receptive to new ideas; our inquisitiveness allows for further exploration and experimentation.

"Art--has the special mission of developing within the individual those creative sensibilities that make life satisfying and meaningful" (Lowenfeld, 1975, p.7). If life has meaning, if it is satisfying, then we adopt a positive attitude toward life; we don't dwell on negative aspects. This too is a neotenizing trait, for as Montagu suggests, optimism is another important trait found in children.

Through the arts we are able to vitalize and regenerate all those traits and capabilities that allow us to recapture the excitement of youth, the ability to perceive what is before us and what we have experienced. Developing and using our creative potential enables us to grow old in a young way, loving what we are doing.

CRITIQUING THE CURRICULUM

Art for the elderly first came into being as a recreational pastime, as a means to fill long lonely days. Art classes for the aged started in Senior Centres and were staffed by recreational workers or volunteers. Those who attended these classes were educated before 1930; many were

immigrants with a minimum amount of formal education, often having completed only seventh grade education. They had been socialized to believe that their self-worth was obtained in the work force (men) or in the home (as housekeeper, mother and wife). Their aging was accompanied by role changes: women had to adjust to the "empty nest" syndrome; men had to adjust to mandatory retirement policies. These retired people had always considered leisure to be the antithesis of work and found it difficult to cope with many hours of leisure time daily.

Kaplan in Leisure Time in America; Donahue in Free Time: Challenge to Later Maturity; Rose and Peterson in Older People and Their Social World have explored the relationship of work to leisure in - society and ably show this relationship to be the underlying cause for much of the uneasiness felt by the elderly while in pursuit of leisure (Hoffman, 1975, p.2).

As a result gerontologists began looking for ways to bring new meaning into the lives of the elderly. Nathan W. Shock and Wilma Donahue recommended that emphasis be placed on the "development of artistic talents and the broadening of cultural interests to fulfil the need for self-motivating activities in later life" (Fitzner, 1980, p.28). Similarly Hoffman (1975) recommended programs in the arts as the most promising and effective leisure activity for fostering feelings of accomplishments and self-worth. As early as 1975 Hoffman stressed the importance of quality art programs

that could foster these feelings. He cautioned against using art strictly as a recreational device and recommended art be taught as a learning experience. He believed that leisure activities that offer little more than momentary diversion often result in deep feelings of frustration, inadequacy and emptiness. He emphatically endorsed the intellectual ability of the elderly and encouraged the establishment of art programs that would help substantiate his theory.

Unfortunately, public consensus did not consider the older population to be intellectually adept, and planned their art programs accordingly. As well, many of the elderly were insecure about their own ability having had little or no training in the arts. Art was introduced into the school system in the early 19th century, but only when a teacher elected to do so; it was not a mandatory part of the school curriculum . (Eisner and Ecker, 1970, p.12).

These considerations contributed to the inferior quality of many of the art programs designed for the elderly. Another reason stems from the fact that many were conducted by recreational personnel and untrained volunteers, rather than art educators. Many of these art programs took place in Senior Centres or recreational facilities. Art in relation to the elderly had its beginnings as a leisure time activity and has grown to become a means for intellectual pursuit.

The education of the elderly has changed face over the past 20 years. There exists a multitude of educational options available to the mature adult at universities and continuing education centres. In the United States the National Council on the Arts and Aging has established many types of programs, such as creative art centres in suburban areas, travelling exhibits, museum education opportunities and "College week for Seniors" programs.

The quality of art programs in many instances has improved greatly; for example creative art centres' classes are taught by university personnel. However, in many senior centres and private residences for the elderly art classes are still being taught by non professionals.

STILL GOING STRONG

"The notion that old age could be a season for creativity is not a new discovery. Sophocles, Michelangelo, Goethe and Verdi produced some of their greatest works in old age." (Balkema, 1986, p. 10) Immanuel Kant wrote his best philosophical work at age 74; Frank Lloyd Wright was in his nineties when he designed the famous Guggenheim museum and Matisse in late years, unable to continue painting because of deteriorating health, turned to paper cutouts with which he produced some of his finest works. (Munsterberg, 1983, p.50)

The late works of visual artists, architects, poets, writers, composers are often their very best. This is contrary to the stereotypic belief that general ability diminishes with age. Additionally, it challenges belief that old age signifies a time of gradual decline.

Longitudinal studies show that chronological age is not a very good gauge of performance ability and in fact some people actually show improvements with age (Hubbard & Berry, 1983).

A review of the literature indicates that people working in the arts continue working until they die (Greenberg, 1987, p.4); their late works are often their best. John McLeish in The Ulyssean Adult, Hugo Munsterberg in The Crown of Life, Rudolf Arnheim's essay On the Late Style, Kenneth Clark in The Artist Grows Old praise the later works of renowned artists. These authors illustrate that life experiences, viewing the world with a mature eye, approaching elements and conditions as though they were a Gestalt seem to characterize the late style of many artists.

Successful accomplishments in the arts are not limited to renowned artists alone. The American Association of Retired Person's travelling art show, called "The Seasoned Eye", revealed the exceptional fine art works of older people. There were ten thousand works of art submitted from which forty were chosen for exhibit. The following excerpt is from the introductory page to the catalogue, "The

Seasoned Eye". It reads:

The aesthetic impulse is one of the irreducible components of being human - the desire to create, embellish, record and interpret is not confined to well-known artists in large cities.

