ART FOR THE ELDERLY

Morrie Rohrlick

A Thesis

in

The Faculty

of

Fine Arts

Presented in Partial Fulfillment of the Requirements for

the degree of Master of Arts in Art Education

Concordia University

Montreal, Quebec, Canada

August 1976

ABSTRACT

MORRIE ROHRLICK

ART FOR THE ELDERLY

This study indicates that art programs offering intellectual stimulation with a high quality of aesthetic experience and level of art production can serve members of the elderly population in a meaningful and valuable way.

Myths and stereotypes of old age are explored as are the biological and psychological aspects of learning in the elderly. This research indicates that while impairment in some types of learning occurs, these decrements are generally minor; the ability to learn new information and to master new tasks persists throughout life.

Research on creativity and old age reveals that creative endeavour in the fine arts can normally be pursued until the end of one's life.

The author's field research into nine arts and crafts programs for the elderly in Montreal reveals that they offer the opportunity for considerably varying levels of creative expression. Two such programs are offered as models, and the findings are supported by case studies as well as by colour reproductions illustrating the quality and level of creative expression attained.

Guidelines for teaching the elderly are presented, as well as a proposal of basic principles in establishing art programs to meet the needs of the elderly.

ACKNOWLEDGEMENTS

The writer wishes to express his appreciation for the invaluable assistance and counsel of Elizabeth J. Sacca, chairman of his thesis committee. He is also indebted to Jerry G. Smoke and Stanley Horner, members of the committee, for their constructive criticism, suggestions and interest.

The writer also wishes to express his appreciation for the co-operation and responsiveness of all the participants in the various art programs covered in the research: the directors, staffs and the elderly students.

Appreciation and gratitude are also extended to Joseph Bell for his generous help and advice with the colour photography included in the study; to my daughter, Paula Rohrlick, for her interest and skill in proofreading; and to my secretary, Nicole Viau, for her efforts in preparing the manuscript.

Above all, the writer is deeply grateful to his wife, Ruth Rohrlick, for her abiding patience, encouragement, and sympathetic understanding.

TABLE OF CONTENTS

CHAPTER 1: THE PROBLEM

Introduction and background:

There are nearly two million Canadians living today who are past retirement age (Statistics Canada, April 1975). It is predicted that over the next ten years there will be a 48 percent increase in the number of people over 65, while those under the age of 20 will decline by 13 percent (Appleton, 1976). We are assuredly moving from a youth-cult society to a golden-age-dominated one.

Among the early two million senior citizens today, there is a small minority of elderly people who lead independent, productive and cheerful lives for years and even decades after "the age of retirement". However, these people are regrettably more the exception than the rule.

For at least 60 percent of Canada's elderly people, life is far from blessed. With average individual incomes of $4165 per annum, and with 36.3 percent having annual incomes ranging between $3000 and $3999 (Statistics Canada, October 1975), they find themselves hovering close to the poverty line, seeming to spend their days in an endless struggle for food, shelter, medical treatment, transportation, and for some human care and understanding. And unfortunately their physical survival frequently comes at a very high cost to their spirit. What usually occurs is that apathy, confusion, or even severe depression overcomes most older people because there is nothing to stimulate them and keep them alert and interested.

The treatment of our elderly can truly be called a national disgrace. Why have we--who will one day become 'they'--stood for it? Reverend Roger A. Balk (1975), Anglican chaplain of McGill University's Student Christian Movement, has translated his concern for the needs of the elderly into action (despite the apathy and disinterest of the municipal government) by creating and leading the Missing Link program. Through this program a number of University and CEGEP students, in collaboration with the Victorian Order of Nurses, make weekly visits to several hundred pensioners in the inner city of Montreal, some of whom are housebound or not easily mobile, helping them with their marketing and shopping, cashing their paycheques, taking them to clinics, and providing them with warm human contact and companionship. Reverend Balk's interpretation of society's disinterest in the elderly contains some rather unpleasant psychological undertones. He believes that the elderly remind us more of our impending deaths than anything else, and we prefer to ignore that if we can. As a result, at the very time when the elderly must cope with loss at every turn in life--loss of physical attractiveness, loss of job status, and loss of friends--we abandon them, for the most part.

But there are other, more blatant, causes as well. In recent years, there has been our culture's obvious obsession with youth. Society's present enforced retirement programs also contribute substantially to the problem by removing people from the work force at an arbitrarily determined age without assessing their individual potential for continuing productivity; so does the high mobility of contemporary life which has seen the break-up of the extended family and the rise of the nuclear

family unit. Then, too, there is the lack of truly comprehensive social services to deal specifically with the problems of the elderly. The more we develop towards an urban society, the more impersonal life becomes, and therefore the people who do not have structured human contact tend to be neglected. If one is not working and not easily mobile to get out into some of the other things which are happening, one is in great difficulty.

Society's level of consciousness and concern for the elderly is extremely low. Throughout the history of mankind, the aged have often occupied a precarious position in society. Many primitive people like the Eskimos and other nomadic tribes, while respecting their elders, left them alone to die when they could no longer care for themselves. In some of the South Seas islands, natives traditionally paddled away from their families--to death--when age overtook them.

In contemporary society, there remain prevalent attitudes which do not appear so different. In 1966, a Rand Corporation study concluded that if the United States were to survive a nuclear war it would be better off without old and feeble citizens, and it suggested that no provisions whatsoever be made to care for the surviving elderly (Stoler, 1975). Dr. Edmund Leach, (the renowned Cambridge anthropologist who was recently bestowed a knighthood by the Queen of England), stated: "In a changing world, where machines have a very short run of life, men must not be used too long. Everyone over fifty-five should be scrapped" de Beauvoir, 1972, p. 5). The fact is that until only very recently in this century, our old people have been brushed aside as second-class citizens with third-class rights and fourth-class benefits; regrettably

little action was taken to allow the retired citizen to age with dignity and self-respect rather than with dread. Until the very recent past in Canada, neither government nor any of the educational institutions have shown much responsiveness in meeting the needs of the elderly. While the University of Toronto, Charlottetown University and the University of Ottawa have waived fees and academic admission requirements for senior citizens, (as have many American Universities), this matter has been in the talking stages at one Montreal university for almost two years without a decision having been reached, while the others have not even officially considered the matter (Finkelstein, 1975 & "Free Courses", 1976).

A professor of social work at McGill University met with total frustration in trying to organize an interdisciplinary seminar on the problems of aging at his university last year, and lamented: "Even the Medical Faculty has been unexpectedly disinterested. Old people are low profile" (Abbot, 1974, p.8).

Yet with the advancements of medical science, the life-span of the individual is constantly being extended, and what can be foreseen for the near future is that the senior citizen will comprise a continually growing segment of our society.

Investigation into the field of art education reveals a similar lack of concern for the elderly until the past few years. Traditionally, art education has created areas of specialization which cover training and research in art for pre-schoolers, the primary and secondary schools, college and university art training and art education programs, and has

even extended to the newly popular area of adult education, to some degree. But art for those people in society who have reached retirement age, as well as for those elderly citizens in their seventies, eighties and nineties was largely ignored until very recently. A survey of the literature in the field of art for the elderly is not an undertaking designed to offer a lifetime of study; the relevant works are rather scarce, and they become even more scarce when one attempts to find data on existing art programs and curricula for the elderly.

The elderly in our society have needs, concerns and problems which have been largely ignored. While there exist obvious priority needs, (such as adequate medical care, shelter, food and clothing), many senior citizens suffer from profound feelings of apathy, confusion and depression arising from having been forcibly evicted from the mainstream of life at an arbitrary age; frequently, many highly trained and skilled individuals find themselves bereft of any purpose or function in their daily existence. The cutting off of the elderly from their useful roles in society, as well as in industry and in the family, runs counter to society's needs and to human welfare in general.

Purpose of This Study

It is recognized that there may be a variety of means available for many elderly people to re-stimulate their lives and to imbue their existence with purpose and motivation. It is the essential purpose of this study to investigate whether the field of art study and art production can be an effective and valuable avenue of endeavour for some of

our elderly citizens in imbuing them with purpose, stimulation and active engagement in life through a continuation of personal growth, and whether it can help to restore some measure of their feelings of dignity and worth.

Definitions

The terms "the elderly", "the aged", "senior citizens", "golden agers", "old people", used in this study all refer to people of sixty-five years of age and older.

The term "aging" has been variously defined. Aldridge (1955) states that aging is a continuous process rather than simply a series of steps and phases, and that the elderly have the same desires and basic needs as do others, however different in expression and degree. Ewing (1951) has defined aging as a biological, psychological, and social process which alters the individual as well as the situation in which he lives. Birren states: "In scientific discourse the core meaning of 'aging' implies a determinate chain of events occupying a significant portion of the life-span after maturity..." (1959, p. 5). In this study, it is Birren's definition which is used.

The term "art program" is defined to include the exploration of various media in a variety of workshops, seminars on art and its history and visits to art exhibitions, galleries and museums. It is differentiated from occupational therapy programs for the elderly, as well as from the non-creative types of 'busy hands' and 'kitschy-artsy-craftsy' programs that so widely prevail in senior citizen centers in

America, by its concern for personal creative expression and the level of the aesthetic and intellectual experience.

The term "gerontology" is defined as that branch of science dealing with aging and the special problems of aged persons. (Derivation: from the Greek "logos" meaning science, and "geron" meaning old man).

The term "geriatrics" is defined as the medical science dealing with diseases, disabilities, and care of aged persons. (Derivation: from the Greek "geras" meaning old age, and "iatreia" meaning treatment).

Need for the Study

In recent years the study of aging has assumed an increasing importance. Until approximately the second half of this century, relatively few people managed to reach the age of sixty-five or older, and when they did they were generally accorded the respect and prestige that their advanced age commanded. Currently, however, increasing numbers of the elderly are bewildered and depressed because they enjoy little prestige and appear to exercise little influence or authority on society.

There are currently almost two million people over sixty-five in Canada and almost twenty million in the United States; as noted at the beginning of this study, these figures are expected to increase substantially each year. Reality dictates that their importance be recognized.

Retirement at the arbitrary age of six five is a widely accepted

principle today, with the assumption that the individual cease productive employment, and that the rest of his life-span be devoted purely to leisure. But experience has shown that unlimited and undefined leisure does not bring contentment. Leisure time requires logical structuring so that there is a continuity of work and of play in the individual's life pattern, at least until society's work-play ethic is replaced by a different definition of the nature and value of work and of play.

Educational preparation for old age must be developed to lead the individual to new interests, activities, and creative endeavour; in most cases, for the first time since childhood or early adolescence the older person is actually free from pressing responsibilities and has the time and leisure to explore his lifelong interests or obsessions or to create new lines of endeavour. The arts, as well as many crafts, can be especially accessible to the older population which may no longer be as physically able to participate in former vigourous life activities.

To date, insufficient consideration has been given to the motives, the attitudes in learning, the ability to learn new disciplines, as well as to the importance of continuing education for the older person. While it has been generally accepted that education is an important part of life at all ages, it is vital that a psychology of the life-span be developed that can recognize the potentialities and requirements of each age.

This study was undertaken in order to investigate whether art education for the elderly can prove to be a reasonable and valuable

contribution toward easing the social and psychological problems of aging persons.

Scope and Delimitations of the Study

An investigation of the literature on the elderly includes studies conducted in western Europe, the British Isles, the United States and Canada. While they reveal that many problems of the elderly are peculiar not only to Canada but in fact to western civilization in general, and while others are universal in nature, the focus of that portion of the study which involved an investigation and examination of existing art programs and craft workshops for the elderly was confined to the area of metropolitan Montreal, one of Canada's largest urban centers. It is hoped, however, that the findings, proposals and recommendations may have far wider implication and application, taking into account whatever regional or cultural differences that may exist.

CHAPTER 2: MYTHS AND STEREOTYPES ABOUT OLD AGE

The myth that old age is nothing but an inevitable downhill ride has long been prevalent, even among professionals in the fields of medicine and social work, and it is undoubtedly one of the principal reasons for the unfortunate image that the elderly have acquired. It is not too surprising when one realizes that doctors see the elderly essentially when they are ailing or infirm, and social workers are concerned primarily with those aged persons who are poor or helpless.

Today, however, studies in the fields of geriatrics and gerontology clearly indicate that aging need not be all downhill unless one allows it to be (Trainor 1976).

It is unfortunate that old people have accepted such self-defeating concepts, to a large degree. Hence a miserable old age becomes largely a self-fulfilling prophecy. The gloomy predications produce visions of senility, loneliness, poor health and misery.

But the image is changing; today, psychologists and psychiatrists, sociologists and social workers, geriatric and gerontological specialists, as well as some family doctors are re-examining and questioning the necessity of such a decline. In this rethinking process they are discovering that many of our fears of aging have been based on outdated beliefs that are more fictitious than factual.

In a report by Trainor (1976) on an international psycho-geriatric symposium held at the Douglas Hospital in Montreal in May 1976, several

leading scientists and specialists on the aging process dispelled a number of long-held myths:

(a) Dr. Heinz Lehmann, director of research and education at the Douglas Hospital, stated that despite physical changes occuring in the elderly person's brain, they need not be disabling, even to people of advanced age. While some mental functions may be affected, there are others that remain intact or even improve with age. For a long time, it was also held that the senescent decline of cognitive functions was caused by a decrease in blood flow--and consequent oxygen consumption--to the brain. It has been recently established, however, that the cerebral blood flow of healthy old people can actually compete with that of subjects 50 years their junior.

(b) Dr. Hans Selye, professor of medicine at the Université de Montréal and the world's leading expert on stress, stated at this symposium that not all stress is harmful in the aging process, despite popular belief. More important to a satisfactory old age is how we handle stress in our lifetime; old age can be seen, he explained, as the sum of all stresses to which the body has been exposed in one's lifetime. He elaborated by noting that people like Michelangelo, Thomas Mann, Winston Churchill, Bertrand Russell, Albert Schweitzer, G. B. Shaw, Charles de Gaulle, Henry Ford, Voltaire, Bismark, Pablo Picasso and many others continued to be successful and happy well into their seventies, eighties and even their nineties, by using the stress of accomplishment and flourishing on stress. He is confident that for these old people, the absence of stress would have created a sense of aimlessness which is itself a kind of distress. Dr. Selye explained that a lot of the wear

and tear we call aging results from resisting the demands of daily life --from frustration or lack of purpose. He believes that the key to successful aging lies in finding stabilizing parameters in life, a correct balance between work and leisure, and in providing pleasurable outlets for our talents.

(c) The assertion that old age and disease are natural concomitants is false, the symposium was told by Dr. Ronald Cape, recently appointed Canada's first full-time geriatric specialist in the Department of Medicine at the University of Western Ontario. He stated that the major goal of geriatric medicine is the maintenance of full independence for the elderly. A state of relative good health is crucial to the kind of retirement desired and would obviate many emotional problems; it is also self-evident that if elderly people were physically active, they would not require institutionalization. In practical terms, the field of medicine is directing its thrust toward the maintenance of good health care throughout life.

On a more superficial level, yet equally widespread and insidious, are such clichés, stereotypes and myths as:

(d) Allocating anyone over the age of 65 into a universal category. As a result, chronological age, degree of biological aging, personality, the person's assets and liabilities all get lost in a blurred image which totally denies individuality. The 65th birthday tends to be thought of as the great leveler in our culture.

(e) Most old people are stockpiled away in institutions. In fact, in both the United States and Canada only five percent of the elderly

have been institutionalized.

(f) All old people are helpless and need to be protected. This is a degrading notion which denies the elderly individual the right to be an autonomous, functioning human being. This attitude on the part of some people who deal with the elderly leads them to have negative expectations as well as to a stifling overprotectiveness.

(g) Senility is inevitable in the elderly. In fact, senility is not an automatic condition. Furthermore, gerontological research has revealed that symptoms of senility are usually reversible in a good environment.

(h) Old age makes people demanding and unpleasant. This is another unsupported myth, as there really is no one pattern to successful aging. As has already been indicated, a person is essentially the same throughout the various stages of his life, but the characteristics are exaggerated with age. Sometimes, however, crotchety or even pathological behaviour is used as an adaptive mechanism, developed to ward off depression.