Art for "retired" or older people is not a new phenomenon, In Confucian China the scholarly elite were retired early and devoted their old age to painting, calligraphy and poetry. "Some of these so-called amateurs produced masterpieces that are generally regarded as being among the greatest of Chinese and Japanese paintings" (Munsterberg, 1983, p.205). In India as well older people are encouraged to devote their late years to the arts.

It appears that art can be pursued and excelled in later life. Previous experiences in the arts is a secondary factor; what is important is how aging is perceived by the individual and society in general. That an artist rarely retires is significant in establishing that the arts know no age limit provided the incentive, the exposure to the arts, and the attitude of society encourages and directs continuous growth and development.

Society holds a very negative view of our older population, stereotyping them as being in a time of physical, sexual and intellectual decline. The very word "ageism" rings with the above sentiment and many stereotypes portray old age as a time of "second childhood". "This dim

view of the elderly suggests that they are losing, or have lost, the very things a growing child gains" the ability to learn and grow intellectually (Arluke & Levin, 1985, p. 151). As a result, society does not provide the old with enriching, stimulating and effective opportunities. This seems to be particularly prevalent in the arts.

To quote McLeish:

The most tragic paradox of modern Western society is the contrast between the creative potentiality of older adults and the immobilizing effect upon them of social attitudes which stigmatize the later years as years of decline and fall, of accumulating decay, and defeat (McLeish, 1976, p. 4).

Prado (1986, pp. 1-16) believes that we have to rethink how we envision aging. He suggests that aging be viewed as a natural phenomenon and that we consider persons as individuals not as groups. "You can't teach an old dog new tricks" should not be a generalization. It is statements of this nature that inhibit many art programs from becoming more than a leisure-pastime, more than what Edith Kramer has called "crappy crafts" (Greenberg, 1987, p.7)

Another factor that must be reconsidered when establishing art programs for retired persons relates to biological and intellectual misconceptions. Botwinick (1981) clarifies it by stating that we all experience biological decline, but intellectual decline is

controversial. Biologically, we may or may not experience sensory loss such as hearing and/or seeing, however, there are ways of overcoming these barriers, for example, hearing aids and glasses; only extreme cases cannot be corrected. Intellectually we do not diminish with age; he explains:

Older people are less able to accept fast incoming information and slower than young in reacting. Much of what is seen as a learning deficit in old age is a deficit in the speed of processing and utilizing information (Botwinick, 1981, pp. 91-101).

CHANGING ATTITUDES

In order to change our attitude towards the aged we must first be able to overcome our own fears about aging. Old stereotypes associated with aging are hard to overcome. As hard as one might try, the old words still ring loudly.

The negative view of the aged as being in a steady process of mental and physical decline represents thinking of the past, when the elderly were considered incompetent, useless, overly dependent on others, without interests and of little or no value to society. Yet, does society and the people who work with the elderly still dwell on these thoughts?

Negative attitudes make it difficult for the aged to hold on to their identity; their own self-image is often so

weak that they are afraid to partake in any new adventure or learning experience. They are afraid to learn, afraid of failure. Unfortunately, there are more people with this self-image than we would like to believe. Regretfully, a person's self-image is often inflicted on him/her by others. That is why it is so important that educators, people in social and medical services, and family members adopt a positive attitude toward the aged. The positive view sees aging as a continuation of one's life span in which growth, development and fulfilment can be an on-going process. This affirmative view is the key to successful aging and the approach that I recommend be adopted by society.

Changing our image of the elderly is necessary, considering the large numbers of persons sixty-five years of age or more. The aged now represent 10.6% of Canada's population thus exceeding the percentage of school aged children. It is as though we are experiencing a societal revolution. The large numbers of people sixty-five years of age and more are quickly becoming the target for education. Even television has recognized them as an audience.

The important point is that since people's life spans have been extended it is important to try to ensure that this population has a meaningful existence. Extending life without purpose, without fulfilment is cruel; life must be enhanced.

Society is just beginning to accept the elderly and

while they are recognized as an educable group, they are not always treated as such. The tendency still exists to entertain older persons rather than teach them how to reach self-fulfilment. It is difficult to entertain people, old and young, constantly; at some point they become bored or tired of it. Teaching people to feel good about themselves, to be satisfied with their achievements, to be able to express themselves creatively, to have a goal or purpose in life is more fulfilling. This is one of the reasons the National Council on Aging in the U.S.A. has promoted programs in the arts and humanities.

CHAPTER II

REVIEW OF THE LITERATURE

The majority of the research conducted on art and the elderly has occurred in the United States. Fitzner (1980) cites research of the sixties that looks at the effects of art education on the elderly. Webber (1963), Shock (1963) and Donahue (1959), leading gerontologists of the time, advocate education programs for the retired-aged with emphasis on programs for self-expression. Dawson (1962) in her doctoral dissertation finds that the elderly were able to derive satisfaction and develop skills through the art process. Sanders' (1966) dissertation research indicate that older subjects who partook in graphic design did not reveal any attitudinal changes; however, their dexterity with graphic design showed improvement.

Recommendations for a curriculum model are presented by Eisner, (1965) who advocates studio participation, critical art appreciation and art history. Child and Swartz (1968) and Broudy (1971) both suggest art instruction for elderly people. Further research into the value of art instruction, critical appreciative instruction and art history is investigated by Tippetts (1968). Vellemain(1966) compares "cognitive" and "affective" approaches. Results favoured different methods of teaching for different situations.