(i) Sex stops at age 65. Many older people are made to feel by our cultural attitudes that at their age sex is neither necessary nor possible, certainly not normal, and definitely not nice for a senior citizen to indulge in. Yet, recent studies have shown that men and women in their later years desire and are able to have a satisfying sexual life. Lobsenz (1975), in his booklet Sex After Sixty-Five, published by Public Affairs Committee, Inc., a U.S. educational organization, deals with these conflicting phenomena and examines the myths and facts about sex

after 65. He states that at a time when people are increasingly tolerant of sexual self-determination for virtually every segment of the population--young people, single adults, married couples, homosexuals--we nevertheless cling to puritanical moralities and outdated ideas in our approach toward sex for the elderly, the reasons ranging from social taboos to deeply buried psychological conflicts, from the selfish concerns of the young to cultural stereotypes about the old.

As a result, claims Lobsenz, the majority of men and women over 65 have become 'sexually brainwashed'. Having been erroneously conditioned to believe that the capacity for sexual performance declines with advancing age to the point where it vanishes completely; having been warned that sexual exertion could be dangerous to their health; having been ridiculed or made to feel immoral for retaining sexual interest or desire, many older persons deliberately shut those feelings off and tend to abandon sexual activity more or less completely. This, Lobsenz points out, is a classic example of a self-fulfilling prophecy: one of the main causes of a fading-away of sexual ability is the absence of sexual activity.

The image of geriatric love-making as a rare or ridiculous event is far from the realities of the matter. Lobsenz quotes from the work of William Masters and Virginia Johnson, the sex researchers, to the effect that while human sexual response may be slowed by the aging process, it is certainly far from terminated. It is apparent that no particular age group has a monopoly on sexuality. It is with us all of our lives.

(j) The aphorism "You can't teach an old dog new tricks" has been

frequently applied to the elderly; the implication is that there is a sharp decline in mental ability in later life, coupled with a rigidity of behaviour, which precludes the elderly from participating in new learning situations or absorbing new disciplines. This attitude bears little relation to the results of studies conducted over the past 15 years by such scientists as Birren (1964) and Botwinick (1967) in exploring the relation between learning and aging. Both these researchers have consistently found that old people do retain their ability to learn. While there may be a decline with age in certain types of learning, (e.g. possibly where non-cognitive factors are involved), they both conclude that changes with age in ability to learn are small under most circumstances. This subject will be covered in greater depth in a later chapter.

(k) Contemporary society has held the belief for a long time that creativity and creative ability decrease with a chronological increase in age. This common misconception and stereotype of the elderly was given support by Lehman's study, Age and Achievement (1953). However, later studies such as Butler's research into creativity in later life (1967) successfully refute this position. Subsequent chapters of this study will elaborate in depth on this vital component in considering art programs for the elderly.

Dr. Alex Comfort, the British scientist and writer, in a journalistic interview in New York (Spiegelman, 1975), stated that only about 25 percent of aging is biology, while 75 percent of aging is imposed on us by society. By this, he is referring to such stereotypical attitudes and clichés as old folks not being able to hold jobs, not being able to have

sex, losing their intelligence and their sanity, and so on. He believes that there are a great many myths about old age that must be destroyed and that the highest priority must be given to changing society's attitudes toward the elderly.

CHAPTER 3: BIOLOGICAL AND PSYCHOLOGICAL ASPECTS OF LEARNING IN THE ELDERLY

In their comprehensive review of learning abilities and the aging process, McFarland and O'Doherty (1959) concluded that almost all learning studies conducted up to the date of their publication indicated a decrease in ability to learn with advancing age. Welford's studies on aging and human skill (1958) revealed that learning capacity, particularly in paced conditions, is seriously affected by the changes with age in the central perceptual ability to organize incoming data. These and other related studies emphasized the importance of perceptual processes in skilled performance in older people, leading the way for future research in this important area. By 1958, a lot of evidence had been accumulated to show that one of the essential differences in learning performance between the young and the old is the amount of information that has to be retained or held in short-term memory during the learning process. In the older person, short-term memory seemed to be most impaired in those tasks requiring a continuous intermittant intake of information which demanded serial response. This finding suggests that a modification of learning techniques be sought by educators.

The question was raised by McFarland and O'Doherty (1959) whether the difficulty in immediate memory in the elderly results from a deficiency in cerebral oxygen supply as a result of impaired circulation and/or from an altered brain metabolism in cortical functions. However, as we have already noted, recent research by Dr. Heinz Lehmann (Trainor, 1976) has dispelled this misconception, having established that the

cerebral blood flow of healthy old people has been favourably compared with that of subjects at least 50 years their junior.

Nevertheless, most current theory has tended to emphasize age changes in perception and in short-term memory as important sources of difficulty in learning among older people.

While important implications for learning situations and for training older people arise out of the demonstrated changes in perception and short-term memory in the elderly, McFarland and O'Doherty state in their review that there are indications that learning in older people may well be more of an individual process, dependant on education, experience, and learning habits, than was hitherto suspected.

In investigating attitudes to learning, McFarland and O'Doherty (1959, p. 488) reveal that the elderly tend to show anxiety in learning situations especially if they find themselves in a competitive situation; particularly so if young people are included, when inferiority feelings actually affect the performance. Old people, because of the increased self-consciousness which maturity develops, are more afraid to make mistakes in learning than the young, not wishing to give the appearance of inferiority. The young more readily accept errors as part of the learning process and are therefore far less disturbed or threatened by them. Occasional failures do not appear to have the disintegrating effect on the young that they quite often have on the old. The insecurities of the elderly are definitely stimulated in competitive and test situations. The implications to the educator of the elderly are readily apparent.

While complex situations and conditions which emphasize speed are more likely to reveal deficiencies in the performance of the elderly, McFarland and O'Doherty (1959, p. 496) indicate that qualitative changes in such higher mental functions as judgement, insight, and comprehension tend to compensate for these deficiencies; the actual quality of performance depends on the ratio between such declines and compensations, so that the level of final achievement may change relatively little or may even at times improve.

In examining psychomotor performance in the elderly, (Welford, 1959) it was seen that striking changes occur with age and are often demonstrated in the method or manner of performance. As an example, older people display a somewhat consistent tendency when possible to shift from speed to accuracy. These changes could be viewed, in many cases at least, as being due to an unconscious effort on the part of the subject to make the best use of the capacities he possesses.

In his review on intelligence and problem-solving in the elderly, Harold E. Jones (1959) states that loss of recent memory is less a problem of retention than of a reduced ability in the elderly to form and integrate new connections. An additional problem arises, he notes, from the mass of interfering material from past learning. Older people often seem more forgetful partly because they actually have so much more to forget; repressions and emotional blockages may also be operative and possibly, to a minor extent except in cases of pathology, there may be organic loss of traces due to deterioration of the nervous system.

Jones (1959, p. 775) makes the interesting observation that we must

not identify human activities too closely with biological needs. He states that wherever we find human beings, we find much time given over to artistic, musical, and entertainment activities as well as with the spontaneously organized tests of strength, co-ordination and endurance which in the more advanced societies are called athletics or sports. He notes that in a sense these activities are pursued over and above the immediate demands of the particular environment and serve partly as time-filling activities and partly as a means of channeling the organism's need for activity into particular contents. Moreover, he points out that human beings derive substantial gratifications and satisfactions from such activities. There may well be some point, he states, to the aphorism that people do not stop playing because they grow old; they grow old because they stop playing.

Jirovec and Marmoll (May 1972) in a more recent review of experimental studies on aging and learning, define learning as the acquisition of information or skills. They state that in the analysis of learning, a distinction must be made between the internal process and the external act, the reason being that we see the act but not the process.

It is generally inferred from an improvement in performance that learning has occurred, but this inference may well be in error; the improvement in performance may not have been learning as such, but an improvement in non-cognitive factors about which the observer may be unaware. For example, improvement may be due to increased motivation or to better health. On the other hand, learning may well have occurred in the absence of an observed improved performance. Non-cognitive factors may be operating against improvement; if motivation was low and

health was poor, then what was learned may not have been manifest.

Jirovec and Marmoll (1972) claim that these considerations are very important in evaluating studies on aging and learning. For if age groups differ with respect to the relevant non-cognitive factors, then even if they do not differ in learning ability, they will differ in performance. They believe that while it is often difficult to separate the contributions to performance of the cognitive and non-cognitive elements, without such separations it would not be possible to make clear the cognitive changes which may occur in the aging process in later life and the psycho-physiological alterations which may indicate such changes.

Three non-cognitive factors relating to differences with age in learning are speed, motivation and health. As there is a loss of speed of response with advancing age, the more the learned response involves or requires speed, the greater the penalty for the older individual. Nevertheless, data collected by Botwinick (1967) concerning the relationship between physical health, motive states, and learning performances have proven inconclusive.

Jirovec and Marmoll (1972) note that studies on learning in the elderly have generally not used controls for non-learning factors. Botwinick (1967) has classed these studies into six mutually inclusive categories: conditioning, verbal learning, rigidity in learning, perceptual and psychomotor learning, practical learning, and memory.

Several conditioning studies (Braun and Geiselhart, 1959; Kimble and Pennypacker, 1963) clearly indicate a slowness of acquisition of the conditioned response with advancing age.

Acquisition is also shown to be relatively slow in later life in the learning of verbal material (Canestrari, 1963; Arenberg, 1965). Nevertheless, it has not been established whether the deficit is in the learning or performance aspect of the behaviour, or in both. Botwinick's (1967) view is that the data suggest an age decline in both aspects, with the performance aspect being more clearly and easily shown.

It has been assumed, in the past, that the older person's greatest impediment was not his ability to learn, but rather that he is too rigid to do so. Botwinick (1967), after his review of diverse human and animal studies of rigidity concluded that all the research evidence to the effect that rigidity in old age produces a learning deficit did not seem to him at all impressive.

Most perceptual and psychomotor studies found that older adults perform at a level lower than younger subjects. (Botwinick, Robbin, and Brinley, 1960; Clement, 1962; Gladis, 1964; and Noble, Baker and Jones, 1964). They nevertheless established that all age groups are able to learn. Some methods of training proposed by Belbin (1958), Belbin and Downs (1964), and Moore (1965) especially helpful to the elderly are those that eliminate or minimize those features of the task which relate to functions that decline with age.

Research studies on memory and age are of two types. One type of memory study involves the recall of experiences which have occured prior to the time of investigation. This would include recall of recent events as well as recall of the distant past (old memories). The second type of memory study involves recall of material learned at the time of the

investigation, teaching subjects new material and then testing for recall very soon afterward; these tests may be of immediate recall or of longer, delayed recall.

Gilbert (1941), Bromley (1958), Jones (1959), and Peak (1968) all found that the ability of immediate recall declines more with age than the ability of delayed recall. Similar studies, but using comparative age groups as subjects, by Van Sonneveld (1958) and Klonoff & Kennedy (1965) achieved the same findings.

Jirovec and Marmoll (1972), in evaluating the literature on the role of age in relation to immediate and old recall, suggest that it may be necessary to differentiate old memories that are practised from those that are not. In stating that the ability to recall old memories does not decline with age as rapidly as does the ability to recall new material may not be saying much more than that old material that has been constantly rehearsed or practised is not as readily forgotten by the elderly person as are the more recent and relatively unrehearsed memories.

In summarizing the more recent studies exploring the relation between learning and aging, Jirovec and Marmoll (1972) point out that despite some decline in performance with increasing age, there is a consistency of findings that elderly persons do retain their ability to learn. Insufficient research has been conducted in order to test the notion that non-cognitive factors rather than learning factors produce performance deficits with age. The available research seems to suggest to Botwinick (1967) that both learning and non-cognitive deficits may

occur. It is nevertheless apparent that, under most circumstances, the changes with age in ability to learn are small.

CHAPTER 4: CREATIVITY AND THE ELDERLY

In man's continuing attempts to understand the nature of creativity, history sooner or later plays havoc with all the traditional assumptions and generalizations. Art experts, historians, psychoanalysts and other scientists have all painfully learned that it is necessary to bear current realities, especially our own limitations and ignorance on the matter, with considerable patience.

From a psychoanalytic viewpoint, as expressed by Cath (1973, p. 155), most scientists in the field of human behaviour regard creative people as those capable of reshaping, remolding, reaffirming and re-defining reality; or a representation of reality, through their personal perspective with a deep sense of hope through adaptive experience. He claims that they communicate to us via their creative process that it is more noble to dream a dream and to imagine and create something new than to succumb to the inextricable fate of the human condition.

Neiderland (1973, p. 160) believes that creativity (as well as what little we actually know about the creative process as such) appears so deeply rooted that analytic exploration, like many of the other investigative methods employed, has failed to shed sufficient light on the nature, sources, and dynamics relating to its psychology. He feels that instead of a single process, however intricate and complex, we should speak of "processes" and we should consider the multiple roots or components of these processes, since the creative work of the scientist or mathematician, for example, seems to be different from that of a painter,

poet, composer, playwright, or sculptor, and no single formualtion covers all of them.

In attempting to review the literature on creativity in relation to the aging process, or creativity and old age, research in these areas appear to be so rare as to be practically non-existent. The isolated studies that I encountered were essentially psychoanalytical case histories, usually involving a good deal of psychopathology as well; consequently, no clear generalizations ensue nor are definite conclusions offered as to the nature of the creative process in its relation to aging. Cath (1973, pp. 198-199) generalizes to the effect that for the average, as well as the especially gifted or creative person there is little that is so painful for him to bear as the alterations that are brought about either by extreme disease or extreme old age with disease. He conceptualizes aging as an ongoing process of depletion, loss and attempted restitution, much in the same way as Neiderland (1973, p. 165) conceptualizes narcissistic injury and creativity. Cath further hypothesizes the depleting process as being closely and anxiously monitored by a newly expanded specialized part of the ego, which he calls the "ego sensor". He believes it reasonable to expect that with the shift in libido, with much emotional investment shifted away from the external world and its deserting objects and back toward earlier narcissistic object cathexes, the inward turning on the part of the elderly may result in closer contact with more archaic feelings, unconscious thought processes, and messages from the body itself. He realized that this concept is in close consonance with Eastern philosophies, which suggest that such a process is the ideal--namely, in the

third phase of the life cycle (each phase lasting approximately 20 years) from the ages 40 to 60, the proper approach is to abandon the world of reality, renounce sexuality, productivity, and materialism and turn into the self in order to contact the inner world; for it is from the inner being that resources will be found to fuel creativity. Does aging, Cath asks, create an opportunity for creativity, as the Eastern world suggests?

In a communication on the creative process and aging, Greenleigh (1960, pp. 353-358) raises two points of significance to the matter. The first is that the creative process serves the creative person with a mechanism which aids him in regaining the "intactness" of his personality by means of 'restitution' and symbolic replacement for losses experienced in old age, thereby often lessening the more destructive physical and psychological stresses involved in depressive reactions which are sustained by less creative people. The second point that Greenleigh raises is that 'timelessness', as one of the significant characteristics of the unconscious part of the personality which is brought into play in creative activity, serves to align the mental and emotional life of the creative individual so that he attends less to time-bound events and as a result has less awareness--and therefore less exaggerated, handicapping concern--regarding his expended living time.

As an individual ages, he loses increasing amounts of youthfulness, vigour and certain physical capacities; he may lose friends and relatives through disruptions in social relationships and through separation due to increased geographic mobility; and, ultimately, he must sustain the loss of friends and loved ones who preceed him in death. These losses, and

the various supporting forces they represent to his personality, inevitably affect his conception of himself. He feels less loved, and often less worthy of being loved, claims Greenleigh (1960, p. 354). It is not simply the fact of sustaining these inevitable losses which leads to problems in his self-image but, even more important, it is the type of reaction he exhibits in adapting to these losses which Greenleigh feels will determine whether he will have a 'successful' later life, or a constricted and unhappy old age.

To offset or reduce the intensity of unfavourable reactions to losses, Greenleigh advises that additional sources must be found for those "supplies" which nurture the pride and the dignity of the individual who has lost them. In seeking suitable examples of people who seem to be able to recover frequently from depressive reactions to loss, or who have neurotic depressions readily but also come out of them readily, he proposes that we might do well to look to poets, painters, sculptors, composers and creative writers; that is, to those people who deal with 'intuitive knowledge'; also to those scientifically inventive individuals who are dealing with 'theoretical knowledge', as well as to others who actively use their creativity in the problem-solving tasks of their daily lives.