Researchers looked at the value of art slides and film strips as an approach to teaching art history. The above research was discussed in Fitzner, 1980.

In the early seventies the literature pertaining to art and the elderly looked at the relationship between the creative act and its effects on the health of the aged (Dawson 1972). Findings from Dawson's study indicate that a greater percentage of subjects involved in the arts were enjoying good health. There was a direct appeal for society to provide art programs for the aging population (Sunderland 1973), and a structural framework for developing policies for adult education through art was presented. Further literature at that time looks at aging and the artistic career with use of art for a kind of subcultural identity (Hearn 1972). As early as 1975 Hoffman talks about the society of elders with the idea of expanding into the realm of art education. He stresses the awareness and need to establish better quality art programs. He states that art as recreation was not sufficient to build feelings of self-worth and self-esteem. Hoffman's recommendations are supported by research into attitudinal studies that show the elderly are interested in taking part in quality art programs (Anderson, 1976). Beck (1975) proposes the establishment of a National Committee on Art Education for the Elderly (NCAEE) in America to promote research and development on this subject; the focus was on art education

to fill leisure hours. Peppers (1976) identifies patterns of leisure and methods of adjustment to retirement. The results of the study have implications for both pre-retirement counselling and institutional activity programs.

The literature in 1976 turns its focus to interests shown by the elderly toward different segments of the arts and on attitudinal changes that occur through participation (Anderson, 1976; Aronson, 1976; and Alpaugh 1976).

Rohrlick's (1976) master's thesis on Art for the Elderly investigates existing art programs in Montreal and contradicted stereotypes associated with the aging process.

Jones (1976) wrote her doctoral dissertation on the elderly art student and the implications for art education. Guidelines for teachers and administrators working with the elderly in different media are outlined in her dissertation. Aspell (1976) deals with issues affecting blind senior citizens in relation to art education, craft activity and social satisfaction derived from involvement in the arts. Crafts were a popular leisure activity in the seventies. The co-op approach to craft-making for seniors promoted crafts primarily as a source of additional income rather than a recreational or therapeutic activity. (Ely, 1976) The trend in the literature at this time concentrates heavily on art for therapeutic use. "The Arts and the Aging" (1976) describes innovative programming and efforts of the National Council on the Arts and Aging and the Associated Council of

the Arts in the United States toward developing accessible, effective quality art programs for seniors. McLeish (1976) talks about creativity in the middle and late years. He emphasizes that one's ability to create does not decline with age and cites professional and non-professional artists who continue to create into old age. Timmerman (1977) presented a profile of the Institute of Lifetime Learning in America, which focuses on instruction, not recreation, and which offers a large number of courses devoted to the arts. She enumerates reasons for the courses success, and lists theories which art educators and policy makers might consider when establishing programs for older citizens.

Sunderland (1977) shows the correlation between aging and creativity and implies that this correlation is sustained or increased into later years. Donald Hoffman (1977) reviews arts programming for the elderly. He discusses how the elderly are turning to the arts for active, meaningful participation and observation; yet few quality programs are planned that fully considered their needs, desires or the quality of their experiences.

Kuyendall, Terrel and others (1979) describe the procedures used to develop an art and aging program for the Fine Arts Council of Florida. Discussions include implementation of the program, its development, sessions planning, classroom and teaching objectives and necessary adjustments. Articles by Beaver (1980), Blocker (1979) and Weber (1981) dealt with

issues relating to the arts and their effect on low-income elderly.

The literature in the eighties moves towards stronger emphasis on having qualified art educators teach older populations. As well, attention is focused on quality art programs and ways to encourage participation in the arts. Harrison (1980) recommends special training for art educators working with older people. Hoffman (1980) proposes an administrative and programmatic handbook for the development of quality art programs for older adults. Once more Hoffman calls for specifically trained art educators to work with older adults. Fitzner (1980) investigates eight combinations of art education components and teaching approaches in an attempt to determine appropriate art curricula for elderly students. Methodology, treatments, instrumentation, assessment procedures and results are presented. Results conclude "that process emphasis in conjunction with a critical appreciative approach emphasizing art production and art history" will prove to be the most effective. He suggests that further research into curriculum planning correlate with gerontological research.

Miller (1982) discusses negative attitudes on learning experiences, and Sunderland (1982) outlines an historic perspective on the Arts and Aging Advocacy movement in the United States. Sunderland here suggested the need for qualified art educators to work in the field of aging.

Jointly, Hoffman, Greenberg and Fitzner (1980) compiled a book of readings dealing with lifelong learning and the visual arts. Jones (1980) presents guidelines for teaching art to the elderly with special emphasis on their different needs, desires and experiences. Markus (1980) offers a descriptive study of three fine arts programs in senior centres to show the importance of quality art education for the aging, and Phillips (1981) indicates how interest in the arts can be encouraged through the use of slides and discussions. Phillips suggests using the art of known artists to stimulate interest in the art process.

Furthermore, Sarkissian (1982) advocates developing interest in the fine arts. Participation in museum art classes and the learning derived from them can enhance one's feelings of self-worth and hope. Educators are cautioned to take into account the diversities of older students. Further recommendations for ways to nurture creativity come from Jones (1982), who describes how a Fine Arts Gallery in a retirement centre can be a means of encouraging participation in the arts. Additional ways to spark involvement in the arts are presented by Rugh (1985), who advocates art programs that foster therapeutic and educational goals by dealing with the emotional and cognitive needs of the elderly, thus helping to overcome resistance to learning. Much of the research in the early and mid 80's investigates the cognitive ability of older

individuals and the types of programs and teaching methods they preferred. Peterson and Eden (1981) find that more people enjoyed the social aspect associated with group learning; however some preferred independent studies such as lectures and TV courses. Bloom's (1982) research model permits a fine focus on the description and analysis of adult art learning characteristics and art program types. Hiemstra (1982) identifies art learning preferences among the elderly. His study shows that more people preferred instrumental (basic and mastery skills) learning to expressive activity (enjoyment or self-fulfilment).

Davisson, Rush and Fitzner (1982) conclude that older adult art students continued art learning in anticipation of having new and enjoyable experiences and reported feelings of accomplishment.

Dellman-Jenkins and Papalia-Finlay (1983) look at older adults taking advantage of university courses and noted that the numbers are on the increase. Older students viewed self-initiated learning goals as more important than externally reinforced incentives.

O'Connor's (1985) doctoral dissertation addresses the curriculum developer and emphasizes adult-learning needs. Chapter 7 proposes a curriculum model in the aesthetic appreciation of painting and discusses how techniques can be taught by means of compositional analysis.

Greenberg (1985) looks at senior citizens and art

education. She rejects the quality of visual art classes offered to the elderly and advocates the retraining of qualified art educators. Jefferson (1987) stresses that attention be paid to the standards set up for visual art programs for adults. Berlow (1986) sets forth a program for fine arts. Greenberg, in her book Visual arts and older people (1987), advocates that working with older people in the arts required special knowledge and skill. Ryder (1987) advocates the development of a new Art Education curricula based on the vital link between "art and self". He calls for trained art specialists to teach art. Denny (1987) describes the older adult as a forceful and promising student body for art education.

Manheimer and McCutcheon (1986) assess the value of creative art programs for older citizens toward continued growth and development, while Covey (1989) provides valuable information on how aging and old age were perceived in earlier times. Themes discussed are ambivalence, physical decay and age-appropriate behaviour. Kauppinen (1988) examines how older adults respond to art by looking at how mental abilities developed in advanced age. The educational needs of older adults and the implications for art education are examined by Kauppinen in 1990.

Once again, reflecting the thoughts of McLeish (1976), the notion that a person's creative ability does not decline with age is posited by Munsterberg (1983) and Arnheim

(1986). Both these authors pay homage to the creative works of the mature mind. Hubbard (1983) and Sunseri (1986) discuss the accomplished works of older artists who did not begin their creative endeavors until late in life. As well, Simonton (1990) projects an optimistic picture of creativity in the late years and outlines considerations that suggest a more favourable outlook than the accepted belief that there is an inevitable decline with age. Pritikin (1990) discusses Duchamp's career as it speaks to issues of aging over the span of an entire lifetime. The quality of Duchamp's work did not diminish with age.

Supporting literature for the arts comes from Flannery (1986), who discusses art in terms of it being a neotenizing influence on human development, and from Taylor (1987), who explores the values of art: Art is timeless; art is leisure; art is public; art is intimate; art is dreaming, and art is posterity. Lewis (1987) describes how the visual arts can help older people deal symbolically with their own life experiences and can be the key to satisfaction and fulfilment in the late years.

Rethinking How We Age (Prado 1986) presented a new view of the aging mind. The author tries to erase old stereotypic views of the elderly. He suggests "how certain changes that seem real enough in aging are better thought of as functions of what we do rather than of what we have become".

Taylor's (1989) dissertation thesis deals with research into art programs for low-vision older adults. She recommends effective art programs and methods of teaching.

The Liebermans' thinking was quite apart from the general theories advocated during the eighties. In 1983 they analyze interviews with the aged who moved into second careers as artists or crafts persons. Active involvement in arts and crafts fairs reaped them several benefits such as pleasure from camaraderie that developed amongst artists, and pleasure from creativity. Being independent and in control of their own lives and work proved to be of utmost importance.

Folk art was discussed by Congdon (1986) who stresses the need to understand all aspects of the arts. He says, "folklorists need the art teachers, just as art teachers need the ethnographic skills of the folklorists" (p 36). Hufford, Hunt and Zeitlin (1987) survey art programs that evolved from diverse traditional cultures in the United States. Folk art and crafts provide an opportunity for innovative programs in which old and young can participate. Keller (1990) describes the positive aspects of an intergenerational program of this kind.

LITERATURE SUMMARY

From the above literature review we have seen a progression of thought in relation to art and the aged. Art was first recommended as a means for filling leisure hours. Empirical studies in the sixties look at the different realms of the arts for the aged, such as art processes, critical art appreciation, and art history.

The early and mid-seventies saw a slight change in focus; authors looked at art in terms of attitude change, health and general interest. Much of the literature focuses on art as therapy and described art experiences in mental hospitals, nursing homes, chronic care institutions and residences. By the late seventies there was a shift in thought as it was realized that the elderly could become a student body for art education. The literature shows that creativity could be sustained or increased in later years and that the aged explored the arts in an active and meaningful way. Recommendations for quality art programs surfaced and guidelines for curriculum planning began to appear.

Into the eighties articles on art therapy continued to dominate the literary scene in regards to this topic "Art and the Aged". As well, the literature stresses the need for quality art programs and trained educators. Articles make recommendations that art history be a part of the learning experience, and the need for trained educators to

work with the aged became a major topic.