In a study on aging and the artistic career, Hearn (1972, pp. 357-362) interviewed a total of 143 persons who earn money from painting, sculpting, acting, or as musicians, to determine how these persons view growing old, and what effect it has had on their careers. He concludes that art as either a first or second career seems to be an occupation, or avocation, which allows its practitioners to escape enforced

retirement, while at the same time offering income, sociability and a positive self-image in its place. Increasing age in this field is seen as increased experience and expertise. His findings indicate that artistic second careers could alleviate a great number of problems for many aging individuals. The most interesting and universal finding to arise from his study is the agreement among his respondents that an artist never retires; thus, for those involved in artistic pursuits, involvement in the production of art continues until death (p. 361).

On a less esoteric, psychoanalytic or philosophic level, my concerns center around the question of whether the creative process diminishes with advancing age and, somewhat conversely, whether creative abilities long unused or un-exercised can be re-aroused or productively stimulated in the elderly person.

Let us look to history for examples of creative work accomplished late in life. Titian's painting, "The Battle of Lepanto" was executed at the age of 98 and is considered one of his greatest masterworks. Michelangelo produced several works in his eighty-ninth year of life which are today regarded as masterpieces. Goethe completed Faust when in his 80's, and Verdi composed his opera Falstaff at the same age. The architect Frank Lloyd Wright was still incredibly productive at 89, still working a twelve-hour day and including in his crowded schedule a great deal of teaching, as well. Similarly, Mies Van Der Rohe and Le Corbusier have produced some of their most imaginative structures in their so-called declining and elderly years.

Innumerable other examples from the history of mankind clearly

indicate that despite biological and physiological decline, creative artists and musicians have not only continued their production until the end of their lives, but have also surpassed themselves in their latter years because of their ever-deepening comprehension of what they create.

In her book, Old Age, Simone de Beauvoir (1972, pp. 386-409) investigates different kinds of creativity in relation to old age. She believes that it is most unusual for scientists to make discoveries in their later years, above all in the field of mathematics, where late discoveries are apparently very rare. (But of course there are always exceptions to such generalizations: Euler, for example, did very important mathematical work when he was 71 and 72; Galileo, at 72, completed what is considered his best book, the Dialogues Concerning the New Sciences, and he was 74 when he wrote his Mathematical Disquisitions and Demonstrations; Benjamin Franklin, between the ages of 78 and 80, invented bifocal lenses and made an important contribution to the study of lead-poisoning; Pavlov added much to the work of his youth when he was a very old man; and Thomas Edison continued productive and creative invention until the end of his life).

In an interesting comment and criticism on the so-called limitation of creative years in the field of science, Bjorksten (1946, p. 94) claims that in today's scientific and academic communities, as a man advances and attains recognition for creative contribution in the intellectual fields, he is usually imposed upon by an increasing load of administrative, social, financial, or other noncreative duties, all of which may be equally strenuous, but which sharply reduce the time that he is

able to devote to his creative work. This, he asserts, is exactly the position encountered by most successful men in the scientific professions, as they attain wider recognition with progress in time. He suggests, in conclusion, that the sharp decline in creative contribution at the age of about 30 is a result of the fundamental characteristic of human organisms to indiscriminately load all types of work on those who possess ability to carry it out, without regard for the desirability of reserving peak capacities exclusively for creative work.

In pursuing her study of different kinds of creative endeavour in old age, de Beauvoir states that, generally speaking, philosophical thought grows richer with age; she cites Plato, who wrote the Laws when he was 80, and Kant's Uberguing, written at the end of his life, which brilliantly harmonized his whole philosophical system; Sophocles wrote Oedipus at the age of 89, and Voltaire some of his finest works during the last 20 years of his life.

While composers do not tell us very much about the way they compose, states de Beauvoir, it is observable that generally speaking their work improves with the years. As examples, she cites the works of the aging Bach as among the finest he ever composed, and notes that Beethoven surpassed himself with his last quartets. She points out that sometimes it is at a very advanced age that the composer writes his greatest masterpieces: Monteverdi at 75 when he composed Poppoea, Verdi at 72 when he completed his Otello. And the elderly Stravinsky, still productive in his nineties, managed to adapt to new musical forms to produce compositions of originality that are of no less value than those of his prime.

In viewing painters and their creativity in old age, de Beauvoir believes that they need more time to overcome the difficulties of their calling, and it is therefore often in their last years that they produce their masterpieces. She notes that it was when he was already an old man that Giovanni Bellini really found himself, painting his greatest works, (including his "Saint Zacharias" and the famous portrait of the Doge Loredano), between the ages of 75 and 86. Rembrandt's last pictures are considered among his greatest masterpieces, and Franz Hals was 85 when he reached his peak with "The Regents". Corot's and Ingres' most accomplished pictures were painted in their late seventies and early eighties.' She asserts that Monet, Cézanne and Bonnard surpassed themselves in their last years.

De Beauvoir believes that painters are much less hampered by the weight of the past and the brevity of the future than are scientists; the painters' works are made up of a multiplicity of paintings and each time they stand in front of a virgin canvas their work becomes a series of fresh beginnings. She presumes that a painting generally calls for less time than the working out of a scientific theory: when a painter starts a new painting he is almost certain of finishing it.

Compared with writers, de Beauvoir considers painters very fortunate, for she feels that they do not feed upon their own substance. Painters tend to live in the present and not in an extension of the past. The daily world provides them with an inexhaustible source of colours, lights, varying subtleties of tones and shapes, and their work remains open to an unlimited extent. She also believes that towards the end of his life every creator is less afraid of public opinion and has therefore gained

more self-assurance. If he does not yield to the temptation of knowing that he will be praised for whatever he does, and therefore does not fall into an easy facility, it is a great advantage for the painter to be able to work according to his own personal standards, regardless of whether people like it or not. Like the composer, says de Beauvoir, the youthful painter is deeply influenced by his time, seeing the world through the paintings of the previous generation; it then becomes the work of years, for most painters, to learn to see it with their own eyes. Thus did Bonnard begin by copying Gauguin, attributing great importance to the subject of the painting. However, beginning with the "Café du Petit Poucet", painted at the age of 61, de Beauvoir notes that the subject tends to disappear in favour of colour. At that time Bonnard wrote:

> I believe that when one is young, it is the object, the outside world, that fills one with enthusiasm--one is carried away. Later, it comes from the inside; the need to express his feelings urges the painter to choose some particular starting point, some particular form. (de Beauvoir, p. 407).

Bonnard took to progressively more daring short-cuts in his drawing, almost abandoning perspective entirely; he moved in a resolute fashion away from the conventional vision of things, in his effort to express their colour and their life. This, believes de Beauvoir, is the reason for the astonishing youthfulness of his last paintings.

Goya is cited by de Beauvoir as another outstanding example of increasing creativity in old age. She states that Goya's old age was not only a continuous rise toward an ever greater perfection, but also a constant personal renewal. She notes that between the ages of 66 and 82 he accomplished an extraordinary amount of incredible work, introducing lithography into Spain in 1819 when he was already 75, and producing an

admirable series of lithographs for many subsequent years, despite his seriously failing eyesight. Until the very end of his life, Goya displayed a continuing eagerness for everything new. De Beauvoir quotes from Beaudelaire, who was forcibly struck by Goya's astonishing rejuvenation--for rejuvenation was what old age really meant to this artist. Beaudelaire speaks of:

> ...that strange law ruling the fate of great artists, a law which lays down that their lives and intelligences should run in opposite directions, that what they lose on the one hand they should gain on the other, and that they should thus go on in a continual youth, gathering fresh strength, new spirit and even greater daring right up until the very edge of the grave. (de Beauvoir, p. 409).

It will no doubt be felt that all of the examples cited are exceptional, and that such considerations are too remote to have immediate bearing on the practical problems of the masses of the elderly today who are lonely, bored, somewhat depressed, physically ill, and often economically deprived as well. Nevertheless our efforts must be aimed at discovering means for reducing the sense of purposelessness in the lives of many elderly citizens. By increasing the dimensions of perception, both intellectually and emotionally, it may be possible for the elderly individual to include in his life more enriching experiences which may aid him in extending himself and his conception of himself in a richer and more meaningful existence.

De Beauvoir (p. 452) states that to desire nothing, to do nothing means condemning oneself to the dreadful apathy into which many retired people sink. Experience has demonstrated that the people whose old age is most favoured are those with many-sided interests; it is easier for them to reconvert than for others. Unfortunately, reasons for activity

are hard to rediscover once former occupations are forbidden. It appears that it is only a minority at the present time for whom leisure can mean the flowering of some hitherto frustrated vocation or the discovery of some unexpected possibilities. De Beauvoir cites two renowned examples in the United States: Lilian P. Martin, who left the University of Stanford at the prescribed retirement age, and became a counsellor to the aged; who, at 65 learned to use the typewriter, at 77 to drive a car, at 88 travelled up the Amazon in a boat, and at 99 undertook the running of a fifty acre farm with the help of four 60 year old women. The other example cited is the old woman called Grandma Moses who, when she was past manual labour at the age of 75, took to painting for the first time in her life. When she was 100 she produced the painting "Christmas Eve", her most famous work. Today there is a museum in Vermont devoted entirely to her profilic works.

An experimental study was undertaken by Dawson (1962) as part of her doctoral dissertation at the University of Nebraska in order to evaluate the learning ability of a sample of persons over the age of 65 in the field of art and to determine the concomitant changes, if any, in their activities and interests. Proceeding from the findings of a number of psychologists that learning ability, when measured in terms of power without stringent time limits being set, can continue at a high level well into advanced years, she predicted in this study that people over 65 could acquire as much proficiency in a new field as college-age students. It was also predicted that aging subjects would derive greater satisfaction than younger subjects from the learning and would show a significant increase in activities and interests compared with others

of their age-group.

The learning situation employed for the study was an eighteen-week course in oil painting taught by instructors at the University of Omaha.

The study included an experimental group of 37 women and men over 65 years old who had no previous instruction in oil painting. The student control subjects were of college age and received the same instruction in regularly scheduled classes at the same university, as well as students of varying ages in an Extension Course at the university who were receiving similar instruction.

A senior control group of 21 adults over 65 years of age, and with similar backgrounds as the experimental group was also included. This group did not participate in the art study, but served essentially as a basis for generalizing from the findings about the experimental subjects.

Findings were obtained through evaluations of sample paintings at various stages of the course, the administration of art judgement tests, personality scales, questionaires concerning activities and interests before and after the course, as well as concerning satisfaction in accomplishment.

Results of this study indicated that while both the elderly experimental group and the college-age student group made statistically significant increases in painting proficiency, the college-age student group displayed the greater proficiency; the group of elderly participants, however, derived a significantly greater satisfaction from its accomplishments and showed a significantly greater increase in activities

and interests at the end of the study. The fact that the elderly group planned an art exhibition to display its paintings and arranged for additional courses in oil painting was considered of importance by the researcher. Furthermore, a much higher percentage of the elderly group than of the college-age group made plans to continue art instruction, and subsequently did, (all but one of the 31 elderly subjects).

Dawson (p.101) concludes that aging persons over the age of 65 can acquire proficiency in a creative field and derive satisfaction from such learning, even though their progress may be less than that of college-age students.

The emergence and maintenance of new roles for the elderly through art-related contacts could stave off those strong feelings of disengagement and purposelessness so frequently experienced by the enforced retiree; they can help to fill his later years with satisfying, creative activity, offering the opportunity for a favourable self-image and a fulfilling old age (Hearn, p. 357).

It would appear worthwhile, however, that further investigation and research be undertaken on the matter of creativity and the elderly. As noted earlier, the few existing studies are essentially psychoanalytically oriented. But educators, artists and psychologists might well look to such other aspects as the educational backgrounds and the types of learning processes undertaken over a period of years by those individuals who are creative in their late years. Is there also, for example, a commonality of experiences that could be traced to those elderly people who are deemed to be creative?

A greater understanding of these and other aspects of creativity and the elderly could conceivably add important knowledge to the field, as well as some usefulness in planning goals, objectives and curriculum in art programs for the elderly.

CHAPTER 5: EXISTING ART PROGRAMS FOR THE ELDERLY

My field research into art and crafts programs for the elderly in the metropolitan Montreal area was conducted over a period of one and a half years. The initial difficulty encountered was in locating such programs, for they are rarely and insufficiently advertised and seem to rely largely on word-of-mouth.

Upon contacting the recognized art schools and art institutions in the city, it was learned that none offered any kind of program geared specifically to the elderly individual. Several directors of these schools indicated that they had one or two students who might qualify as elderly, or that they had previously had an elderly pupil or two who had dropped out of their programs for reasons unexplained.

In speaking with a teacher of tapestry and weaving at a local Arts Center, she stated that she had recently had one woman over the age of 65 in a class of much younger adults. While the class concentrated on mastering new or more advanced techniques, this woman felt that she was beyond her depth and was more intent on completing simple projects on her [redacted]. Upon leaving the class of her own volition, she explained to the teacher that she felt socially ostracized, believing that she could not relate well to the group.

My attention was next directed to contacting some of the organizations, institutions and groups that specifically cater to, or have some connection with, the elderly.

PROGRAM A:

A municipal Sports and Recreation Department (Service des Sports et Loisirs) operates a number of sports and recreational facilities in various sectors of the city. Within some of these Centers, Golden Age groups have been functioning for several years. It was explained that these are clubs for men and women who are past the age of 65, and that their activities were largely of a social nature, consisting mainly of card parties, group visits to places and events of common interest, as well as parties, dances and gatherings for social interchange. Upon learning that several of these groups were also offered arts and crafts programs, I made these the objects of personal visits.

In discussion with the director, I learned that there is a regular program that runs from October through May; as well, there is a summer program running from June to September of each year.

As the arts and crafts in their regular programs were so similar as to be interchangeable at all three of the Centers visited, the following observations are applicable to any and all of them. Attendance is low, rarely exceeding a dozen individuals at any time, although each Golden Age group numbers over 300 registered participants. Classes are conducted in a low-keyed, unpressured, even leisurely manner. A variety of activities are pursued in the session: several women may be knitting, others crocheting; one man may be working on a commercially produced leather kit, while another will be working on a mosaic tile kit, trying to carefully follow its instruction sheet; at the other end of the table several women may be involved in wrapping coloured wool strands

around metal coat-hangers, while yet another woman is gluing assorted old buttons to the exterior surfaces of a wooden cigar box. An examination of the 'supplies' cupboards reveals a paucity of materials, other than a handful of additional commercial craft kits, construction paper, crayons and pencils, crêpe paper, and wax blocks for candle making.

A visit was also made to the summer program which, because of generally more favourable climatic conditions, concentrates essentially on such outdoor activities as croquet, aquatic exercises, field trips and excursions. Nevertheless, attention is given to arts and crafts by providing a two-hour session every Tuesday morning. On this occasion, eight women and one man were engaged in creating miniature flowers from crêpe paper and inserting them into little vases made from recycled yoghurt containers.

Upon further noting that these Centers also offer such activities to the general public as oil painting, ceramics, copper enameling, batik and weaving, I enquired of the teachers why similar courses were not being offered to the members of the Golden Age groups. It was explained that such courses were too 'serious' and demanding for the old people, the implicit assumption being that after the age of 65 the elderly are incapable of responding to creative challenge.

Another notable observation applicable to all three groups visited was that the teachers were all recreation workers; none were art teachers or artists, nor did they profess any special affinity to art.

It is apparent that these arts and crafts programs are peripheral to the primary purposes of this agency. These community centers are

more concerned with recreation and social adjustment than they are with the individual's experiencing of art.

PROGRAM B:

This Center is located in a church basement and offers among its many services courses in arts and crafts specifically for the elderly citizen. It is situated in one of the oldest sectors in the inner city, in an area that, over the years, has converted substantially from lower class residential to light manufacturing and industrial. Most of the remaining residents are involved in the struggle to maintain a minimal standard of living. The small handful of participants in the art program, varying weekly from six to twelve, are mostly old age pensioners residing in rented rooms in the immediate area or coming from distances beyond the inner city.