Literature from the mid to late eighties stresses the growing need for high quality art programs; guidelines for administrators and program planners appeared. Authors wrote about the different backgrounds of their student body and the implications for art education and art educators. The literature of the late eighties and into the nineties is still concerned with art as therapy, but it examines specific situations such as art with visually impaired seniors, how art programs can be improved, and the benefits of partaking in the arts.

The literature offers a good historical background in terms of how art and the aged became inter-related. The literature, however, is not beyond critique. There are a few important omissions. An important area that has been neglected is the future -- predicting the need to establish art programs for more highly educated individuals, the future student body for art education. How or what are the recommendations for this? Research is needed into ways to encourage participation in the arts, how to attract new students. What type of research might be appropriate for this investigation? Should art educators consider teaching by means of TV or video? Should research explore the option of art as a second career and thus erase the idea that art is strictly a leisure pastime? These are a few questions that I feel still need to be addressed.

CHAPTER III

OBSERVATIONS IN THE ART ROOM

Experience I have acquired as an art educator supports the theories posited in the above literature. My observations as an artist/teacher in a private residence for retired people is very much in keeping with the literature put forth by authors such as Donald Hoffman, Jacqueline Sunderland, Dale H. Fitzner, who believe that art should be taught on an intellectual level, not as a recreational pastime which can lead to feelings of inadequacy and frustration. Their literature describes three focuses for successful teaching: art participation, critical appreciative, and art history.

The most challenging part of my position as a teacher is how to convince the residents to try their hand at the arts. Interest in the arts has to be developed, encouraged and nurtured. Art must be taught so that it becomes exciting, so that it becomes a sense of wonder. Art must awaken curiosity, imaginativeness, decision-making, trial and error. The most important point to stress is that the art product is secondary to the learning experience.

The level at which art is taught is of utmost importance. I firmly believe that to be effective and fulfilling, art must be taught on an intellectual level.

But at what level? Teaching art to a group of seniors has enlightened me considerably. Firstly, it is unfair to choose a level for a group. It is imperative to teach art to individuals, almost on a one-to-one basis and keeping in mind that people come from diverse backgrounds and have different interests.

I limit my classes to small groups and am thus able to take into consideration individual needs, for example, critical ways to look at their works, pointing out positive elements in their art, questioning as to what they believe could improve their image, explaining what might enhance their design or their composition. I try to discuss the analysis of their work on a one to one basis, to draw out their own feelings and decisions. Art history books and art slides are useful in the classroom to start a discussion of different period styles, the relationship of one colour to another, and the way to look at an art work.

Techniques should be taught -- and this I strongly believe is of paramount importance. The group I teach comes from diverse backgrounds, some are highly educated, some are worldly in terms of life experiences and exposure to the arts, music, and travel. Others have very little interest in art or the art process. These are the few that have to be encouraged to attend the sessions weekly, sit and discuss their personal problems during classes, and insist that art is not for them. I truly believe their attendance is

strictly to appease me or more a form of socialization. As one lady said, "It is better than sitting alone all afternoon."

However, these non-participants are beginning to show an interest in the arts. Their interest focuses more on art history than art making. They are beginning to recognize differences in styles, and have voiced their preferences for one style over another.

Museum visits also seem to appeal to most of the students and I do believe this is an effective way of breaking through negative approaches to the arts. I often feel that the museum visits are welcome because they are an outing, an event to look forward to. I have come to consider that as a positive element. For, as Donald Hoffman (1975) has said, art has a way of bringing people together, encouraging social interaction with peers and other age groups.

There is one woman who refuses to work at art making but attends the art sessions. She is an avid reader who is now reading books on art history.

Teaching art to retired people is a different endeavour from teaching art to young students. Education, life experiences, personal interests, the fear of failure and the fear of learning, the chances of destroying their self-image, the chance of having people look at them differently, their ability to concentrate, are all factors that

determine their reaction to, or acceptance of, new information and new discoveries. Age differences, their outlook on life, their aspirations, and how they were socialized, are barriers that have to be transcended for successful teaching. The age group I am working with range from late sixties to ninety. There is a marked difference in attitudes. One ninety-year old lady, a social worker, is my most negative student. She seems to have adopted an attitude of superiority, and has expressed the fact that although she loves art and music, the art process and the art classes are beneath her intellectual level and expectations. I believe she would like to partake in the art classes. Until now she has been strictly a passive observer; however, she does attend on an irregular basis. She fits the description of the "new elderly", and her situation illustrates that art educators should be trained so that they can reach these aging high-achievers.

While working with older people I have discovered that some use their physical problems as reason for not participating at the onset. I try to encourage these individuals to try their hand at some activity and in many instances I have succeeded. What is of prime importance is attitude. How you approach people, how you encourage them, how you build confidence and how you relate to them on their level.

People with severe visual impairments can also be

active participants in the arts. In her dissertation thesis Cynthia Taylor (1989) addresses the problem of how to "enhance the self-efficacy of older adults with low vision through art training programs". Her thesis has been most helpful to me. One lady in my group is suffering from glaucoma, and her vision is now severely limited. For drawing instruction, I use large felt-tip markers and large sheets of paper. For painting classes, I use large brushes and primary colours. These recommendations were taken from Taylor's thesis.