The director of the Center, as well as of the art program, is a young, personable and dedicated cleric with formal background in art. While eager to implement a vital program of studio arts and crafts, he is new to Montreal and has not yet had sufficient time to consider or discover the nature of the clientele, to create the suitable environment in which his program will operate, and to obtain the financial support needed in order to adequately mount the program and hire qualified instructional and operational staff.

So, for the present time, a limited crafts program is presented (offering découpage, macramé and painting), using volunteer art students from the Universities and catering to a mere handful of elderly participants.

PROGRAM C:

A neighbouring municipality, among its many social, cultural and recreational services, operates a Senior Citizens Centre which offers a variety of activities for persons 65 and over. This Center has a membership of 350, of whom about one-third are active and regular participants. There is an Arts and Crafts program, attended by less than a dozen members and an Oil Painting course which currently has been reduced to four regular participants from an original number of ten registrants. Both these courses are led by women who, while non-professionals and untrained in art teaching methods, are themselves engaged in painting and handicrafts.

According to the director of the senior citizens centre, both these courses are offered not primarily for the intrinsic art experience, but essentially for their therapeutic value. Attention is given individually to the exercising of hand and finger muscles as well as to social adjustment within the groups.

PROGRAM D:

This program for older citizens, an educational development scheme, was started four years ago with federal funds and offers lecture courses to adults over the age of 50 at a nominal fee of five dollars per course. Many of the students are in their sixties and seventies, and several are in their eighties. In a typical semester, over 500 students participate in a variety of 14 or 15 courses, which include French language on various levels of competency, two courses in psychology, law for the layman, economics, teacher aid courses, a volunteer training course, and music appreciation. Premises and facilities are provided without charge at

the campus of a local college in the city.

Students in this program are not subjected to examinations nor to the attainment of grades, and are thus relieved of anxieties and pressures. They are, nevertheless, unusually enthusiastic and dedicated and are both thorough and prompt in their submission of homework assignments.

In discussing the courses with the Coordinator of Programs, I learned that a course in Art Appreciation had been offered during the past three semesters, and had proven popular and well attended, particularly by the older adults. It was conducted by a former university art education graduate, but the course was regretfully discontinued when she obtained a full-time teaching position elsewhere. It is hoped, however, to re-instate the course when a suitable lecturer is found.

Upon enquiring about fine arts studio courses, I was told that workshops and studio courses were precluded essentially because of the high cost of facilities and materials required; in view of the limited funds available and tight operating budgets such courses are not forseen in the near future.

Having had their financial grant extended for two further periods of 18 months each by the federal government, the program directors have recently been advised that all future funding must be assumed by the provincial government. It would be regrettable indeed if such aid were not forthcoming as this effort in continuing education for older individuals is fulfilling a real and increasing need in the community.

PROGRAM E:

The development of this community project in a neighbouring municipality is of particular interest in illustrating how a few young women succeeded in gaining support and financial assistance from the mayor and the City Council in establishing and operating a sizeable arts and crafts workshop.

The impetus for the project grew from the desire of six women, all painters and sculptors, to find suitable workshop space to share and to establish an artistic interaction through group endeavour. Their search led them to an unoccupied building on the outskirts of the town which was the property of the city. They approached the newly-elected mayor with the proposal that he allow them the use of the unoccupied building, and in return for its use as their art workshop, they would offer free classes in sculpting to interested citizens of the community. The mayor, a professed lover of the arts was also persuaded to become a patron of the arts, and not only agreed to the proposed arrangement but also convinced the City Council to allocate funds for a renovation of the building for its new use as well as for the purchase of suitable equipment and furniture.

In the autumn of 1973 the studios were inaugurated and sculpture classes were commenced for 15 interested respondents, whose ages ranged from 17 to 73.

The building being very large, and housing a number of rooms on two levels, additional classes were added by the next Spring in painting, weaving and tapestry making, each led by another of the original founding

women.

Before the end of 1975, this program had grown to accomodate over 350 students, ranging in age from 18 to the late seventies, and with a staff of 15 teachers offering courses in painting, drawing, macramé, crocheting, weaving, sculpture, ceramics, and such handicrafts as copper tooling, découpage and tole work. There are, for example, six courses per week in painting, and three per week in weaving, in order to accomodate all the interested participants.

The ethnic breakdown of students ia approximately 50% French-speaking and 50% English, and classes are conducted bilingually. The elderly, the retired, and the about-to-be-retired have been actively encouraged to join, and there is a smattering of elderly students in every one of the classes. According to the teachers, the elderly students integrate well in the groups and generally interact even better than the youngest students; they are also among the most dedicated and enthusiastic participants. In terms of their work, they appear on the whole to be more cautious in their approach and more meticulous in the detailing.

Moderate fees are now charged for the courses, which defray the costs of materials and supplies, and teachers' salaries are shared by the City Council and the Adult Education Department of the local School Commission.

My observations on the quality of the art instruction are based on repeated visits to their evening classes. The orientation and emphasis is essentially on the teaching and mastery of technique in the various media offered; how oil paints are applied, how to create a picture using only palette knives, how various sculpting tools and implements are used,

how to achieve specific patterns in the weaving process, and so on. Many of the students in the program copy pictures which they bring to class as subject matter. This practise was observed in all classes and in most media. In the weaving and handicrafts classes, efforts are concentrated on duplicating or recreating patterns and colour arrangements.

This enterprise has been given considerable encouragement and support by the entire community. Exhibitions of students' and instructors' work are held with regularity at the City Hall. In between times, the City Hall chambers, offices and hallways are also bedecked with examples of the students' and teachers's works. More recently, in the downtown commercial area, the banks and stores have begun hanging the works as well. The reality of the studios' active existence is becoming almost inescapable in the town.

Today, the studios operate at peak capacity, and must turn down potential students eager for participation. In terms of numbers, the project is an undoubted success. The directors have recently persuaded the City Council that their facilities are unequal to the demand and that a vacant larger building located in the heart of the municipality (also owned by the City), should be converted into a new and larger arts and crafts facility.

When I last saw the original founders of the Workshop, they were studying architectural plans for the renovation and conversion of the new premises. Needless to say, the original aim of their project--to find a large studio to be shared for their own art production--has long since

been forgotten; none of them has had time to do much art work of their own since mid-1973. They are fully immersed in the operation and administration of a thriving and expanding enterprise.

PROGRAM F:

Amongst all the art programs for the elderly visited in the Montreal region, the creative arts department of this Golden Age group (which is a segment of a community services organization in Montreal) can serve as a model in many respects for any future, as well as many existing, art programs for the elderly. Not only is it successful quantitatively in terms of the large numbers of active participants in its workshops but, of much greater significance, it is the quality of the aesthetic experience and the level of art production that are so notable.

The discussion and observations that follow arise from repeated visits to the workshops over a period of almost two years, as well as interviews with the Director of the Golden Age group, the Director and teaching staff of the creative arts department, discussions with a number of the students, and attendance at two of their Annual Art Exhibitions. I have also documented on colour photographs a number of the works produced in the workshops, and these reproductions are presented as an appendix to this study.

The history of this Golden Age group is relatively brief, having been started about 15 years ago as a social club for the elderly by a dynamic social worker possessing a special empathy for the elderly and an eagerness to work with them. In this initial group were a handful of about a dozen individuals who expressed an active interest in learning

how to paint and do ceramics. After having established a clear definition of their needs, the social worker proceeded to interview suitable teachers. Her criteria in this process were apparently threefold: to employ only highly experienced teachers who were themselves creatively involved in producing art; to ascertain that they had a high degree of empathy and understanding of the elderly; and to involve all 12 of the potential students in the hiring process by having them present at the interviews.

The degree of concern displayed in the hiring process produced its own rewards. The woman hired to instruct the painting classes, herself a painter, proved to be a teacher with a high degree of dedication and commitment to her students and the ability to establish a warm relationship with them. She soon became the director of the entire art program, a position she continues to fulfill at the present time. The woman hired to instruct ceramics came to the job with many years of previous experience as a teacher of ceramics, having also worked in the past with a number of private elderly students. She was a woman who set high standards, expecting a great deal from her students, convinced that with proper instruction and sufficient application by the students, almost everyone could produce work of good quality and thereby gain personal satisfaction. The third instructor hired at that time was to lead a course in printmaking; she herself was a graphic artist, and through her pleasure in working with the elderly students soon succeeded in engaging many of the elderly members in her printmaking classes. She continues, after almost 15 years, to instruct several printmaking classes each week.

Today, this Golden Age group has gained a total membership of over

3000 retired citizens involved in a variety of activities; it offers its members a wide range of professional social services, and many such recreational and social activities as folk-dancing, card-playing, group games, sponsored trips to destinations of mutual interest, and lectures by guest speakers on subjects of interest to the aged. Thers is also a Terrarium Club, where members are taught to create gardens of small plants in glass enclosures; these are sold to the public and the profits used to provide additional resources. Another program which has gained wide participation is the organic vegetable gardening project, operating annually on a tract of municipal land from May to the end of September. Inexperienced gardeners are taught and aided by the more knowledgeable "green thumbs". Substantial quantities of produce are harvested and all excess produce is sold to the markets. Despite the considerable physical efforts required in planting, watering and weeding, the numerous elderly members involved in this project have responded enthusiastically and industriously.

Over 250 elderly people are registered participants in the creative arts program which occupies two studios in a newly-constructed building in a residential sector of the city. There is currently a teaching staff of about 20 instructors, most of whom are professional artists in their chosen media, several having had formal art teaching training, and all of whom were selected as well for their ability in relating to the elderly students.

The various classes are held in the mornings and afternoons each week, from Mondays to Fridays inclusive, from September to June. While the program is suspended here during the summer period, the Golden Age

organization also operates a summer camp for the elderly in the Laurentian mountains where all the art activities are resumed. The variety of courses offered at both these locations include painting, drawing, outdoor sketching, ceramics, sculpture, printmaking as well as an assortment of handicrafts such as batik, weaving, tapestrymaking and macramé.

The facilities of this creative arts department are currently bursting at the seams, unable to further respond to the demands of an increasing number of eager applicants. In order to alleviate the problem, an additional mini-center was recently inaugurated in a neighbouring community and an art workshop has been set up on a more modest scale for the time being, but patterned nevertheless on the original. (Callaghan, March 1975).

After discussing the matter with the Director of the Golden Age organization and the director and instructors of the creative arts department, the following is a profile typifying the majority of elderly students entering this program: all the men and women members are over the retirement age of 65; the eldest, at the present time, is 88, and the average age is in the mid-seventies. A great number of the participants have lost their mates and found themselves facing a great loneliness and sense of abandonment. Despite being, for the most part, in relatively good health and able to function adequately, they are no longer part of society's working force. They have sensed that they are no longer vitally needed in any meaningful way and that their lives have lost a focus and driving force. They have been deprived of the kind of structured human

contact that a job or career had provided for most of the men and that running a household provided for most of these women.

A number of participants were initially referred to this Golden Age organization, and thence to the creative arts program, by social workers, doctors, psychologists and psychiatrists as a means of alleviating their sense of aloneness, meaninglessness, and in some cases, their debilitating depression. Some entered the program dutifully, some passively, some willingly and expectantly, while some initially expressed hostility or masked resistence. The greatest sense of gratification expressed by the teaching staff is in watching the turning point occuring in almost every one of these elderly students: from a sense of unsureness and tentativeness to a sense of personal pride and pleasure in their accomplishments; the rousing of their creative impulses and their conscious making of aesthetic decisions; the sense of new-found purpose in their daily existence; the sense of participation and belonging in a group of shared purpose, and the enriched social contacts that arise. Real friendships have resulted, as have several marriages.

Class sizes are restricted to between 15 and 20 students at a time, with sufficient instructors and assistants so that individual attention is afforded wherever required particularly to the new students, whose confidence is carefully cultivated. Discussion generally precedes the work, and participation, suggestions and recommendations of the students are actively sought. Copying of reproductions or anything else for subject matter is not only discouraged but strictly forbidden. Human models are often used for certain classes, and the students are called upon to draw creatively from their own life experiences for subject matter, as

well. Such elements as design, composition, balance, line and volume are explored in the different media.

While the students' efforts are strongly encouraged, false praise is never extended. They are quick to detect insincerity and even quicker to reject it. Some elderly students are initially totally dependent on the teacher, indicating a lack of self-confidence and sometimes considerable anxiety in their attempts at creating; but as they begin to produce results their confidence grows and they begin to accept the challenge of new techniques and new forms. In time, most students are able to work confidently and independently.

A humanistic philosophy and concern for the individual was expressed to me by the Director and some of the teachers in the art program in the following terms:

The elderly students are never condescended to, patronized, nor treated like children. The staff is cognizant of the fact that these are individuals with a wealth of living experience. They have all lived through two world wars (and some of the men have participated in them, as well), held a variety of responsible jobs, raised families of their own and watched their children leave and do likewise, have witnessed and adjusted to a world that has changed more dramatically in the course of their lifetimes than probably in any other period of history. During the course of their years they have developed skills and abilities that are not easily forgotten. Because of this understanding and empathy, the staff encourages all the students to participate as fully as possible in all aspects of the art program and to utilize their various skills

wherever applicable: in the planning of programs, the administrative tasks, the ordering and stocking of materials and supplies, planning field trips for sketching or to exhibitions of particular interest to the group, and in as many decision-making processes as possible.

In the course of interviewing the students and asking them what the art workshop programs meant to them, one 74 years old woman responded with self-assurance: "This is really a wonderful place. But it couldn't function without me. I'm the only one who knows where anything is here". I later learned that in addition to being one of the most active of painters and sculptors in the program, she had also taken over the chore of keeper of the materials and supplies and preparing the order lists for new materials. When she first entered the program several years ago, she was severely depressed and barely able to function within the group.

Periodic visits to art exhibitions in the Montreal area are an integral part of the art program. In November 1975, the instructor of tapestry and wall-hangings took her group to an exhibition of Normand Laliberté's tapestries, wall-hangings and craypas at the Shayne Gallery. This exhibit excited and enthused the group members to an unusual degree, and provoked many creative ideas from them in terms of a group project they wished to undertake, using materials similar to those used by the artist. Another group visited the annual exhibit of Quebec Handicrafts in December 1975 at the exhibition hall of Place Bonaventure. These students found this large exhibit particularly provocative in terms of the vast variety of crafts, forms and techniques displayed. Upon viewing an exhibit of graphic prints in the show by established Quebecois artists, one old man in the group was heard to remark, "Well, what can we expect,

I guess; these are real artists." Whereupon an elderly lady in his group, not in the least overawed or humbled, responded: "What do you think we are---pretend artists?"

Once integrated into the art programs, the majority of the elderly students become totally involved, and they are capable of displaying quite remarkable energy and vitality. The policy is to create a democratic, non-authoritarian working environment, never compelling a student to complete a work in which he has lost heart; if gentle encouragement doesn't work, the project is quietly dropped and a new one is commenced with renewed enthusiasm. It has been noted by the teachers that some of the elderly students require frequent reminders of instructions given, and they conclude that with some elderly individuals immediate recall memory is sometimes lacking. Therefore, a special effort is exerted to provide instructions slowly, clearly and repeatedly and not to provide too great a quantity of new information at a given time. In every other respect, however, most of the teachers feel that teaching art to the elderly is little different to teaching art to any other age group. The philosophy of this program is that they are not so much teaching art as that they are teaching people, and in doing so they are dealing with the whole person. There is a genuine respect for the individual, his capacities and his potential. The program is not regarded in terms of providing therapy nor in merely providing the means to keep the elderly occupied. The focus is always on the individual and the quality of the aesthetic experience.

A highlight of the art program is the annual Exhibition and Sale, held usually at the beginning of December of each year. Again, a good

deal of the organization and planning of this event is in the hands of the elderly students, with the help of the instructors and staff, and every effort is exerted to achieve a high level of professionalism in its presentation of some 350 works by the students. At one of the vernissages I attended, the guest of honor was the district member of parliament in the provincial government, (for this Association is partly funded thereby), and wine and cheese were served. The exhibition space was crowded with visiting dignitaries, reporters, exploding flashbulbs and many hundreds of guests, friends and interested visitors. But perhaps the most tangible presence was the almost overwhelming expression of pride and pleasure on the faces of these elderly artists. (Callaghan, December 1974).