TEACHING ART TO THE AGED

Teaching the aged requires a person who is capable of being empathetic, understanding, and receptive to all types of unexpected circumstances and situations. Older people differ greatly from children and will not necessarily respond to teaching methods appropriate for the young adult or child. Experienced teachers need to be retrained; guidelines for program planning, demonstrating techniques and critiquing art works have to be established. "Elderly art students have been highly vocal in their desire for guidance" (Jones 1980); they want explanations; they want to be shown how. They don't want to feel inadequate or inferior. Children are much less inhibited than adults, and will work spontaneously, and explore on their own. Adults

will experiment only after they have gained enough confidence in their work - they are a different generation. They want guidance, yet they do not want others to impose their goals or standards on them (Jones, 1980). Teaching older students is like walking a tight-rope - we must learn how to proceed carefully.

The elderly thrive on praise and encouragement, yet they want an honest critique of their work. Critical analysis is effective when it elaborates on positive elements, no matter how small or insignificant. It is a delicate procedure.

Schools of art education should consider restructuring their programs for teachers to include courses in biology, gerontology, and sociology. This could lead to a clearer understanding of the aging process, attitudes, behaviour and social implications. Schools should also consider training retired persons as instructors. Many are very knowledgeable, talented and have a lot to offer.

It is important to identify leisure patterns, program preferences, attitudes toward art, guidelines for teaching, methods of encouraging participation in the arts, and the psychological effects of art programs. In her book Older Americans and the Arts: A Human Equation, Sunderland tries "to spark programs that can bring the elderly into a stimulating environment of creativity and intercommunication - and thus has supplied a new untapped frontier for

exploration by art education" (Hoffman, 1975, p.66).

All segments of the arts can be made available to the senior citizen: visual arts, film, photography, video, art history, and computer art. It is only a matter of developing the programs, establishing guidelines for teaching and being certain that the instructor or art educator has the necessary qualifications for working with this specific student body.

Another point to stress is that the aged will, in some instances, bring with them boundless knowledge and experiences in the arts. It is imperative that the art educator adopt a new approach that recognizes and respects the intelligence of his/her students.

CHAPTER IV

THE NEW ELDERLY

The "new elderly" (my term) is a first-of-its kind population. It is comprised of native-born persons, approximately 55-65 years of age, living in urban communities, having self-determining, autonomous approaches to life based on independent experiences, involvement in the fields of professional disciplines, middle class service industries and successful careers.

They are a sophisticated group in that they are health conscious (in terms of diet) physically active (in terms of exercise and sports activities) and are au-courant to the trends of the time in terms of literature, music, dance, movies, video, theatre, travel and style. While they are not the majority they do represent a large proportion of today's urban society and can be classified as the rising minority.

Compared to the 80 year olds of today these new elderly are for the most part more educated. Mori and Burke (1989), writing for the Minister of Supply and Services Canada state,

The educational attainment levels of the Canadian population have reached historical heights, according to the 1986 Census of Canada. This is most

evident in the increased number of persons with university degrees. In 1986, there were 1.9 million persons who had earned a university degree - this represented almost one in ten Canadians 15 years and over ---. By contrast, in 1961, a quarter of a century earlier, there were only 350,000 persons with university degrees, representing just one in every 33 persons 15 years and over. Between 1961 and 1986, the population aged 15 and over in Canada grew by 63%; at the same time, the number of university graduates grew by 432% or nearly seven times the rate of the population growth.

A second area where growth is evident is other post-secondary institutions such as community colleges, CEGEPs in Quebec, and institutions of technology. Over 5 million Canadians had participated at this level of education in 1986, compared to only one million in 1961. Again the growth rate in this category was well above the increase in the overall population. The growth in the upper levels of the educational continuum is marked by clear-cut decline in the population lower levels of education. In 1961, there were 5.3 million persons with less than Grade 9 education, representing 44% of the population aged 15 and over. By 1986, there were 3.5 million persons in this category and the proportion had shrunk to less than 18%. Another indication of the diminishing size of the relatively under educated population is the proportion of these persons in younger age groups. For example, in the population aged 25-44 the proportion with less than Grade 9 schooling was 8% and in the 20-24 age group, it was only 4% (p.13).

For today's 80-year-olds, historic and economic events took precedence over education in their early years. These

elderly had witnessed two world wars and the Great Depression of the 30's. As well, many had lived in rural regions where helping with farm chores had taken priority over schooling. The 1986 Canadian Census Report reveals that today's 80-year-olds have attained less education than the "new" elderly, persons who are presently 55-65 years of age.

While many people 55 years of age and over may not have had substantially more formal education than their 80 year old cohorts, they have been exposed to more. They have witnessed and been involved in the rapid changes that have taken place in the world around them; they are and have been an active part of our changing world. They have seen the shift in our times from being an industrial nation to one of modern technology - to an information society. They have witnessed the advent of television and the knowledge and information gained from it; they have seen the arrival of jet airplanes, computers, calculators, spaceships landing on the moon; they have seen advances in medicine. Toffler (1970), says "The acceleration of change in our times is, itself, an elemental force. The accelerative thrust has personal and psychological, as well as sociological consequences" (p.2).

For many the changes in our times are overwhelming; many suffer for "technophobia", many ignore or pretend life has not changed and many adjust to the new methods, to new

theories, techniques, and technology (Toffler 1970, p.20). Whatever attitude they choose to adopt toward advancements in society, the fact remains that they have had more exposure to the global village than their ancestors.

Many of these people, the rising minority, have gone on to higher education; many take courses in continuing education programs; many attend lecture series for general interest only; some work as volunteers and are exposed to different theories and needs of the population. The 55 year old is rarely one that has not changed his/her thinking over the past 20 years. These are the new elderly. Their graduation into retirement will anticipate some rewards, some goals, and some hope for their future. Having seen the struggle of the lonely 80 (or over) year olds, they will hope for a better future, a better retirement career. These people are a new population -- the population of the new elderly.

As we have seen earlier in this thesis, art for the aged started as a recreational activity. Writers such as Hoffman (1975), Sunderland (1977), Greenberg (1985), Jones (1976), have from the onset advocated art classes in the tradition of art school or university fine arts courses as opposed to leisure pastime activities. For the new generation of elderly, for the new participants in the arts, programs will have to be rethought and restructured. These "young" elderly will not be satisfied with recreational

activities in the arts. They will be looking for something stimulating, promising, challenging.

THE NEED FOR A BETTER RETIREMENT

Let us look at the family structure of the new elderly, the 55-65 year olds. As parents of the "Baby Boom" generation, many raised their children according to the dictates of the then popular, author and pediatrician, Dr. Benjamin Spock. In 1946, his book, The Common Sense Book of Baby and Child Care, advocated a "permissive" approach to child rearing and suggested that parents maintain a warm and friendly relationship with their child. This was quite apart from the inflexible attitude and "respect" towards parents that the 55-65 year old was forced to accept. As a result of the way they have been socialized the "Baby Boomers" often put their own needs and desires before those of their parents.

As well, parents of the Baby Boomers stressed education. Many Baby Boomers have graduated from university and have professional careers. Unlike their parents, who often worked in family businesses and felt obligated to look after their older parents, the Baby Boomers move with their careers and often settle in distant cities or countries; their parents are left by themselves. For many of the new elderly, life is lonely, empty, and meaningless. Retirement

for the new elderly needs to be re-defined as stimulating and positive.

With the exception of the professional, the career person, society has in past years defined the role of the individual. The male was the breadwinner, the female the homemaker. However, the affluent years following World War II made more demands on family life. People were offered more in terms of material goods and education and as a result many households had to have two people in the workforce to cover family expenses. Since 1950, the participation of women in the labour force has steadily increased. 24.1% of all Canadian women in 1951 were in the labour force. By 1971 this figure had risen to 39.9% and by 1986 over 55.4% of Canadian women were in the workforce. (Connelly & Macdonald, 1990)

Women are not exempt from mandatory retirement. How will they fill their once busy hours? This question will be addressed later in this paper.

Fowler (1988) in her research project "Centerites", Making Public Use of Private Property: The Case of Urban Shopping Centres, found that older people congregated in shopping malls, not primarily for shopping, but for social interaction. The mall was a place to go, a reason to leave the emptiness of home; it was a place to meet people, to observe others; it offered safe, secure surroundings. It showed that older people are constantly searching for an

escape from loneliness, searching for something to do, for a place that would bring people together.

Life becomes meaningless when there is a sudden change to "nothingness". Many of the people in the shopping centres once held jobs, had a routine, whether as a homemaker or worker, and lived according to a prescribed schedule. It is frustrating to have nothing to do; life seems to have no beginning and no end.

SUMMARY

The new elderly, a sophisticated, worldly, once active group, in terms of profession, career, role, responsibilities, often find themselves faced with an enormous void. In many instances, as their children settle in distant places, their only contact with them is an occasional visit, a phone call or letter. Consequently their grandchildren often live miles away. It is on this new generation of elderly that I believe we must focus our attention.

RECOMMENDATIONS FOR ART EDUCATION FOR THE ELDERLY

Having read Fowler's (1988) research project on urban shopping malls, I recommend the establishment of creative art centres in these places. As she states, the elderly

frequent the shopping centres, not primarily for shopping, but because they are the "marketplaces for human activity" (p.20). Older persons congregate there to socialize, to interact with one another, to observe human activity. They are searching for an animated. secure environment. As well, shopping centres are situated in heavily populated suburban areas and are within close proximity to residences.

The idea of opening a commercial space to activities other than shopping is not a unique idea; as early as 1909, in London, England, Selfridge's department store encouraged people to use their facilities for reasons other than purchases. They offered the public a roof-top garden, a room for reading and writing and an information bureau. Similarly, Harrod's of London made available to the public a music room, a library, a post office and a travel bureau. (p.12).

I am putting forth the idea of a shopping centre as an appropriate location for creative art centres for the aged. It is an ideal site. Malls have convenient locations, and are less intimidating than university campuses. Seniors who do not feel that senior centres meet their intellectual requirements can join classes in shopping centres that provide instruction and intellectual stimulation. Additionally, an economic recession warrants making use of otherwise empty spaces.

Hoffman (1980) describes art programs that were

developed during the great depression (1930's). Developed by the Treasury Department and the Worker's Progress Administration (WPA) in the United States, these public art movements were government subsidized and artists, actors, musicians, authors were instructed to move into and interrelate with their individual communities. As a result, "50 community art centres had been organized by 1938, and WPA art classes were averaging a monthly attendance of about 55,000 persons" (p.1).

Today, in 1992, Canadians are experiencing a severe economic recession. This could be the ideal time to establish art centres in shopping malls. Government funding could consider subsidizing art educators to fill the roles of teacher/ animator in this setting.