A high degree of involvement and commitment is displayed by many of the elderly students in the classes. A great majority had no prior experience with creative art work and it had never occurred to them that they might possess even latent ability. Now, however, with the time available and the opportunity afforded, a number of these old people have discovered an entirely new focus for their lives and new horizons have opened up. The following quotations are from a series of interviews conducted with a number of individual students:

> What do I think of our Center? It's like a dream world to me. After retiring from my profession of plumber and carpenter I found my days very long and empty. Sculpting takes willpower--I seem to want to do everything in my sculpture. I wouldn't ever want to stop what I'm doing. Every day that I miss coming to the Center is a day in which I'm not fulfilling certain things.
>
> Sculpture, ceramics, painting--it's all second nature to me now. I get more satisfaction from my time at the Center than from anything

else in the world. Art makes me full of life, it's like a whole other world...I feel it gives us more life than ordinary life. It's a talent from the heart, not a severe disciplined art--it's a new life!

For the first time I sense my own need to contribute something beautiful to others.

The teachers are pretty special; I'm lucky that I have a special relationship with some of them. For the first time an instructor took me outdoors. We went to the Laurentians and other areas and I found myself searching in a new way to recapture effects of light, movement and water. I now see the world around me in new ways.

Often I complete a work--and then it makes me feel so wonderful and satisfied. That's why I'm here.

The following quotation by the director of the creative arts program is taken from the catalogue of the art exhibition held in December 1975:

I am firmly convinced that there is no human being born into this world who doesn't possess a natural capacity for recognizing or creating beauty; that the reason for all the bad taste around us is not a universal characteristic of the human race, but rather a result of various educational systems.

There is such a thing as special talent; but what has talent to do with the ability to feel beauty?

Creativity transcends the talent to do certain things well. Creativity is a way of life--of seeing, feeling, sensing. Generally, people are afraid of trying a new means of expression. Particularly those who have reached a chronological age that society accepts as old. Our Association has set out to change these concepts and prove that no person is too old to become more flexible and creative.

It's true that occasionally it may at first take the form of a therapeutic measure, but after the experience of creating something unique, one can never be the same again.

Many kinds of human depression and unhappiness are caused by feelings of unworthiness. The surest and quickest way to help is

> to give a person a sense of achievement--a feeling that he can do something which he was convinced was impossible for him to do. What he needs is another human to believe in him.
>
> I have never met a person who, given the time and opportunity, was not able to make this human contact through art. As a result of this attitude, our program has helped to develop people who are reaching within themselves, instead of repeating old set patterns.

A number of colour reproductions of work by the students of the creative arts program of this Golden Age organization are appended to the end of this study.

PROGRAM G:

The following arts and crafts program for the elderly has been singled out for description not only for its specialized characteristics and uniqueness but equally because of the aesthetic standards and the emphasis on creativity that have been established by the director, a fine arts enthusiast and a warm and dynamic individual. Her personality sets the tone for the entire program.

This program is housed in a geriatric and long-term hospital and home for the aged, located in the northwestern reaches of Montreal. The building currently accomodates 247 patients, and the average age is 84 years old. The patients vary from being moderately to severely physically and mentally disabled. Their physical disabilities range from pulmonary emphysema, chronic bronchitis, coronary artery disease and degenerative arthritis to hemiplegia, Parkinson's disease, almost total deafness and blindness, and paraplegia. From a psychiatric viewpoint, many manifest chronic depression and character disorders while others are moderately to severely disabled by chronic brain syndromes resulting

from cerebral arteriosclerosis or senile brain atrophy. (Finkelstein, Rosenberg & Grauer, 1971).

The arts and crafts program at this institution arose initially as as outgrowth of the Occupational Therapy Department, which had been set up in 1964 to focus initially on the physical rehabilitation of the patients with an emphasis on the improvement of bodily functions. At that time the only arts and crafts provided were bead-stringing and sewing, and the philosophy behind these activities was to keep the few participating patients busy. In mid-1965 the present arts and crafts director was hired to set up a program whose primary purpose was to be placed on remotivation of the elderly patients the teaching of new skills to improve morale and self-esteem, and to provide the release of tension and the development of insight. But, unlike many such programs, this art director's priorities and special emphasis have been on creativity, independence, productivity and socialization.

Referrals to the arts and crafts program are formal, and often come from the institution's consulting psychiatrist or from the patient's physician. The hospital's social workers, after the admission workup, become familiar with the patients' problems in terms of their feelings of isolation and loneliness or lack of family interest or support, so they often refer the patient to arts and crafts. As well, the departments of Physiotherapy and Occupational Therapy frequently refer patients, who are then treated in conjunction with these disciplines. In order to involve the patient in her program, the Director first visits the patient in his or her room, in order to establish a personal relationship. It should be noted that the great majority of patients entering this

hospital are not only extremely old, but often physically or mentally incapacited, emotionally depressed, hostile and confused by a sense of dislocation and rejection. The traditional long-term institution for the elderly, essentially custodial, often causes loss of identity and individuality in its patients. This is partly caused by strict and prescribed routines for such activities as eating, bathing and sleeping combined with a lack of opportunity for creative thinking and individual decision-making. As a result, most patients tend to spend the greater part of each day confined to their rooms or sitting on wards for hours on end, silent and depressed.

Once a comfortable rapport has been established and the Director has been successful in wooing the patient down to the arts and crafts workshops, she is especially cautious in setting the new participant an initial task in keeping with his infirmities and one which will not overwhelm or frustrate him. Otherwise the patient will have no desire to return. Step by step, more complex challenges are set for the elderly patients as their self-confidence and sense of pride in their accomplishments increases. They are encouraged to make their own choice of media, materials, colours and design.

A number of diversified activities are offered in the arts and crafts program, which include drawing and painting, ceramics and clay modelling, enameling, leather-work, copper tooling, mosaic tile-work, sewing, knitting, crocheting, needlework, weaving, rug hooking and woodwork.

Currently 72 of the 247 patients work in the arts and crafts program,

led by the Director, a full-time assistant and some part-time volunteers. The physical facilities consist of two spacious and bright workrooms and one smaller workshop for wood-working. Sessions are held daily from 9 a.m. to 11 a.m. and from 1 to 4 p.m., when patients requiring more individual attention are accomodated. These afternoon participants may be either newly admitted to the hospital and require orientation as well as additional support and instruction; or they may be recovering from severe illness and require additional personalized assistance. While orderlies and nurses will bring the patients from their rooms to the workshops where necessary, the patients are encouraged and urged to come by themselves or to help each other to the classes.

The abilities of the patients in the workshops are nurtured, encouraged and praised. Patients are also encouraged whenever possible to leave their wheelchairs and to sit at the tables on conventional chairs, and to stand, if they are able, when the nature of the work demands it. The atmosphere in the attractive workshops is exceedingly pleasant, and the participants appear deeply involved, well motivated and in good spirits. Several will hum or sing while they work, and will be joined by others; some will help each other when requested, or ask the opinion of a neighbour on their choice of colour or design. A spirit of competition was also noted, and the Director explained that this is not discouraged as long as it remains mild and friendly, as it is very much part of the socialization process that occurs. The entire mood and atmosphere of the workshops is in dramatic contrast to any other part of the hospital, and it is without a doubt the happiest haven in the institution.

The pace of progress of the individual in the program is always set

by the patient; there is never any pressure exerted by the staff. The patients are never exposed to the repetitive routines typified by the work done at sheltered workshops nor to the kind of stress that such an approach can engender in the elderly. Nevertheless, no effort is made by the staff to suppress any pressure that patients may put on themselves, or to restrict the mild competitive spirit that arises from time to time. Pride in product is encouraged and fostered as it means so much to these elderly individuals, whose opportunities for productivity in any sphere have been severely restricted for so long a time because of their advanced age and illness.

A feature of the arts and crafts department has been the strong support and encouragement of the patients' determination to exhibit and sell the art and craft products that they have made. This led ultimately to the establishment of a boutique, located off the main reception area of the hospital, which is managed by one of the hospital patients. The response by the visiting public has been exceedingly favourable; the boutique frequently receives orders from customers for additional articles, and the patients take great pride in receiving these commissions for "made to order" handicrafts and products. Half the price paid for any item sold in the boutique goes to the patient who made the article, and the other half goes to the art department for purchase of additional materials. Many of the patients have gained a renewed sense of dignity and worth as a result.

An annual exhibition and sale by the arts and crafts department is a highlight of the hospital activities and always creates a great sense of excitement among the participants in this program. The event is well

publicized in the community, the exhibition is greatly admired by the families and other visitors, and many items are sold and orders taken. In recent years, the patients have been demonstrating their craftsmanship to the public at this annual exhibit, and they derive a great deal of satisfaction in displaying their skills to the visitors. (Finkelstein and Rosenberg, 1974).

Case Studies

The following two case studies, with illustrations provided by colour reproduction at the end of this investigation, demonstrate the work of these individuals in the arts and crafts department at this geriatric hospital and home for the aged:

Case 1

Mrs. N., is a 79 year old white-haired widow and retired housewife. She has had Parkinson's disease for over thirty years. She also suffers from arthritis, is obese, unable to walk and is confined to a wheelchair. On being admitted to the hospital she was uncommunicative, isolated and depressed, showing no interest in her surroundings nor in her personal appearance. When introduced to the arts and crafts department she was unenthusiastic but willing to try. She showed no particular interest in any craft until she was introduced to drawing and painting. Unable to use a brush because of Parkinson's disease, she was handed a felt pen and asked to draw a picture. This became the first step in evoking a marked latent talent for creative expression. Although she doesn't favour the comparison, her work is often compared to that of Grandma Moses in its manner of representation. While her works were initially childlike and primitive, she soon began to depict perspective, balance and composition. The subjects of her paintings are usually children, perhaps inspired by the fact that when she was younger she conducted a story hour in a children's library. Recently she has started to depict animals as well.

Because of her illness she has had increasing difficulties in verbal

communication. She has stated to her speech therapist that she is fortunate that she has her art now, through which she is channeling her feelings and through which she hopes to communicate to others.

She has gained a good deal of recognition in the last few years, not only from her teacher and fellow patients but also from the community at large. The metropolitan newspapers have run articles and photographs of Mrs. N. and her paintings. A well-known Montreal artist has taken interest in her talent and has been offering personal encouragement. A couple of years ago, a prestigious art gallery staged a one-woman exhibition of Mrs. N.'s work; she was present at the vernissage, and she was overwhelmed with pride and pleasure to note that within the opening hour of the exhibit all her paintings had been sold. Ever since that time she has been regarded as the Queen of the hospital's arts and crafts workshops, continuing her prodigious output on a daily basis and with great application and motivation. Through her involvement in art, Mrs. N. has been able to cope well with her chronic illness, to reach deep within herself, to channel her feelings into her art and to find a new 'raison d'être' for her life.

Case 2

Mrs. C., 84 years old, is hemiplegic, being paralyzed on one side of her body. She has also had one leg amputated at the knee, and is confined to bed or a wheelchair at all times. She has been a patient here for many years and had been a severely depressed and hostile woman. For a long time the only activity in which she would indulge was in doing repetitive work sorting out pieces of material which the hospital has

collected for the making of patchwork quilts. Finally, the art director was able to induce her to try using a brush and water colours. At first she took little interest in this endeavour and appeared to gain little satisfaction, for she never thought of herself as being able to draw or paint. She knew that Mrs. N. was considered the artist at the workshops and she was afraid of being placed in a competitive situation with her, for ever since the other woman's fame had been achieved she had begun to display some hostility towards her.

The art director moved Mrs. C. into another workshop and in addition to providing her with brush and water colours also included felt pens in many colours, which is the medium used by Mrs. N. Seizing the felt pens, Mrs. C. proceeded to express her anger by scribbling hard, defined lines and patterns over her water colour sketches. When it was pointed out to her that these overlays of scribbles were in fact a form of abstract art, (and when she was shown reproductions of paintings in which similar devices were employed), Mrs. C. began to realize that she was indeed creating her own personal art form. As a result, her interest and motivation were aroused. Her gradual self-enhancement, improvement in the quality of her paintings and enjoyment of her work were achieved when she came to the realization that her artistic efforts, once framed, were being greatly admired and sold to many people. Since that time, Mrs. C. works at her art with great enthusiasm on a daily basis in the workshop; she is communicative and pleasant with her fellow patients and most of her hostility appears to have dissipated. She still refuses to work in the same workshop room as Mrs. N. for she feels a keen sense of competitiveness in her new life-work. If Mrs. N. is considered the Queen, however, Mrs. C.

now considers herself every inch the Princess.

From the experience of the Staff, as well as from my own observations, it may be concluded that with some motivation and the necessary physical and intellectual resources on the part of the patient, such an arts and crafts program can provide a worthwhile accomplishment for many of the residents in a geriatric hospital. Once the first steps have been successfully taken and once the patient becomes aware of his creative potential, he will begin to make demands on himself, his peers and the Staff in order to enhance and perfect his activity in the program. In a few cases in this program, patients have become creative to the point of professionalism. But perhaps of even greater importance, this arts and crafts program has been the stepping-stone for many patients who have been aroused from a state of apathy and deep depression to regain a sense of purpose, pride and importance in their lives.

SUMMARY AND CONCLUSIONS

The foregoing programs for the elderly in the Greater Montreal area reveal a great variety of aims and objectives. There is an equally great difference in concern displayed for the level of the aesthetic experience and the mental or intellectual stimulation offered. In each of them there are lessons to be learned for the art educator as well as for anyone interested in the welfare of the elderly.

Some programs (e.g. Program A) are viewed primarily as a means of occupying the elderly with "busy work", with little concern for creative expression or mental stimulation. Led by recreation workers possessing

little, if any, experience in art and not much more understanding of the processes of aging and their effects on the elderly, these programs attract few participants as they seem to offer no opportunity for sustained interest or motivation. The needs and the abilities of the elderly are being misjudged and underestimated.

Program B, despite the background and art experience of its director, has not been able to firmly establish itself as a going concern because it has not yet been able to identify who are its "clientele", how to reach them, and then to discover and identify their felt needs. Additional funds are required to improve the existing facilities, provide the materials, and hire the necessary qualified instructors and administrative staff. Operating its art program one afternoon per week with a frequently varying attendance of four to ten elderly participants, this program, under the present circumstances, has little potential for further development and growth.

Program C is run primarily as an adjunct to other services of this senior citizens center and its approach is fundamentally therapeutic. Its arts and crafts are offered primarily as a means of exercising muscles and fingers damaged by illness or disease. As noted, a course in oil painting is also offered, but is currently attracting only four active participants from a membership of 350 elderly people in the center. Ten registrants started the course, but six soon withdrew. This course is led by a painter who has no special training in art teaching nor particular knowledge of the processes of aging. With only a 1.1 percent participation from the total membership, it would appear that the ability to attract, motivate and sustain the interest of the elderly in this

course is obviously lacking.

Program D, involving continuing education for the older adult, offers the opportunity for mental and intellectual stimulation without the pressures engendered by the conventional educational institutions that require academic pre-requisites and grading through examinations. Relieved of these potential anxieties, the elderly in this program have demonstrated enthusiastic responsiveness and great motivation to learn and participate.

Program E is described because of its success in gaining the involvement and support of the municipality and the community in its foundation and operation. All the physical requirements for a rich and varied program of art and handicrafts have been provided. In this writer's view, a greater awareness needs to be gained for the aesthetic level of the art experience, instead of essentially for the mastery of the techniques involved in working with various materials and media.

Program F most closely meets this writer's criteria for a successful art program for the elderly and is offered as a model of its kind. It provides a wide variety of experiences in art and handicrafts to over 250 elderly participants, is led by an artist-educator and staff of instructors who possess insight not only into the art processes, but also into the processes of aging. There is a concern and respect for the individual and his creative potential, as well as for the quality of the aesthetic experience and the nature of the intellectual stimulation that an involvement in the art process can provide. This program combines art studio production with frequent discussions and with visits into the art

community. At no time during my observations of the program did I feel that the abilities and potential of the elderly students were being underestimated or undervalued. In discussion with the students themselves, a number of them expressed the feeling that their involvement in this program has enriched their existence, providing them with new purpose, a renewed commitment to life and great personal pride and pleasure in their creative accomplishments. Is there more glowing a testimonial than that from the elderly woman who stated: "Art makes me full of life!"?