Creative art centres in shopping malls could serve more than one purpose and more than one group of people. Art educators trained to work with various age groups could conduct classes for teenagers, young adults and the new elderly. Classes of this type unite people and create intergenerational communication, relationships and understanding. Additionally, older adults who shy away from programs directed toward seniors alone will find this procedure acceptable.

CONCLUSIONS ON ART EDUCATION FOR THE ELDERLY

As Canada enters the 21st century, the population aged 65 years of age or more will number nearly 4 million people. In the second decade of the next century the Baby Boom Generation - - will enter the ranks of the senior population. It will then escalate in size, reaching 6 million by 2021 and 7.5 million by 2031. Thus, in the next 45 years the older population is expected to triple in size. (Stone & Fletcher, 1986)

The large number of the "new elderly" today and the forecast of even larger numbers in the proceeding decades make it necessary for professionals in the field of art education to take a close look at their target population. For art educators, the elderly represent a new, interesting and exclusive student body. The heterogeneity of these older adults as an age group calls for a new approach to teaching. Greenberg, in 1985 and again in 1987, stressed the importance of "licensing or official certification requirements" for artists and educators working with our "new generation". She believes that educators should be trained for and able to work with all age groups. Special skills and knowledge would enable teachers to work with all types of people, the well educated, the assertive, the passive - - people with different qualifications and personalities, different ethnic and socio-economic backgrounds, people with different aspirations and goals. Each individual, among the "new elderly", has his/her own

reservoir of experiences, each is unique and each requires a different approach, a different understanding. Art educators need to consider courses in biology, gerontology, psychology and sociology as prerequisites for successful teaching of art to the new elderly in the forthcoming days, months and years.

Mature adults' learning needs in the arts differ from those of the young child or even the young adult. The younger generation is typically less inhibited than older groups; they will experiment on their own, they will work in a spontaneous way. Older people will follow suit only after they have the confidence to do so. They often voice a desire to learn techniques. Art educators should be equipped to respond to this request.

Training older artists to work with the elderly could prove to be invaluable. Many older artists have the wisdom that comes with aging and understand the fears and resistance associated with learning in older years. They could offer art educators positive methods of relating to a mature student body and serve as role models of people working in the arts in late years. As well, it could give the older artist the opportunity to start on a second career, a career as an art educator.

The concept of the older person teaching others is not a new phenomenon. Biblical teaching highlights the new role of the elderly as advisors and teachers in their

communities.

Moses was the first one that formulated a form of retirement. He said the Levites could work up to the age of 50. At 50 he told them they should retire from hard work, but not from work. They became sort of supervisors to the others coming up - the younger ones. And to their last years, they were occupied in teaching successive generations (Hufford, Hunt, & Zeitlin, 1987, pp. 82-83).

Establishing art workshops on university campuses is another opportunity for art educators. Holding intensive workshops for one or two week periods would enable older students to become familiar with artists from other communities and cities, encourage social interaction, exchange of ideas, and open up new avenues of approach to the arts. I see this as a very positive element to the teaching of fine arts.

Research projects can evolve from work with the "new elderly". They are a new generation, they have definite requirements. Research into program planning, administrative policies, funding for art schools are all areas that will require investigation. Art educators along with psychologists, gerontologists and sociologists, should explore these various themes.

The professional educator might consider establishing art programs in different sectors of the community. The teaching of fine arts could extend the boundaries of our

institutions, our universities and colleges and expand into community centres, creative art centres in shopping malls, and seniors' residences.

Art educators should not overlook the electronic revolution in which we are now living. The electronic wave can respond to change, and offers great opportunities. It will serve the elderly in different or other sectors of society because it is now possible to rent documentaries about art, and video tapes that can offer information and guidance at home. Therefore, teachers and institutions should not ignore television technology; we have learning by television. To be a progressive teacher one has to research teaching methods and options for the future.

Video and television can never replace the human element in a teaching situation, but for retired people in isolated rural areas, hospitals, or foster homes, learning by television may be the only option.

CONCLUSION

Art education needs to confront the new reality -- the reality that the coming wave of senior citizens provides an entirely different challenge. These new elderly have already begun to force changes in social services, and financial institutions. Tourism is an example of an industry which has responded to the new elderly; special vacation packages, bus tours, visits to spas, and guided

tours have been designed to meet their special needs. Urban cinemas, health facilities, transportation systems and education centres have also become more sensitive to the new elderly's requirements.

Similarly, the field of art education should re-vamp its curriculum to avoid stagnation. A re-vamped curriculum, and corresponding teacher training course, would better serve the needs of the new elderly. The art educator can act as an animator, a motivator and a resource guide so that the elderly can find in art classes the kind of experiences they seek daily, those providing fulfilment, self-esteem and interest.

We are living in a time of rapid change. Changes occur so quickly that we are often unable to complete one task before it becomes obsolete. An area in which we can maintain our sense of equilibrium is that of the arts, of culture. Music composed hundreds of years ago holds a strong place in contemporary society; writing, poetry, art, and mythology, have all maintained a high profile. Art history, artifacts, and culture have never lost ground. That is why it is important that older people take part in the arts. It offers them a way to enhance their lives, a way to remain young and active, mentally and physically and, most of all, it offers them a sense of equilibrium in this rapidly changing world. Art offers the elderly a reflection of the past, and a mirror into human heritage.

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