Program G represents the arts and crafts program conducted at the long term geriatric hospital and home for the aged, where the average age is 84. It has been included in this survey as it illustrates how an art program for the disabled and incapacitated, initially introduced essentially for its therapeutic benefits, can under the direction of an aware art director nevertheless offer some of the elderly patients the opportunity for creative expression and rewarding mental stimulation, despite the physical obstacles that many of these patients must overcome.

CHAPTER 6: GUIDELINES FOR TEACHING THE ELDERLY

INTRODUCTION

Are the instruction methods & techniques used in teaching children, adolescents or young adults readily employable in teaching the elderly, or are a different set of techniques called for?

In order to unserstand and recognize any differences that may exist between learning situations in the young and in the elderly, it would be beneficial to first identify some of the socio-psychological characteristics of the elderly adult and to relate them to learning situations.

SOCIO-PSYCHOLOGICAL ASPECTS

Fay (1964, pp. 172-190) isolates five such characteristics and their effect on learning in the mature adult as well as in the elderly:

(a) The concept of self. From the time that an individual has matured, he has generally come to regard himself as a certain kind or type of person, with a recognition and acknowledgement of most of his weakness and strengths. The well adjusted try to improve their inadequacies, while those who cannot accept themselves for what they are remain in a constant state of frustration and tension.

It is the individual's self-concept that determines most of the activities in which he will engage. The elderly adult will usually be much more selective in the learning he undertakes than will a child. Many children are unable to see limits to their accomplishments and will

often attempt tasks considerably beyond their capacities. Mature adults, however, usually recognize assignments or chores which are beyond their grasp.

In a learning situation, however, it must be borne in mind that many elderly people have a tendency to underestimate their own abilities. As a result, in planning appropriate programs for the elderly the need for personal counseling must not be overlooked. The elderly student may often view himself as being unable to accomplish certain tasks because of his past failures, when in actuality he may well be ready, with some assistance and encouragement, to succeed. The teacher of the elderly requires much patience, empathy and insight to help them overcome such blocks to successful learning.

(b) Need fulfillment. In addition to physiological needs which are shared by people of all ages, from maturity onwards the individual also develops a highly socialized set of needs which become motivating factors in the learning situation. These include community status, economic status, vocational achievement, successful parenthood, a feeling of self-worth and the respect of one's peers. Many of these factors contribute to the strong goal orientation of the elderly learner.

(c) Conformity and inhibition. As part of the process of maturation, the individual assimilates the morals, value and standards of his particular culture. He learns what is normal for his own particular group and what is expected of him; and for most of his life he continues to play out this role, often acting essentially on the basis of what he believes is expected of him, and frequently subordinating his own desires and

natural impulses in order to conform.

Children, unlike most adults, have not yet learned to conform to society's demands. The effect that this has on a learning situation is that children are usually far more candid and open than adults, are more inclined to express what is on their minds, and are prepared to participate more freely and enthusiastically in discussion. On the other hand, a mature and elderly adult is much more inclined to participate only to the extent of conforming to his role of a mature adult as he interprets it, and often to the extent of saying what he believes others expect of him. He will frequently suppress his natural enthusiasm and his capacity to wonder and question, in order to retain his image of the sophisticated and mature adult.

(d) Specialized interests. As a mature adult continues through the aging process, his activities and his interests tend to become increasingly specialized. Therefore, a voluntary elderly student will tend to be highly motivated in the learning activity because it will generally be of his own choosing and one in which he has expressed an apparent interest.

Should the elderly student come to the learning situation with considerable previous knowledge of the subject, the teacher will be required to adapt himself to a somewhat different role than the conventional one of master-pupil. For a teacher to function effectively in this kind of situation and to feel that he can still maintain control, he must be a secure and stable individual, capable of bringing imaginative insights to his altered role and to the classroom situation.

(e) Adult anxiety. The aging process is customarily accompanied by

an increase in generalized anxiety; particularly so in the case of individuals who are under stress. It follows that in a learning situation, a strong likelihood exists that this will tend to demoralize the learner and interfere with the learning process itself. The stress of difficult and uncomfortable working conditions and an atmosphere of confusion in the learning situation will also contribute to this sort of anxiety, resulting in reduced motivation and an impediment to effective learning in the elderly.

A recognition and understanding of these major psychological characteristics of the older adult is essential in order to adjust teaching methods, approaches and techniques to the learning situation so that they are effective and successful with this age group. The basic ingredients--common to teaching at any level--are a depth of understanding and empathy, and a desire to communicate and teach.

PHYSIOLOGICAL AND BIOLOGICAL ASPECTS

In Chapter 3, some of the biological and physiological aspects of the aging process were discussed with respect to their effects on learning in the elderly. The following additional data are presented because of their specific relevance in teaching art to the elderly.

As people age, their perception of the world around them alters because of physiological changes of the eye. Colour vision particularly changes with increasing age. Dr. James G. Ravin, a research scientist at the Eye Pathology Laboratory of the University of Michigan Medical Center (1968, p. 397), explains that the portions of the eye through

which light passes before reaching receptors in the retina degenerative changes due to the aging process. Most of these changes, he elaborates, occur in the lens, which becomes opacified. When the lens has become so opaque that it materially affects visual acuity, it is called a cataract. The retrogressive changes occur at varying ages among individuals; however, research studies reveal that about two-thirds of the American population between the ages of 51 and 70 have some degree of lens opacity. The result is that the aging eye acts like a yellow filter and blocks the transmission of sufficient light in the blue portion of the spectrum. In decreasing order, lesser amounts of green and red light are also filtered out. What occurs is that the older individual actually sees fewer blues and greens in the environment, while the red colours become relatively predominant. This effect of aging upon colour perception has been simulated in younger individuals by the use of yellow filters.

Opacities in the central part of the lens of the eye interfere with the transmission of light rays on their way to the retinal receptors, and these also cause objects to appear indistinct and lacking in detail.

Ravin further supports these findings by referring the reader to the paintings of several artists, where two paintings of the same subject, done over intervening years, are compared. He cites Titian's two versions of his "Christ Crowned with Thorns", the earlier painting, located in the Louvre and dated 1542, and the later version, located in Munich and ascribed to the year 1570, twenty-eight years later. He further cites the two versions of El Greco's "The Purification of the Temple", the latter one believed to have been painted almost fifty years after the first. A third example offered is Renoir's two portrait

versions of his model Gabrielle. In all three cases, the researcher attributes the predominance of reds and the reduction in the use of blues and greens, as well the reduction in the amount of detail evident in the later versions, to degenerative physical changes in the eyes of these painters.

Braun's studies in perceptual processes (1959, p. 631) also indicate that after age fifty there is a gradual decline in such visual abilities as viewing small objects at a distance, rapid adaptation to the dark, peripheral vision, accurate colour vision and the speed of visual reaction time.

The implications for art programs for adults over the age of fifty are apparent; these should be modified to provide brighter classroom lighting, a reduction in glare, an arrangement of the physical setup to provide less distance to objects which are to be carefully observed, more adaption time allowed following darkening or brightening a room for films or slides, longer time to view objects, and greater dark and light contrast.

Knox and Shields, in viewing emerging directions in adult art education (1965, pp. 25-32) stress the fact that a great deal more research is urgently required in the field so that knowledgeable and effective program planning can follow. They point out, for example, the need to know much more than we do about the relation between visual ability and artistic productivity and preferences.

SOME PRINCIPLES INVOLVED IN ESTABLISHING AN ART PROGRAM FOR THE ELDERLY

Perhaps the essential problem facing any educational endeavour for the elderly is to clearly establish what is the felt need that such an enterprise can respond to. Secondly, it must be determined what steps are to be taken in motivating older adults to utilize such an educational resource. Thirdly, and of the greatest import, what principles are to be established and followed in carrying out the kind of program which responds to these felt needs of older people?

Kaiser, a specialist in aging for the city of Chicago (May 1972, pp. 6-9) offers a list of principles, developed out of the experience and research of the Mayor's Office for Senior Citizens, which have proven valuable in a number of different situations and have added to the success of educational programs on a number of levels:

(a) Work through existing senior citizen groups, centers and clubs in order to identify and satisfy the needs of the older adults as they see them. In other words, hold the classes where older people are already gathered for activities, where a group environment for learning already exists and where an expression of group needs is more easily obtainable.

(b) Establish a curriculum that recognizes the need of elderly people for immediate rewards, useful courses and specific content as opposed to broad abstractions. It should be recognized that the older person realizes his own mortality and does not plan in terms of distant, long range goals.

(c) Utilize teachers and instructors who are not only expert in their

field of endeavour, but who are also knowledgeable in the field of aging, having a genuine empathy for the elderly individual, and are specifically informed on the older adult in the geographic area being served. This is very likely the most important element in the program; the teacher must be fully aware of both the strong and weak points of older people, and must be able to use their strengths in establishing the nature of the instruction. A forced pattern of instruction on an unreceptive and unwilling audience will lead to certain failure.

(d) Offer the courses at minimal cost, just enough to establish a commitment by the participants without creating a burden to them; if, however, a fee structure would impose a restriction on access, courses should be free--provided that the free tuition is not made to seem to be charity.

(e) Bring the courses to the community in easily accessible, safe classrooms or workshops, with sessions offered during the daytime. Thus the older person will have the great advantage of maximum accessibility by public transportation, and he can more easily structure the meaningful activity of his day-time classes into his daily schedule.

(f) Avoid the formal, restrictive arrangements that often prevail in adult education (the teacher-pupil model), and put it on a more sophisticated and satisfying basis of mutual respect.

(g) Finally, insure that the participants are fully acquainted with the purposes of the course, the value of the experience and the commitment of all involved to the success of each participant. Avoid the vague and loose structure that leads older people in a circular and non-goal

oriented direction. One method of reinstating some of the esteem that the elderly have lost through society's neglect lies in making each participant know that he or she is valuable, that all their opinions, ideas and viewpoints are important and will be respected, and that their participation is meaningful.

PERSONAL OBSERVATIONS

My own observation of elderly people in existing art programs leads me to suggest that perhaps the kind of art curriculum to which they would best respond should combine a workshop setting in which they actively participate in art production with discussion sessions in which the elderly students are encouraged to participate and express themselves by delving back into their myriad life experiences; with presentations of films and slides that have pertinence and relevance to their work; and with group visits to such art-related destinations in the community at large as museums, galleries, craft exhibits and the like. The teacher's evaluation of the students' work should not be overlooked, for the elderly have a need for the kind of feed-back this process entails, as well as the opportunity for encouragement and honest praise that is also afforded.

Older people appear to learn better as participants than they do as mere spectators, and once their involvement is obtained, they can become highly motivated and dedicated to their work. Being a member of a group appears to be a more satisfying and effective learning situation than does learning alone. Many elderly people have a need to break out from the isolating circumstances that old age often creates, and their social needs are often gratifyingly fulfilled in being and feeling part of a

group with shared purpose.

The content of the learning situation in the art program must be challenging, meaningful and significant to the elderly student; it should provide him with mental stimulation and activate his creative imagination in order for him to make an active commitment. The idea that any sort of busy work that fills time is sufficient to the needs of the elderly student could not be more in error. Time is too precious a commodity to an older person to be simply wasted away in meaningless and unstimulating endeavours.

CHAPTER 7: SUMMARY

Until relatively recently, the needs and circumstances of the elderly in our society were largely ignored. Today, with the advancements in science, technology and medicine the life-span of the individual is constantly being extended. Canada's current aged population (65 years and older), totalling almost two million, is expected to increase by 48 percent over the next ten years.

The sheer size and growing numerical importance of this sub-group of society makes it virtually impossible to ignore. Various segments of our culture have begun to respond to their problems and their needs. Governments have established agencies and commissions exclusively concerned with their welfare; the field of medicine has established geriatric and gerontological areas of specialization; several educational institutions of higher learning have begun to create departments devoted to the study of, and research into, the concerns of old age; the boundaries of continuing education for adults are being extended to include the elderly; and many new words and terms relating to the elderly have entered the language: senior citizen, golden-agers, andragogy, grey power, geriatrics and gerontology are commonly used and widely understood today.

Nevertheless, many of the elderly suffer from profound feelings of apathy, confusion and depression. Having been forcibly evicted from the mainstream of life at the arbitrary retirement age of 65, they find themselves bereft of any purpose or function in their daily existence.

Expected by society to devote their remaining golden years to leisure, and with no prior preparation for this new role, many are directionless and embittered by a sense of uselessness. Their self-esteem and sense of personal worth have been crushed.

It has been the purpose of this study to investigate whether the field of art can be a valuable endeavour for many elderly people in imbuing them with purpose, creative stimulation and an active engagement in life; whether it can provide them with the opportunity for continued personal growth, and whether it can help to restore some measure of their feelings of dignity and worth.

An investigation into societal attitudes towards the aged has revealed a plethora of long-held myths and stereotypes, which even many old people have been accepting as factual. Some typical examples are: that physical changes occuring in a person's brain as a result of the aging process are necessarily disabling; that all forms of stress are harmful in the aging process and are a major cause of decline; that old age and disease are natural concomitants; that most old people are inevitably institutionalized; that all old people are helpless and need to be protected; that senility is inevitable in the elderly; that old age makes people demanding and unpleasant; that sexual activity should --and does--stop at age 65; that there is a sharp decline in mental ability in later life. All the foregoing stereotypes and attitudes have been proven untrue and unfounded by some of the world's leading scientists. What remains, however, is the need to re-educate society to the real facts about the aged so that the existing clichés about old age are once and for all destroyed. Perhaps then people will look forward

to their so-called golden years with anticipation instead of with dread.

Investigation of the research on the biological and psychological aspects of learning in the elderly has revealed that, despite some decline in performance with increasing age, the ability to learn is retained by elderly persons until the very end of their lives. While there are demonstrated changes in perception and short-term memory in the aged and a shift in performance from speed to accuracy, there are indications that learning in older people may well be much more of an individual process, dependant on education, experience, and learning habits than was hitherto suspected. Physical health and motivation in the elderly may also prove to be important factors for the elderly in the learning process; however, the small amount of current data has proven inconclusive and additional research in this area is required. It is nevertheless apparent from all the studies investigated that, under most circumstances, the changes with age in ability to learn are small.

The exact nature of creativity and the creative processes has never been adequately defined; current realties tend to play havoc with traditional assumptions and generalizations. A review of the research on creativity and old age in the field of fine arts reveals that many artists frequently surpass themselves in their later years, and it is then that they often produce their greatest masterpieces. For those involved in artistic pursuits, involvement in the production of art generally continues until death.

But if it is clear that creativity need not diminish with advancing age, can creative abilities long unused or unexercised be re-aroused or

productively stimulated in the elderly person? A review of research on the learning ability of persons over the age of 65 in the field of art as compared to the learning ability of college-age students in art reveals that the elderly can undoubtedly acquire proficiency in such creative endeavour and derive great stimulation and satisfaction from such learning, although their progress may be less than that of college-age students. My own findings, garnered from a study of existing art programs for the elderly in the Greater Montreal area support these views.

A number of arts and crafts programs for the elderly in Metropolitan Montreal were examined and reviewed. These offer the opportunity for varying levels of creative expression to the aged. Two such programs, described in greater detail, are offered as models, and the findings are supported by case studies as well as colour reproductions to illustrate the quality and level of creative expression attained.

Guidelines are offered for teaching the elderly, identifying some socio-psychological characteristics of the aged individual as they relate to learning situations. The physiological and biological aspects of changes in the eye during the aging process are discussed because of their relevance to the teaching of art to the elderly.

Finally, some basic principles are proposed as guidelines and aims in establishing and carrying out the kind of art programs for the elderly which could respond to their felt needs. These are followed by additional subjective observations and principles, constituting a personal philosophy regarding art programs for the elderly, arising from my readings and

research, my close observation of the elderly in existing art programs, and a good deal of contemplation of and concern for the subject.

CHAPTER 8: CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

The following general and specific conclusions were drawn from this study:

1. On the whole, learning deficits in the aging process are not of a major nature, and there is a consistency of findings that, under most circumstances, elderly persons do retain their ability to learn new information and to master new tasks.

2. Creativity in the fine arts does not generally diminish in the aging process, and creativity is in fact a life-long ability.

3. Many persons over sixty-five demonstrate the ability to acquire proficiency in art.

4. The field of art can be a valuable endeavour for some elderly people in providing creative and intellectual stimulation and imbuing them with purpose and an active engagement in life..

5. The elderly can derive great satisfaction from their accomplishments in the fine arts. They can also display dedication and motivation in continuing their study of art.

6. The study and production of art can help to restore to the elderly some measure of their feelings of dignity and worth and can offer an opportunity for continued personal growth.

7. In order that art programs for the elderly become a meaningful and valuable experience, they must:

(a) offer creative and intellectual stimulation to the participants,

(b) be led by trained art educators possessed with a thorough understanding of the aging process and imbued with an empathy for the elderly,

(c) have a concern for the quality of the aesthetic experience and the level of art production.

RECOMMENDATIONS

Art programs of high quality are needed that can offer meaningful alternative leisure involvements for the elderly and that can serve as a valuable substitute for the former work role.

It is unaccountably strange how little art educators have been involved with the elderly until now. Most of the literature on creativity and aging has been written by psychiatrists, psychologists, doctors and sociologists, while art programming for the elderly has mainly been written by recreation leaders possessing little understanding of the creative process. Perhaps art educators have been essentially unaware of both the existing need and the stimulating challenge that is presented by this elderly sub-culture. Involvement by art educators in the field of the aged need not be as difficult as it may appear. Much previous research in aesthetics, pedagogy, psychology, technique and curriculum can be replicated with the elderly as a first step in adapting and extending art education opportunities to the aged.

A great deal of additional structured research is required in the area of creativity and the elderly, into the therapeutic effect that art has on the individual's psychology and self-concept, into curriculum and

pedagogical approaches for the elderly.

The University, in serving its community and society in general has an obligation to respond to its prevailing needs. This proposed involvement of university art educators in answering to the need for high quality art programming for the elderly could expand the horizons of art education as well as those of the elderly.

BIBLIOGRAPHY

Abbott, L. Growing old. McGill News, Winter 1974, 55, p.8.

Alberts, R. C. Report from the twilight years. The New York Times Magazine, November 17, 1974, pp. 31, 84, 86, 88, 92, 94, 96, 98, 100.

Aldridge, G. J. Training for work with older people. In W. T. Donahue (Ed.), Education for later maturity. New York: Whiteside & William Morrow, 1955.

Appleton, F. Lowering the boom: How the horde of postwar babies will turn us into a geriatric society. Weekend Magazine, May 15, 1976, p.10.

Archer, S. K. Aesthetic education for the elderly. Journal of Education, 1969, 152, p. 75.

Arenberg, D. Anticipation interval and age differences in verbal learning. Journal of Abnormal Psychology, 1965, 70, 419-25.

Armstrong, J. New system needed for retirement: 'Geripower' coming. The Montreal Star, May 20, 1976, p. C-2.

Balk, R. A. Reverend. Personal communication. May 1975.

Beck, A. NCAEE...the past is a good beginning. School Arts, April 1975, pp. 42-43.

Belbin, E. Methods of training older workers. Ergonomics, 1958, 1, 207-221.

Belbin, E., & Downs, S. M. Activity learning and the older worker. Ergonomics, 1965, 7, 429-437.

Birren, J. E. (Ed.), Handbook of aging and the individual. Chicago: University of Chicago Press, 1959.

_____, The Psychology of Aging. New Jersey: Prentice Hall, Inc., 1964, pp. 151-170.

Bjorksten, J. Comments and criticisms: The limitation of creative years. Scientific Monthly, 1946, 62, p. 94.

Botwinick, J. Cognitive process in maturity and old age. New York: Springer Press, 1967.

Botwinick, J., Robbin, J. S., & Brinley, J. F. Age differences in card sorting performance in relation to task difficulty, task set, and practice. Journal of Experimental Psychology, 1960, 59, 10-18.

Braun, H. W. Perceptual Processes. In J. E. Birren (Ed.), Handbook of aging and the individual: Psychological and biological aspects. Chicago: The University of Chicago Press, 1959, Chapter 16.

Braun, H. W., & Geiselhart, R. Age differences in the acquisition and extinction of the conditioned eyelid response. Journal of Experimental Psychology, 1959, 57, 389-398.

Bromley, D. B. Some effects of age on short-term learning and remembering. Journal of Gerontology, 1958, 13, 398-406.

Butler, R. N. Creativity in later life: Psychodynamic studies on aging. New York: International University Press, Inc. 1967, pp. 20-63.

Callaghan, E. Don't miss out on a lot of fun at new Golden Age mini-centre. The Montreal Star, March 21, 1975, p. C-1.

_____, Retirement years become learning years: courses tailored for mature students. The Montreal Star, February 6, 1976, p. D-1.

_____, The 'Golden Age' of art. The Montreal Star, December 6, 1974, p. C-1.

_____, Two gentlemen sharing. The Montreal Star, November 28, 1975, p. B-1.

Canestrari, R. E., Jr. Research in learning. The Gerontologist, 1967, 7, 61-66.

Cath, S.A. Psychoanalytic concepts of creativity and aging Journal of Geriatric Psychiatry, 1973, 6, 155-159, 195-203.

Changes predicted as society ages. The Montreal Star, June 7, 1976, p. B-2.

Clement, F. A psychomotor learning test; influence of age, sex, and intellectual level. In C. Tibbits and W. Donahue (Eds.), Social and psychological aspects of aging. New York: Columbia University Press, 1962, pp. 795-800.

Cleugh, M. F. Educating older people. London: Tavistock Publications, 1962.

Collins, B. G., and Mont, M. Occupational therapy in a geriatric unit. The British Journal of Physical Medicine, 1955, 8, pp. 196-199.

Conant, H. and Randall, A. Art in Education. Peoria, Ill.: Charles A. Bennett, Publisher, 1963.

Crafts program boon to elderly patients. The Montreal Star, November 15, 1974, p. C-2.

Daly, M. This city hall has walls of honor for local art: Lachine mayor promotes community artists. The Montreal Star, February 21, 1975, p. D-1.

_____, Workshop exposes hidden talents: Lachine backs hobby project. The Montreal Star, March 5, 1975, p. B-1.

Dawson, A. von B. Proficiency levels attainable in the study of art by aging persons and the concomitant changes in activities and interests (Doctoral dissertation, The University of Nebraska, 1962). Dissertation Abstracts International, 1962, 23, 149A. (University Microfilms No. 62-2680).

de Beauvoir, S. Old age. London: André Deutsch Ltd., 1972.

Dellar, R. Art in adult education. Adult Education (London), 1972, 45, pp. 154-159.

Easter, M. P. Senior power: A case study in education for aging. Adult Leadership, 1974, 23, pp. 81-84.

Ewing, O. R. Man and his years. Raleigh, N. C.: Health Publications Institute, Inc., 1951.

Fay J. B. Psychological characteristics affecting adult learning. Adult Leadership, 1964, 13, 172-190.

Finkelstein, F. Concordia debates deal for over-65's. The Georgian, October 7, 1975, p. 8.

Finkelstein, M., and Rosenberg, G. New lifestyle for the aged in a long-term hospital. Journal of the American Geriatrics Society, 1974, 22, 525-527.

Finkelstein, M., Rosenberg, G., & Grauer, H. Therapeutic value of arts and crafts in a geriatric hospital. Journal of the American Geriatrics Society, 1971, 19, 341-350.

Frank, L. K. The older person in the changing social scene. In G. Lawton (Ed.), New goals for old age. New York: Arno Press & The New York Times, 1972.

Free Courses, The Montreal Star, February 6, 1976, p. D-1.

Gilbert, J. G. Memory loss in senescence. Journal of Abnormal Social Psychology, 1941, 36, 73-86.

Gladis, M. Age differences in repeated learning tasks in schizophrenic subjects. Journal of Abnormal Social Psychology, 1964, 68, 437-441.

Gould E. and Gould L. Crafts for the elderly. Springfield, Ill.: Charles C. Thomas, Publisher, 1971.

Greenleigh, L. Timelessnes and restitution in relation to creativity and the aging process. Journal of the American Geriatrics Society, 1960, 8, pp. 353-358.

Gregory, J. Experts explode myths about the elderly and their lives. The Gazette, November 6, 1975, p. 46.

Hearn, H. L. Aging and the artistic career. The Gerontologist, 1972, 12, pp. 357-362.

Hiemstra, R. P. Continuing education for the aged: A survey of needs and interests of older people. Adult Education, 1972, 22, pp. 100-109.

Hoffman, D. H. A society of elders: Opportunity for expansion in art education. Art Education, 1975, 28, pp. 20-22.

_____, University extension programming in the arts and humanities for the elder American. Studies in Art Education, 1975, 16, pp. 58-66.

Jirovec, R. & Marmoll, M. A review of experimental studies. Aging and Learning. Mayor's Office For Senior Citizens, Chicago, May 1972, pp. 1-5.

Jones, H. E. Intelligence and problem-solving. In J. E. Birren (Ed.), Handbook of aging and the individual: Psychological and biological aspects. Chicago: The University Press, 1959, p. 731.

Kimble, G. A., & Pennypacker, H. S. Eyelid conditioning in young and aged subjects. Journal of Genetic Psychology, 1963, 103, 283-289.

Klonoff, H., & Kennedy, M. Memory and perceptual functioning in octogenarians and nonagenerians in the community. Journal of Gerontology, 1965, 20, 329-333.

Knox, A. B., and Shields, R. L. Emerging directions in adult art education. Art Education, 1965, 18, pp. 25-32.

Kohlhoff, R. and Reis, J. (Eds.) Adult and extension art education. Madison, Wisconsin: The University of Wisconsin, 1966.

Kruk, A. F. A study of the status of art in public school programs of adult education as found in 31 states. (Doctoral dissertation, The University of Buffalo, 1959). Dissertation Abstracts International, 1959, 19, 3204. (University Microfilms No. 59-1736).

Lehman, H. C. Age and achievement. Princeton, N.J.: Princeton University Press, 1953.

Lobsenz, N. M. Sex after sixty-five (Public Affairs Pamphlet No. 519). New York: Public Affairs Committee, Inc., February 1975.

Lovejoy, D. W. Bringing adult students to the arts. Adult Leadership, 1970, 18, pp. 204-206 & 229-231.

Lucas, C. Recreation in gerontology. Springfield, Ill.: Charles C. Thomas, Publisher, 1964.

McFarland, R. A., & O'Doherty, B. M. Work and occupational skills. In J. E. Birren (Ed.), Handbook of aging and the individual: Psychological and biological aspects. Chicago: The University of Chicago Press, 1959, pp. 487-497.

Merrill, T. Activities for the aged and infirm: A handbook for the untrained worker. Springfield, Ill.: Charles C. Thomas, Publisher, 1967.

Moore, B. M. Age and error in a rote learning task. Ergonomics, 1965, 8, 305-314.

National Committee On Art Education For The Elderly. Switchboard (Newsletter), 1976, 1, pp. 1-4.

Neiderland, W. G. Psychoanalytic concepts of creativity and aging: Psychoanalytic approaches to creativity. Journal of Geriatric Psychiatry, 1973, 6, 160-168.

Noble, C. E., Baker, B. L., & T. A. Age and sex parameters in psychomotor learning. Perceptual Motor Skills, 1964, 19, 935-45

Peak, D. T. Changes in short-term memory in a group of aging community residents. Journal of Gerontology, 1968, 23, 9-16.

Process of aging studied at USC gerontology centre. The Montreal Star, March 12, 1976, p. C-1.

Ravin, J. G. Geriatrics and painting. Art Journal, 1968, 27, p. 397.

Rosenzweig, N. Some differences between elderly people who use community resources and those who do not. Journal of the American Geriatrics Society, 1975, 23, pp. 224-233.

Ross, C. H. Gero-education. Journal of the American Geriatrics Society, 1975, 23, pp. 184-189.

Sanders, W. H. A study of changes in art attitudes and graphic expression among the retired: An experimental program in art education (Doctoral dissertation, Indiana University, 1965). Dissertation Abstracts International, 1966, 27, 371-A. (University Microfilms No. 66-3131).

Scott, F. G. Innovative educational opportunities for older persons. Adult Leadership, 1974, 22, pp. 337-343.

Spiegelman, A. Author attacks old-age myths. The Montreal Star, October 17, 1975, p. B-1.

Stanford, E. P. Education and aging: New task for education. Adult Leadership, 1972, 20, pp. 281-282 & 292-294.

Statistics Canada. Estimated population by sex and age group for Canada and Provinces, 1974 (Catalogue No. 91-202). Ottawa: Information Canada, April 1975, p. 2.

_____, Income Distributions by size in Canada - Preliminary Estimates, 1974 (Consumer Income and Expenditure Division, Catalogue No. 13-206). Ottawa: Information Canada, October 1975, p. 15.

Stock, B. L. Empathetic paintings of elderly attitudes. (Masters thesis, California State University, 1974). Masters Abstracts, 1974, 12, p. 254. (University Microfilms No. M-6011).

Stoler, P. New outlook for the aged. Time, June 2, 1975, p. 62.

Thauberger, P. C. Involvement with the elderly: development programmes needed. Canadian Library Journal, 1975, 32, pp. 233-237.

The aging: trends, problems, prospects. (A Special Report in The Trends Series - 1972-73). Social Planning Council of Metropolitan Toronto, March 1973.

Trainor, D. Golden years: Experts dispel myths about old age. The Gazette, June 8, 1976, p. 37.

Van Zonneveld, R. J. An orientation study of the memory of old people. Geriatrics, 1958, 13, 532-534.

Vickery, F. E. Creative programming for older adults: A leadership training guide. New York: Association Press, 1972.

Welford, A. T. Aging and human skill. London: Oxford University Press, 1958.

_____, Psychomotor performance. In J. E. Birren (Ed.), Handbook of aging and the individual: Psychological and biological aspects. Chicago: The University of Chicago Press, 1959, p. 610.

Williams, A. Recreation for the aging. Prepared for the National Recreation Association. New York: Association Press, 1953.

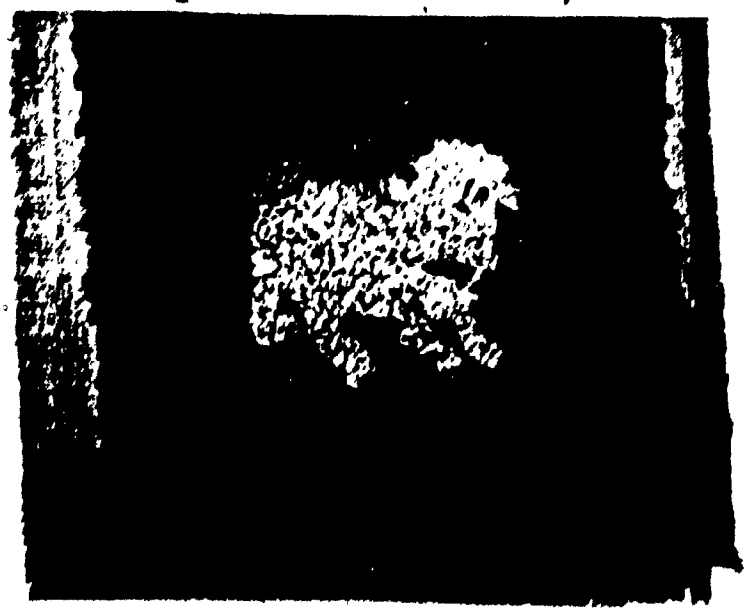
Williamson, F. E. Art therapy as creative activity. Mental Hospital, 1959, 10, pp. 18-19.

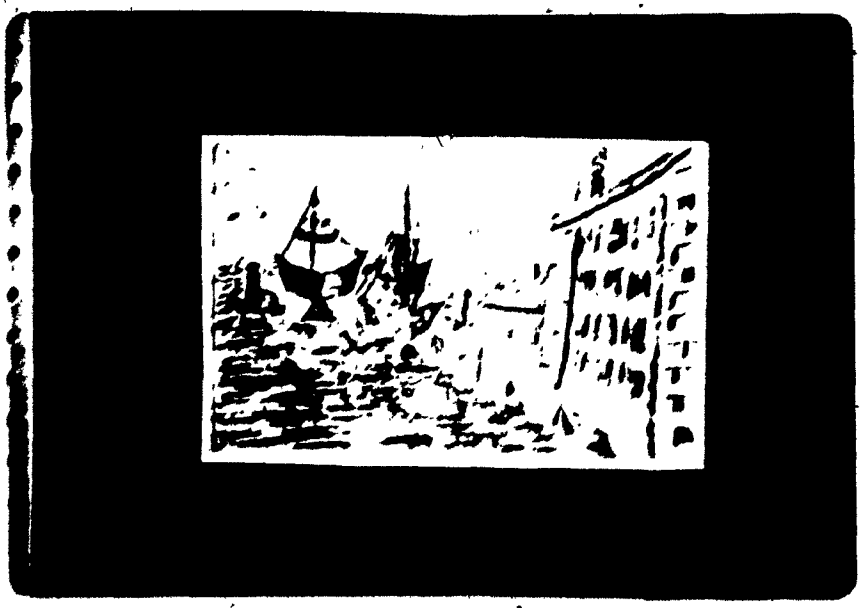
Wolff, K. Occupational therapy for the geriatric patient. Geriatrics, 1963, 18, pp. 251-254.

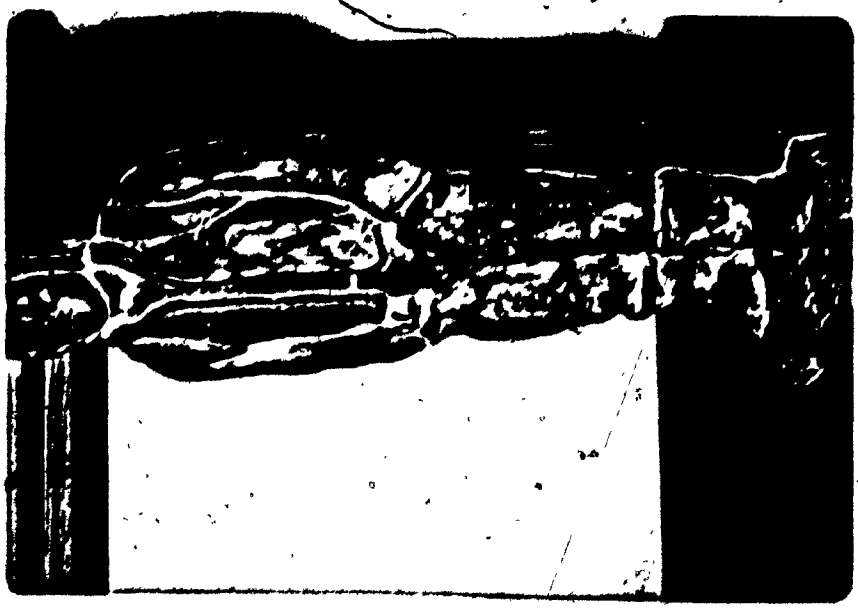
APPENDIX I

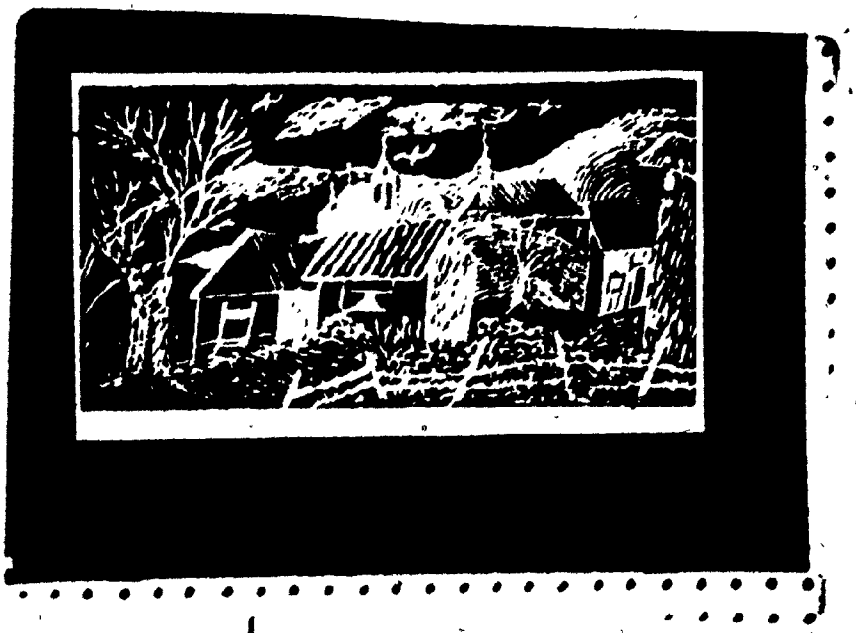
. REPRODUCTION OF ART WORK BY

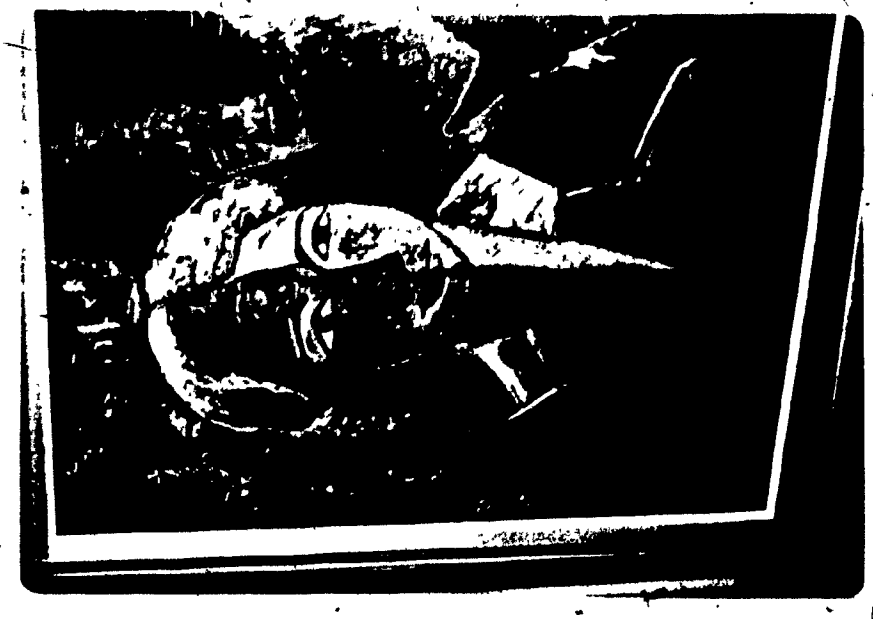
THE ELDERLY STUDENTS IN PROGRAM F

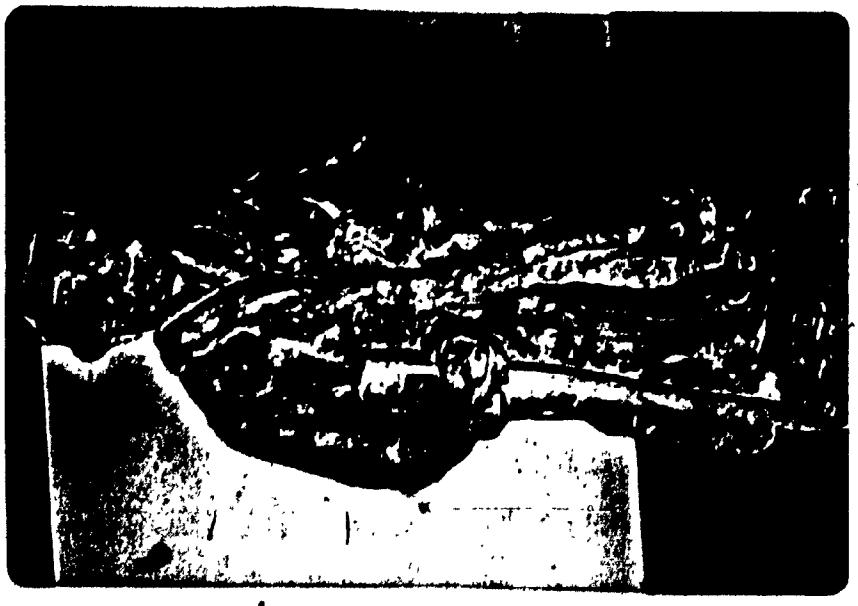


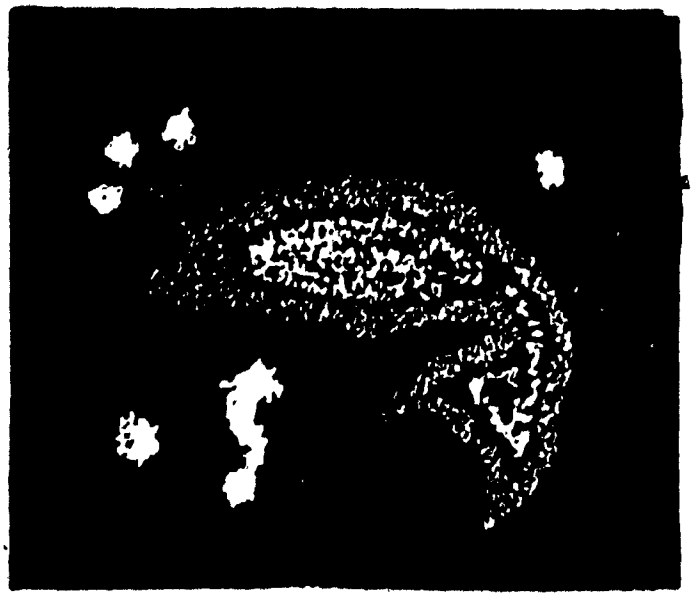


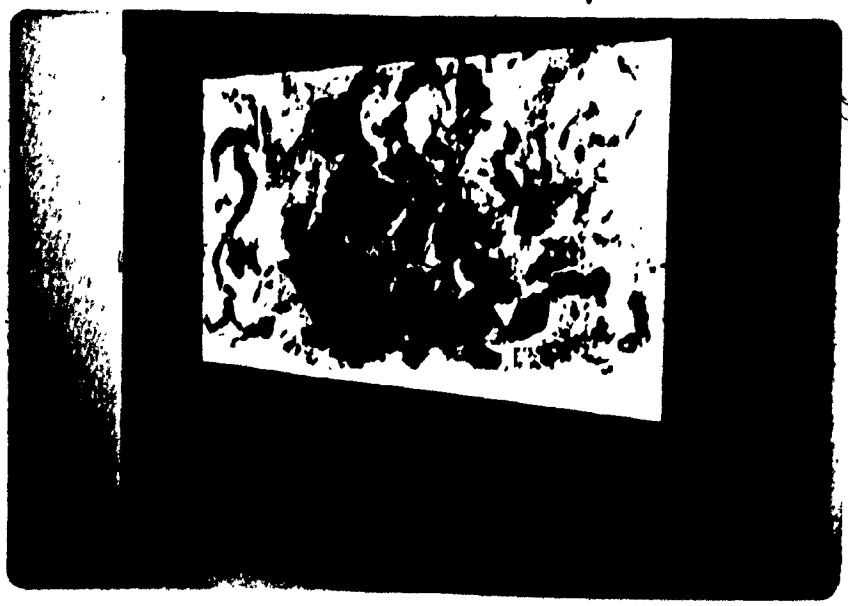


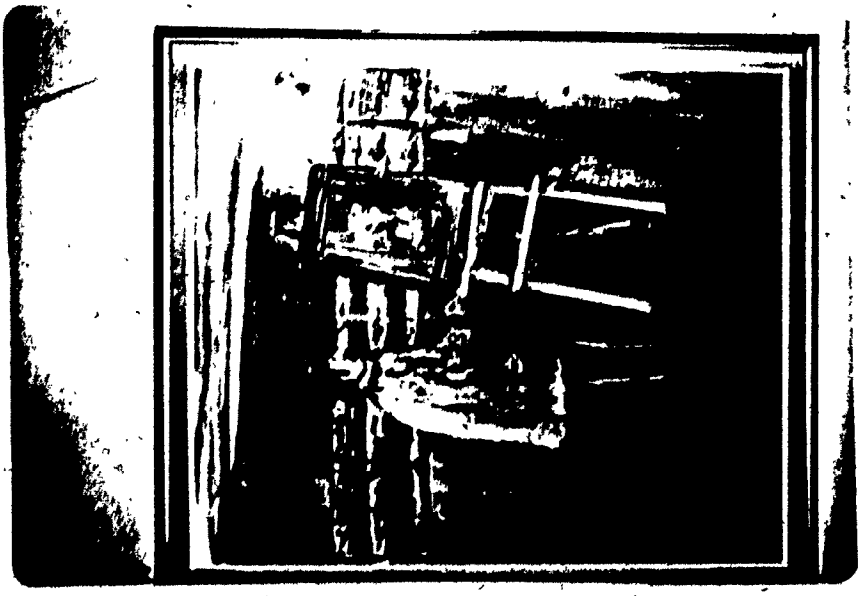


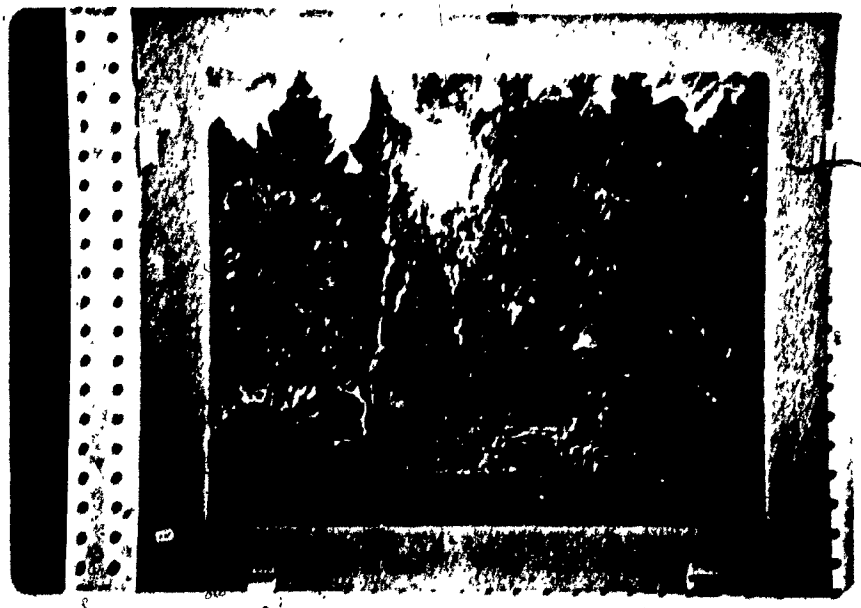






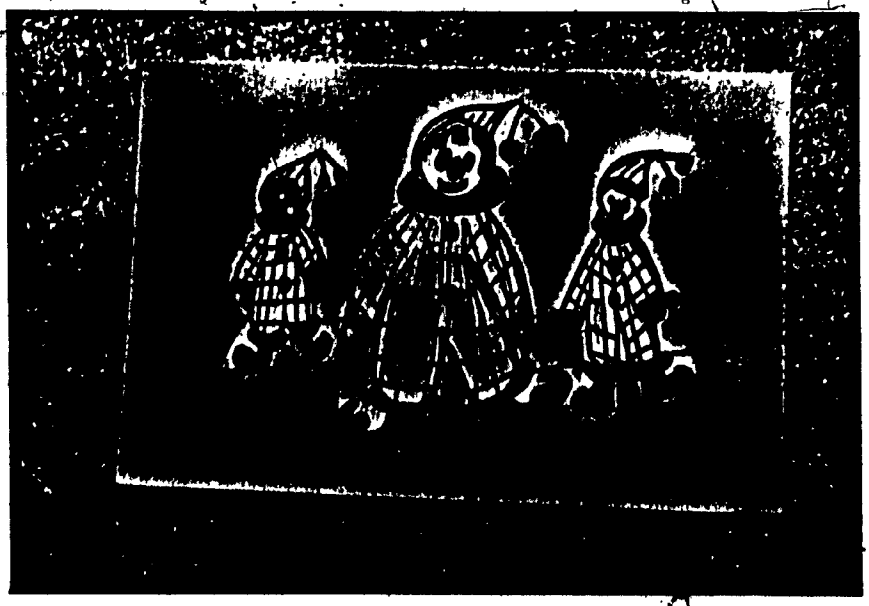






APPENDIX 2.

REPRODUCTIONS OF ART WORK BY CASE STUDY 1



APPENDIX 3

REPRODUCTIONS OF ART WORK BY CASE STUDY 2